



West Australian
Symphony Orchestra

GLORIOUS NIGHTS

MACA SYMPHONIC SERIES

Friday 20 & Saturday 21 June 2025, 7.30pm
Winthrop Hall, The University of Western Australia



Wesfarmers Arts
Principal Partner

West Australian Symphony Orchestra respectfully acknowledges the Traditional Custodians and Elders of Country throughout Western Australia, and the Whadjuk Noongar people on whose lands we work and share music.

MACA SYMPHONIC SERIES

Glorious Nights

Andrew SCHULTZ *Symphony No.4*
(World Premiere) (35 mins)

- I. *Expansive*
- II. *Circle Game*
- III. *Chorale*
- IV. *Gothic Burlesque*

Interval (25 mins)

Claude DEBUSSY *Nocturnes* (25 mins)

- I. *Nuages*
- II. *Fêtes*
- III. *Sirènes*

Francis POULENC *Gloria* (28 mins)

- I. *Gloria*
- II. *Laudamus te*
- III. *Domine Deus*
- IV. *Domine fili unigenite*
- V. *Domine Deus, Agnus Dei*
- VI. *Qui sedes ad dexteram Patris*

Otto Tausk conductor
Rachelle Durkin soprano
WASO Chorus

Andrew Schultz's Symphony No.4 commissioned for WASO by Geoff Stearn.

Listen to WASO

This performance is recorded for broadcast on Thursday 17 July, 7pm (AWST) on ABC Classic. Date subject to change. For further details visit abc.net.au/classic.

Digital Concert Program & Wesfarmers Arts Pre-concert Talk

In 2025, pre-concert talks will be delivered digitally, allowing you to listen to the talk before and after the concert — as many times as you like!

Access exclusive content, learn about the music from our digital pre-concert talk with speaker Philip Everall, and get our concert program at your fingertips.

Simply open your smartphone's camera app and hover the camera over the QR code to access the *Glorious Nights* digital program.



WASO On Stage

VIOLIN

Laurence Jackson

Concertmaster

Riley Skevington

Assoc Concertmaster

Semra Lee

Assistant Concertmaster

Alexandra Isted

Principal 1st Violin

Zak Rowntree*

Principal 2nd Violin

Kylie Liang

Assoc Principal 2nd Violin

Kate Sullivan

Assistant Principal 2nd Violin

Sarah Blackman

Stephanie Dean

Amy Furfaro

Rebecca Glorie

Emma Hunt

William Huxtable

Sunmi Jung

Christina Katsimbardis

Sera Lee

Andrea Mendham

Akiko Miyazawa

Lucas O'Brien

Melanie Pearn

Louise Sandercock

Jolanta Schenk^

Jane Serrangeli

Luisa Theis^

Samantha

Wickramasinghe

Susannah Williams^

VIOLA

Daniel Schmitt

Alex Brogan

Kierstan Arkleysmith

Nik Babic

Benjamin Caddy

Alison Hall

Rachael Kirk

James Munro

Elliot O'Brien

Helen Tuckey

CELLO

Rod McGrath

Eve Silver*

Jeremy Garside

Shigeru Komatsu

Andrew Leask

Oliver McAslan

Nicholas Metcalfe

Fotis Skordas

DOUBLE BASS

Andrew Sinclair*

John Keene

Robin Brawley

Christine Reitzenstein

Giovanni Vinci

FLUTE

Andrew Nicholson

Mary-Anne Blades

PICCOLO

Sonia Croucher

OBOE

Liz Chee

Acting Principal Oboe

Stephanie Nicholls°

COR ANGLAIS

Jonathan Ryan

CLARINET

Allan Meyer

Som Howie

BASS CLARINET

Alexander Millier

BASSOON

Adam Mikulicz

Acting Principal Bassoon

Chloe Turner

Acting Assoc Principal

Bassoon

CONTRABASSOON

Kina Lin-Wilmoth°

HORN

David Evans

Eve McEwen

Robert Gladstones

Principal 3rd Horn

Julia Brooke

Francesco Lo Surdo

TRUMPET

Jenna Smith

Darcy O'Malley°

Peter Miller

TROMBONE

Joshua Davis

Liam O'Malley

Jeremy Alderson°

TUBA

Chloe Higgins

TIMPANI

Alex Timcke

PERCUSSION

Brian Maloney

François Combémoré!

Assoc Principal

Percussion & Timpani

HARP

Kate Moloney^

KEY

Principal

Associate Principal

Assistant Principal

Contract Musician°

Guest Musician^

Correct at time of printing. * Instruments used by these musicians are on loan from Janet Holmes à Court AC. We greatly appreciate the support of our musicians' Duet partners, acknowledged on page 22.

About the Artists

Otto Tausk Conductor

Dutch conductor Otto Tausk is Music Director of the Vancouver Symphony Orchestra and Artistic Advisor to the VSO School of Music. Internationally recognised for his dynamic musicianship and insightful interpretations, he has worked with leading orchestras and opera houses worldwide, conducting a diverse repertoire ranging from core symphonic works to contemporary compositions.

Highlights of the 2024/25 season include a Canadian tour with the Vancouver Symphony Orchestra, debuts with the Taipei Symphony Orchestra and Buffalo Philharmonic, and returns to the Deutsche Staatsphilharmonie Rheinland-Pfalz, Tasmanian Symphony Orchestra, Danish National Symphony Orchestra, and Staatskapelle Weimar. This summer, Tausk will conduct the NDR Philharmonie Hannover at the Schleswig-Holstein Musik Festival.

Tausk has appeared as a guest conductor with the Royal Concertgebouw Orchestra, Los Angeles Philharmonic, New Jersey Symphony, San Diego Symphony, Rotterdam Philharmonic, Netherlands Radio Philharmonic, Residentie Orkest, Danish National Symphony Orchestra, Orquesta Sinfónica de Galicia, Orchestra Sinfonica di Milano Giuseppe Verdi, Stuttgart Philharmoniker, the National Orchestra of Belgium, and orchestras across the UK including BBC Scottish Symphony and BBC National Orchestra of Wales, with whom he performed Richard Strauss' *Ein Heldenleben* at the 2018 BBC Proms.



From 2012–2018, Tausk was Music Director of the Theater und Orchester Sankt Gallen, where he led numerous operas, including the world premiere of *Annas Maske* by Swiss composer David Hefti and the Swiss premiere of George Benjamin's *Written on Skin*. For his contributions to the arts in the Netherlands, particularly his leadership at Holland Symfonia (2007–2012), Tausk was awarded the prestigious De Olifant prize by the City of Haarlem.

About the Artists

Rachelle Durkin

Soprano

Australian/American soprano Rachelle Durkin began her career in Australia, winning The Herald Sun Aria, The Marianne Mathy Scholarship, and The Metropolitan Opera Award. She was a recipient of the prestigious Metropolitan Opera National Council Auditions and was accepted into the Lindemann Young Artist Development Program.

Rachelle subsequently became an established solo artist at The Met, singing Norina in *Don Pasquale* (recorded live for Sirius Radio), Lisa in *La sonnambula* (recorded live Sirius Radio), Clorinda in *La Cenerentola* (recorded live Sirius Radio and DVD release), Mrs Schlesen in Phillip Glass' *Satyagraha* (recorded live Sirius Radio and DVD release), Frasquita in *Carmen*, Masha in *Pique Dame*, First Flower Maiden in *Parsifal* (also at Salzburg Festival under the baton of Maestro Levine), and Young Girl in *Moses und Aron*.

2021/2022 engagements included Tytania in *A Midsummer Night's Dream* and The Governess (*The Turn of the Screw*) in Adelaide, Morgana (*Alcina*) in Canberra, and Musetta (*La bohème*) in Perth. In 2023, she returned to Opera Australia as Mrs Schlesen, to Perth as Musetta, and was soloist with the Sydney, Tasmanian and West Australian Symphony Orchestras. In 2024, she sang Donna Anna (*Don Giovanni*) in Hawai'i and was soloist for West Australian Opera, Opera Queensland, Australian Baroque, and the Australian Youth Orchestra. In 2025, she returns to Opera Australia as Musetta in their Sydney Winter Season of *La bohème*.



Rachelle's other noteworthy performances include: Kumudha in John Adams' *A Flowering Tree* for The Perth International Arts Festival; the title role in *Alcina* (c: Richard Hickox), Armida in *Rinaldo* (c: Trevor Pinnock) and Angelica in *Orlando* for Opera Australia. Rachelle received Helpmann Award nominations for all four of the aforementioned appearances. She received her fifth nomination for Haydn's *Armida* with Pinchgut Opera (c: Antony Walker).

Other highlights have included *Romance at the Met - Opera's Most Romantic Moments* (an iTunes exclusive with tenor Matthew Polenzani); soloist in Beethoven's Symphony No.9 with Detroit Symphony Orchestra (c: Leonard Slatkin) and West Australian Symphony Orchestra (c: Asher Fisch), performances with Bryn Terfel and Lisa McCune at Leeuwin Estate Winery, and Gala Concerts with Plácido Domingo and José Carreras.

About the Artists

WASO Chorus

The WASO Chorus was formed in 1988 and consists of over 100 volunteer choristers who represent the finest form of community music making, bringing together singers from all walks of life. They regularly feature in the WASO annual concert season and are directed by Hugh Lydon.

The Chorus has built an international reputation for its high standards and diverse range of repertoire. While its main role is to perform with the West Australian Symphony Orchestra, the Chorus also maintains a profile of solo concerts, tours and community engagements.

The Chorus sings with the finest conductors and soloists including Asher Fisch, Simone Young, Stephen Layton

and Paul Daniel. Recent highlights have included Mahler's *Symphony No.8* and Britten's *War Requiem*. In 2019, the Chorus performed at the Denmark Festival of Voice and in 2018 toured China with performances of Orff's *Carmina burana*.

In 2020, they performed two Gala events on the Kalbarri Skywalk. In 2023, the chorus was invited to Hobart to perform Brahms' *German Requiem* with the Tasmanian Symphony Orchestra (TSO), the TSO chorus, Sydney Philharmonia Choirs and members of the public, conducted by Simon Halsey. Last year the WASO Chorus performed with members of the WA Opera Chorus, the UWA Symphonic Chorus, Voyces and Aquinas College's Schola Cantorum in WASO's presentation of Mahler's *Symphony No.8*.

Hugh Lydon
Chorus Director

Gladys Chua
Répétiteur



WASO Chorus On Stage

SOPRANO

Lisa Alexandra*
Chika Brinkman
Elizabeth Bruk
Annie Burke
Alinta Carroll*
Penelope Colgan*
Clara Connor*
Kathie Drake
Ceridwen Dumergue
Sophie Dwyer
Fay Edwards
Bronwyn Elliott
Davina Farinola
Marion Funke
Lesley Goodwin*
Ro Gorell
Kylie Grima*
Diane Hawkins*
Deborah Jackson-Porteous*
Michelle John
Joanna Killgore
Susan Lake
Mia Lewsen
Claire McGlew
Brooke McKnight*
Natasha Meyers
Sue Nightingale Hingston*
Miriam O'Callaghan
Jane Royle*
Cassidy Shelton*
Lucy Sheppard
Sarah Shneier
Willow Springate
Kate Sugars
Therese Sundblad
Rebecca Thorne*
Carol Unkovich
Catherine Wade*
Alicia Walter*
Margo Warburton*
Charmaine de Witt*

ALTO

Lucie Alexander*
Llewela Benn
Helen Brown
Patsy Brown*
Sheila Byfield
Cindy Choi
Sue Coleson
Vicki Derwort
Catherine Dunn*
Kaye Fairbairn*
Jenny Fay*
Susanna Fleck*
Lauren Ashlea Fraser*
Dianne Graves
Louise Hayes*
Kate Lewis*
Lynne Naylor*
Deborah Piesse
Pallas Sarney
Rebecca Shiel
Simin Soyer
Louise Sutton
Olga Ward
Julia Woo
Jacquie Wright*

TENOR

Chris Bedding
David Collings
Jack Collinson
Nick Fielding
Alan Harvey
John Murphy
Sim Taylor
Arthur Tideswell
Stephen Turley
Malcolm Vernon
Brad Wake

BASS

Michael Berkeley-Hill
Charlie Bond
Paul Brayshaw
Bertel Bulten
Ken Gasmier
Brendon Jones
Benjamin Lee
Adam Lynch
Tony Marrion
Geoff Massey
Peter Ormond
Jim Rhoads
Mark Richardson
Stace Rogers
Steve Sherwood
Chris Smith
Tim Strahan
Robert Turnbull
Michael Whitby
Andrew Wong

*These choristers also appear in Debussy's *Nocturnes*.

About the Music

Andrew Schultz

(b. 1960)

Symphony No.4, Op.119

1. *Expansive* (Still, calm, distant and freely, then Faster: powerful and dramatic)
2. *Circle Game* (Fast – with wild and joyous energy)
3. *Chorale* (Slow and elegiac, then Jubilant)
4. *Gothic Burlesque* (Fast, crisp, playful, then Ironic, forceful, grotesque)

Andrew Schultz's Symphony No.4 is a 35 minute work in four movements and was commissioned for the West Australian Symphony Orchestra by Geoff Stearn. The world premiere performances are given by the West Australian Symphony Orchestra, conducted by Otto Tausk at Winthrop Hall, Perth on 20 and 21 June 2025. The work was composed at the composer's home in Sydney's beachside Bronte over 2024, and completed on the last few days of that year.

Composer's Note

Near and far. Foreground and background. Moving towards or away.

The music in my new Symphony is laid out in space and time with each listener's ears the centre of the universe. Each movement begins with bells – metal wind chimes in the first movement, wrist bells in the second, suspended shells in the third, and zils (or finger cymbals) in the fourth. But the listener may hardly notice these bells, as they are mostly in the background and distant. They are, nonetheless, a starting point. Just as for me – a tinnitus sufferer – there are always high-pitched bell-like sounds in my head – filtered out by my brain, mostly, but occasionally there unsummoned when I'm tired or hot, and also there when I decide to listen to them to see what they are up to!



The first movement is marked **Expansive**, and is by turns dramatic and reflective, and is the longest of the four movements. Some years ago, I was standing by the side of a beautiful lake near the Arctic circle – a serene calm moment in early spring – sunny but cold. On the opposite bank of the lake there were big cliffs covered entirely in ice. All at once the huge ice sheets shifted then collapsed into the water and more kept coming until the whole cliff-side was free of ice. The sound arrived slowly, well after the awesome visual effect. Then, a massive wave of displaced water spread across the lake from the ice towards me. I was high up and safe but the sudden chilling contrast from calm stillness to majestic powerful motion is something I often think about and is what I have tried to capture, especially in the work's opening few minutes and in the gentle off-stage echoes of the French horn.

The short second movement is a **Circle Game** marked *Fast – with wild and joyous* energy, and took its origins in research for a short work to celebrate East Timor and its independence struggle. The piece is based on an ancient Fatuluku children's circle-game chant from Lautein, East Timor, as documented in Ros Dunlop's book, *Sounds of the Soul – Lian Husi Klamar*, 2013. There is apparently no fully accurate translation for the text, which is in a largely lost language. My own amateur linguistic research with an old Fatuluku dictionary from Portugal suggests that it celebrates the rhythms of corn husking. But the chant is apparently still used by children in a fast-paced circle game with graphic hand and face actions, as well as virtuosic patter text.

The **Chorale** of the third movement is slow and elegiac. It is mostly simple

music in which the expressive rise and fall of the musical swells are interrupted by reverent moments of silence or semi-silence. The resonant swells are like waves but also like the measured and steady breaths of meditation. The fourth movement, **Gothic Burlesque**, is fast and plays, as the name implies, with ideas of the gothic, the macabre and the grotesque. It sits as a kind of commentary on the other movements, as well as on the *grand guignol* that other composers from Mozart through Berlioz and Verdi have made memorable.

By way of background, this is the first of my symphonies not to have an explicit subtitle:

Symphony No.1 (1998) was subtitled, *'In Star Time'* and was premiered by the Melbourne Symphony Orchestra in 1998. It is a three-movement choral-orchestral work with various texts especially from Ovid's *Metamorphosis*. The work takes its influence partly from Berio's reinvention of the symphony in his epochal *Sinfonia* from 1967.

Symphony No.2 (2008) was subtitled, *'Ghosts of Reason'* and is an orchestral work in one movement whose title alludes to both a psychological self-portrait and to Goya's *The Sleep of Reason Produces Monsters* in which he shows the mind of the artist symbolically besieged by frightening bats and owls. The work was commissioned by the Adelaide Symphony Orchestra.

Symphony No.3 (2012-13) carries the subtitle of *'Century'*. It is a three-movement work commissioned by the ACT government for the Centenary of Canberra and the Canberra Symphony Orchestra. In its three movements, it draws on ideas of reflective personal expression and dramatic public creation as embodied by Griffin's bold designs for the new capital city. The personal and the public, the abstract and the literal, are intertwined throughout.

So, whilst various subtitles occurred to me with this new work, none in the end seemed to me to capture the range of emotional complexity of the musical argument that it embodies – it is a work that in its four movements certainly embraces subtle references and even outright quotations from other composers but is also completely based in the personal and original inner dialog that a purely abstract work allows a composer to create. To me, that ambivalence of possibility in the symphony holds a unique and exciting position in musical genres – Janus-like, looking forward and backward at once.

What Marx said about history seems also to apply to music and, in my case, to the process of writing a symphony: "Hegel remarks somewhere that all great world-historic facts and personages appear, so to speak, twice. He forgot to add: the first time as tragedy, the second time as farce" (Karl Marx – *18th Brumaire of Louis Bonaparte*, 1852). What Marx describes is exactly both the puzzling conundrum and exciting challenge that confronts a symphony composer in territory that in some ways is *jejune* and well-trodden but in many other ways offers endless imaginative possibilities. To borrow from Marx again – admittedly with him now sounding like a psycho-musicologist: people "make their own history, but they do not make it as they please; they do not make it under circumstances of their own choosing, but under circumstances that already exist, given and transmitted from the past. The tradition of all dead generations weighs like a nightmare on the brains of the living."

© Andrew Schultz, 2025

INSTRUMENTATION:

piccolo, two flutes, two oboes, cor anglais, two clarinets, bass clarinet, two bassoons and contrabassoon; four horns, three trumpets, three trombones and tuba; timpani, two percussion, harp and strings.

About the Music

Claude Debussy

(1862-1918)

Nocturnes

- I. Nuages
- II. Fêtes
- III. Sirènes

Debussy completed *Nocturnes* on 15 December 1899 at three in the morning, and it was first performed in 1900. In more than a symbolic sense, however, it can be considered the first major work of the 20th century. It contains many of the features which mark a break with the 19th century: a subtler sense of form, non-directional harmony, less assertive melody, and the elevation of the importance of orchestral colour. As foreshadowed in Debussy's earlier works, there is an acceptance of sound as something to luxuriate in, rather than a Classical-Romantic notion of sound as something to be mobilised in the pursuit of a statement or climax.

The *Nocturnes* were originally conceived as a triptych, *Scènes au crépuscule* (Scenes at twilight), inspired by poems by Henri de Régnier. Then, in 1894, Debussy wrote to the Belgian violinist Ysaÿe:

I am working at three nocturnes for violin and orchestra that are intended for you; the first is scored for strings, the second for three flutes, four horns, three trumpets and two harps; the third combines both these groups. This is, in fact, an experiment in the various arrangements that can be made with a single colour – what a study in grey would be in painting.

The reference to painting is notable. In few other works is the epithet 'impressionist', borrowed from painting, more appropriate. Debussy did not intend the work's title to be understood in the sense of a Chopin nocturne; it has more



to do with a series of Whistler paintings of the same name.

The programmatic intent of these works is illustrative, without the emotional involvement of the late-Romantic **tone-poets**. '*Nuages* [Clouds] renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading away in grey tones lightly tinged with white' – the composer's words find musical expression in the slowly changing background of rootless, floating chords which underlie the recurring tone of the cor anglais. Classical-Romantic distinctions between theme and texture are irrelevant in the smooth accompaniment; the cor anglais call never evolves into a melody. There is a whole new range of string colours here – delicate combinations of bowed and **pizzicato** effects, **harmonics**, non-standard divisions of the string forces. A complete change of colour and a new **pentatonic** theme on flute and harp mark an obvious new section in the music, and the movement closes with merely a résumé of the opening material. There is no progression to a clearly marked **cadence** at the end, but rather a gradual disintegration of elements, as the cor anglais **motif** breaks down into smaller and smaller particles.

In complete contrast with *Nuages* and its 'study in grey', *Fêtes* (Festivals) gives us an almost kaleidoscopic display of momentarily bright colours. Once more the composer supplies a description:

Fêtes gives us the vibrating, dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling, fantastic vision) which passes through the festive scene and becomes merged in it. But the background remains persistently the same: the festival with its blending of music and luminous dust participating in the cosmic rhythm.

Sirènes (Sirens) evolves almost as a continuum; it swells and ebbs, rather than marking out a path; the melody grows and decays by the addition or alteration of small details. It is understandable how turn-of-the-century listeners, accustomed to more definition in form, could have regarded this music as impressionistic. It is possible that the use of wordless female voices in this last Nocturne was suggested to Debussy not only by Régnier's *L'Homme et la sirène*, but also by Swinburne's poem *Nocturne*, in which love is symbolised by a mermaid rising from the sea. Debussy wrote that this last movement 'depicts the sea and its countless rhythms and presently, amongst the waves silvered by moonlight...the mysterious song of the sirens as they laugh and pass on'.

Within the value system of the Classical-Romantic period, Debussy's music was at first seen by some as negative, even

morbid. Fluent rather than dramatic, plastic rather than constructed, it is the very antithesis of the positive striving of, say, a Beethoven or a Bruckner. Yet, Debussy's innovations laid the foundations for a new ethos in Western music and for new techniques of musical language, opening up for the 20th century many new vistas for exploration.

G.K. Williams
Symphony Australia © 1998

FIRST PERFORMANCE:

Nuages and *Fêtes* first performed 9 December 1900, Concerts Lamoureux, Paris; Camille Chevillard, conductor. Complete work premiered 27 October 1901.

FIRST WASO PERFORMANCE:

19-20 October 1956. John Farnsworth Hall, conductor and Moongana Singers (*Sirènes*).

MOST RECENT PERFORMANCE:

23-24 March 2018. Asher Fisch, conductor and Women of the WASO Chorus.

INSTRUMENTATION:

three flutes (third doubling piccolo), two oboes, cor anglais, two clarinets, three bassoons, four horns, three trumpets, three trombones, tuba, timpani, two harps, percussion, strings.

Glossary

Cadence – series of chords which gives a sense of the end of a phrase or section of music.

Harmonics – high, flute-like sounds produced by lightly touching the string.

Motif – a short, distinctive melodic or rhythmic figure, often part of or derived from a theme.

Pentatonic – five-note scale, here referring to that which is made up of the black notes on a piano keyboard. The pentatonic scale is common in the folk music traditions of many countries.

Pizzicato – plucking, rather than bowing, the strings.

Tone-poem/poets – a programmatic work (that is, one based on a literary, pictorial or other extra-musical idea) for orchestra, usually in a single movement. The term is often used interchangeably with 'symphonic poem'. Richard Strauss (1864-1949) is celebrated for his series of tone-poems.

About the Music

Francis Poulenc

(1899-1963)

Gloria pour Soprano solo, chœur mixte et orchestra

- I. Gloria
- II. Laudamus te
- III. Domine Deus
- IV. Domine fili unigenite
- V. Domine Deus, Agnus Dei
- VI. Qui sedes ad dexteram Patris

Editions Salabert (Universal Music Publishing Group).

“By arrangement with G. Ricordi & Co. (London) Ltd.”

Two clear phases are usually distinguished in the development of the art of Francis Poulenc: the first, musically irreverent, light-hearted, perhaps short-winded; the second, serious, spiritually searching, marked by more ambitious themes and a heartfelt lyricism of some stamina. The turning-point, it is said, was the death of Poulenc's close friend, the composer and critic Pierre-Octave Ferroud, who was killed in a car accident in 1935. Poulenc then set out on a pilgrimage to Rocamadour, in south-central France, where a statue of the Virgin carved out of blackwood inspired his first religious work, the *Litanies à la vierge noire* (1936). The composer described this time as one ‘where I was seeking to drop roots into the very depths of my being’, and certainly the music which followed reflected a greater depth and seriousness.

But the division of Poulenc's career should not be too sharply marked. Not all his religious music is deeply serious in tone, nor is his serious music to be found only in his religious works. The *Gloria*, one of his last works, reminds us of the dangers of compartmentalising his music.



It is, in places, irrepressibly, almost jauntily cheerful. So painless is this praise of God that some critics have labelled it sacrilegious. Replying to the criticism, he said, ‘As I wrote it, I was simply thinking of those frescoes by Gozzoli where the angels stick out their tongues; and also of some solemn Benedictine monks I once saw playing football ...’

No wonder laughter and high seriousness are often inextricably linked, as James Harding has written, in the same work by Poulenc. This is the composer who loved to go to the circus, and loved the popular music of the cabaret, the brass band and the dance orchestra. But he said of his choral religious music that he'd ‘put the best and most genuine part of myself into it ... I have a feeling that in that sphere I've really produced something new.’

The musical form of Poulenc's *Gloria* reflects his selective interest in the music of the past and his assessment of what he does best. Setting the Gloria from the Mass on its own harks back to the practice of both medieval and Baroque composers, and the division of the text into separate movements is similar to the ‘cantata-mass’ convention used by Vivaldi in his celebrated *Gloria* and by J.S. Bach in the Gloria of his Mass in B minor. But here the resemblance ends – Poulenc writes for a soloist, but she is given no elaborate display or coloratura arias; instead she leads and alternates with the choral mass, in a re-creation of the ancient antiphonal relationship of the priest leading the people.

The choral writing itself is almost entirely homophonic, in block chords, like most of Poulenc's writing for choir. One of his early teachers, the composer Charles Koechlin, recognised that his pupil had no gift for **counterpoint**, and set him the exercise of studying Bach's chorales and making his own harmonisations. Koechlin had spotted Poulenc's talent for fresh, clear and uncluttered setting of words. Poulenc became a master of ear-tickling and emotionally affecting shifts of harmony. He departs from tradition by not setting the final clause of the Gloria text, 'Cum Sancto Spiritu ...' in the almost compulsory fugal manner – indeed, he doesn't even end with these words, preferring to stress the elevation of the Son to high holiness, and the prayer for mercy.

Poulenc's very suggestive tempo indications, printed below, convey the flavour and contrasts of the *Gloria*: 'Very lively and joyful', 'Very slow and calm', 'Unusually calm without dragging', warning against any sentimentality in his intensely reflective devotion. The pungency of some of the orchestral sound of the *Gloria* contains some of Poulenc's characteristic 'jibes and salutations to other composers', in this case Stravinsky, who influences his later compositions more and more. The Stravinsky reference is no accident, since the *Gloria* was

commissioned by the Koussevitzky Foundation, and dedicated to the memory of the conductor Serge Koussevitzky and his wife. In 1930, Koussevitzky had given the first performance of Stravinsky's *Symphony of Psalms*, which he had commissioned, and which was dedicated to the Glory of God and to the Boston Symphony Orchestra. The same orchestra gave the first performance of Poulenc's *Gloria* on 20 January 1961, conducted by Charles Münch.

Abridged from a note by David Garrett © 1998

FIRST PERFORMANCE:

20 January 1961, Boston. Charles Münch, conductor and Adele Addison, soprano.

FIRST WASO PERFORMANCE:

17 August 1976. David Measham, conductor.

MOST RECENT PERFORMANCE:

7-8 June 2013. Yan Pascal Tortelier, conductor. Sara MacIver, soprano.

INSTRUMENTATION:

piccolo, two flutes (2nd also doubling piccolo), two oboes, cor anglais, two clarinets, bass clarinet, two bassoons, contrabassoon; four horns, three trumpets, three trombones, tuba; timpani, harp and strings.

Glossary

Cantata – a work for voices and orchestra consisting of arias, recitatives and choruses.

Counterpoint – two or more lines of music or melodies that are played at the same time. Music which uses counterpoint is said to be 'contrapuntal'. 'Imitative' counterpoint is when the various parts are playing similar or identical melodies one after the other – canons and fugues are examples.

Text and Translation

I Gloria (Maestoso)

*Gloria in excelsis Deo;
et in terra pax
hominibus bonae voluntatis.*

II Laudamus te (Très vif et joyeux)

*Laudamus te, benedicimus te,
Adoramus te, glorificamus te,
Gratias agimus tibi
propter magnam gloriam tuam.*

III Domine Deus (Très lent et calme)

*Domine Deus, Rex coelestis,
Deus Pater omnipotens.*

IV Domine fili unigenite (Très vite et joyeux)

*Domine fili unigenite
Jesu Christe.*

Chorus (Majestic)

Glory be to God on high,
and on earth peace
to people of good will.

Chorus (Very lively and joyful)

We praise you, we bless you,
We adore you, we glorify you,
We give thanks to you
for your great glory.

Soprano solo and chorus (Very slow and calm)

O Lord God, heavenly King,
God the Father Almighty.

Chorus (Very lively and joyful)

O Lord, the only-begotten Son
Jesus Christ.

V Domine Deus, Agnus Dei (Très lent)

*Domine Deus, Agnus Dei
Filius Patris, Rex coelestis,
Domine Deus,
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram;
Domine Deus, Agnus Dei,
Filius Patris
Qui tollis peccata mundi...*

**VI Qui sedes ad dexteram Patris
(Maestoso)**

*Qui sedes ad dexteram Patris,
miserere nobis,
Quoniam tu solus Sanctus,
tu solus Dominus, Amen.
Tu solus altissimus, Jesu Christe,
cum Sancto Spiritu,
in gloria Dei Patris.
Tu solus altissimus,
miserere nobis.
Amen.*

Soprano solo and chorus (Very slow)

O Lord God, Lamb of God,
Son of the Father, heavenly King,
O Lord God,
you take away the sins of the world,
have mercy upon us.
You take away the sins of the world,
receive our prayer.
O Lord God, Lamb of God,
Son of the Father,
you take away the sins of the world...

**Soprano solo and chorus
(Majestic)**

You sit at the right hand of the Father,
have mercy on us,
for you alone are holy,
you alone are the Lord,
you alone are the Most High, Jesus Christ,
with the Holy Ghost,
in the glory of God the Father.
You alone are the Most High,
have mercy on us.
Amen.

West Australian Symphony Orchestra

Engage | Excite | Experience | Educate

From the centre of Perth to the furthest corners of the state, we have provided the soundtrack to life in WA since 1928.

As the State Orchestra, Perth's first and finest, WASO is the largest employer of performing artists in Western Australia and reaches two million people with musical experiences each year on stage, in our community, and online.

From concert stages to classrooms, hospitals to aged care, we bring joy, inspire learning, and nurture participation in our community, because everybody deserves the opportunity to experience live music. Every year, through community and leading industry partnerships, we engage a new generation of young and emerging artists to help secure a bright future for music in Australia.

We celebrate our rich classical music heritage with great artists from all over the world and commission and perform new repertoire to renew and expand it.

The Orchestra collaborates widely with major arts companies and independent artists, performing opera to ballet, movies to musicals, jazz to rock.

Asher Fisch is Principal Conductor and Artistic Adviser of our Orchestra. We champion the diversity of music in all its forms, with a team of talented and passionate people who create unforgettable experiences for all West Australians to enjoy.

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West Australian
Symphony Orchestra

EDWARD GARDNER CONDUCTS BRAHMS

SYMPHONIC GRANDEUR

Don't miss Edward Gardner, Principal Conductor
of the London Philharmonic Orchestra, in his
long-awaited WASO debut.



MACA SYMPHONIC SERIES

Friday 11 & Saturday 12 July, 7.30pm
Winthrop Hall, The University of
Western Australia

Franz SCHUBERT Symphony No.8 *Unfinished*
Benjamin BRITTEN *Les Illuminations*
Johannes BRAHMS Symphony No.1

Edward Gardner conductor (pictured)
Samantha Clarke soprano

BOOKINGS
waso.com.au
9326 0000



About the Venue: Winthrop Hall

Nestled within the stunning grounds of UWA, Winthrop Hall's majestic architecture provides the perfect backdrop for your WASO experience.

Public Transport

Buses to UWA are frequent, covering routes from the City of Perth, Subiaco, Morley and more. Visit transperth.wa.gov.au for up-to-date information and to find the best bus route for you.

Accessibility

- **Lift access:** Patrons may access the auditorium via a lift from ground level, which is located on the south-west corner of the building. An accessible toilet is also located next to the lift. Please note, Winthrop Hall gallery seating is not accessible by lift.
- **Wheelchair seating:** These are available on booking, and are located on the outside ends of the rows.

If you have booked standard tickets and your accessibility needs have changed, please advise the WASO team by emailing boxoffice@waso.com.au or calling (08) 9326 0000.

Parking

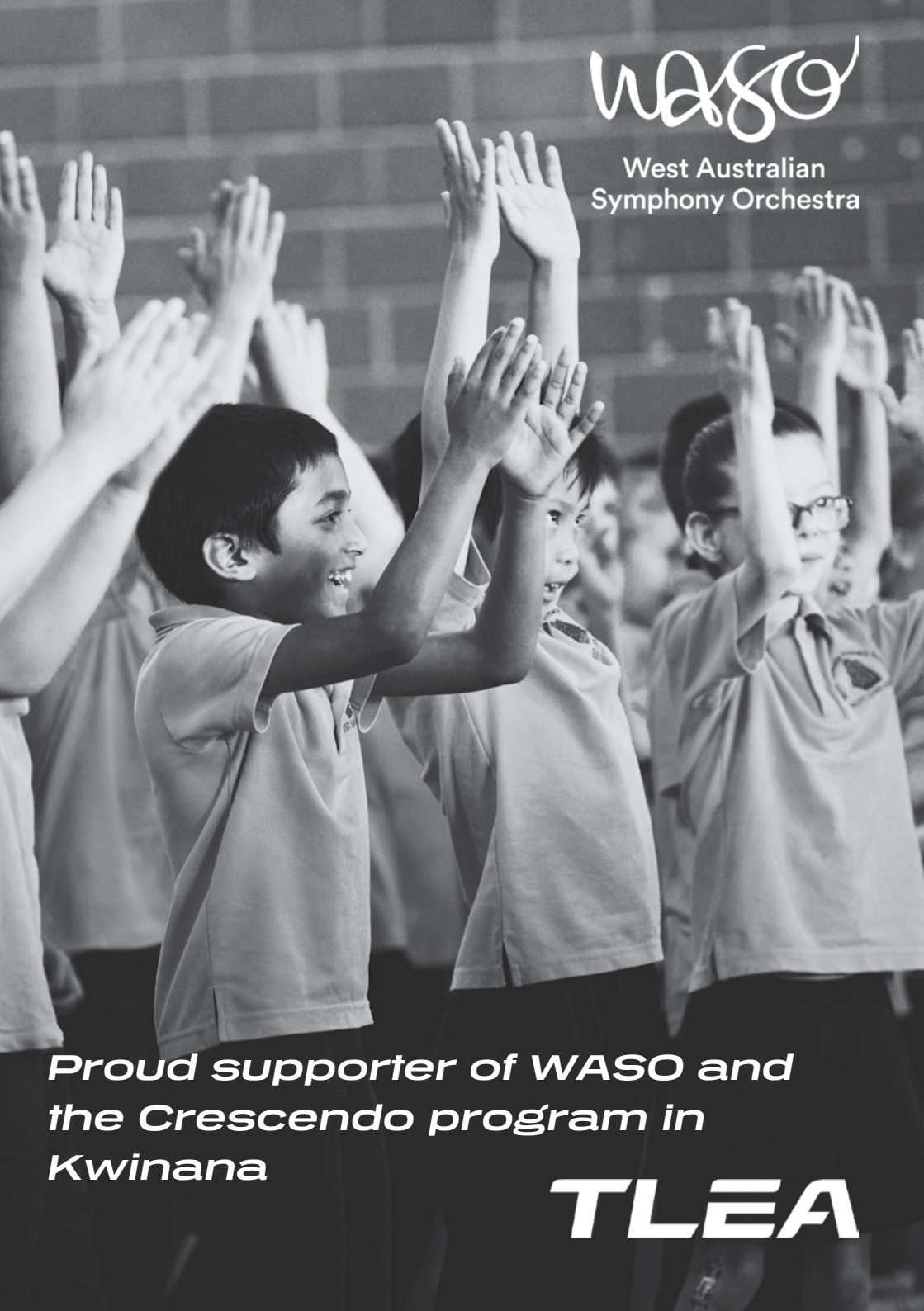
Parking at UWA is free every day after 5pm and all day on weekends. Please check parking signs on arrival. The closest car parks to Winthrop Hall are all within a 3 to 5 minute walk to the venue. ACROD parking bays are located at Car Parks 1, 5 and 51, and are subject to availability.

A limited number of **pre-arranged Accessible Parking Bays** are available to ACROD Parking Permit holders by request through the WASO Ticketing & Customer Service team. Simply call (08) 9326 0000 at least seven days prior to each performance to request a bay.

Having a meal before the show? Car Park 5 is the preferred parking location for patrons who have pre-concert dinner reservations at The University Club of WA.

Find your best parking option on the map below.





WASO

West Australian
Symphony Orchestra

***Proud supporter of WASO and
the Crescendo program in
Kwinana***

TLEA

Family & Education Events

Echo the Gecko

Echo the Gecko – WASO's inquisitive fly-eating friend – returned in March to delight young audiences with *The Musical Tale of Echo the Gecko*.

Alongside WASO's 10-piece Education Chamber Orchestra, Echo the Gecko has featured in family concerts and school incursions across Perth since 2003, captivating and enriching the lives of children by making orchestral music accessible and fun.

WASO's family performances of *The Musical Tale of Echo the Gecko*, presented by Lee Stanley, had children wide-eyed and buzzing with excitement at South Perth Community Centre, as the story took the audience on an adventure to help Echo after losing his tail. This interactive performance included singing, dancing and opportunities to learn about each instrument and their orchestral families. WASO musicians also demonstrated their instruments for enthusiastic and curious audience attendees of all ages after the performance. Original music and well-known classical melodies were interwoven throughout the story, composed and arranged by WASO Principal Trombone, Joshua Davis.

While sitting down with WASO last year to celebrate 21 years of Echo the Gecko, we asked the show creators Lee Stanley (creator and presenter), Mark Tooby (writer and WASO Tutti Double Bass) and Joshua Davies (composer/arranger and WASO Principal Trombone) – *Why is it so important that children have access to programs such as those performed by WASO's Education Chamber Orchestra?*



Lee: It is all about breaking down the barriers between the Orchestra (both the players and the music) and the kids. Once they see the passion and fun, and hear the huge variety of music that an orchestra can play, they are hooked and have access to a whole new world.

Mark: Kids are like big sponges; they soak up information and are open to anything. Every child should have a musical experience somehow. We hope that the shows we put on spark a lifelong passion for music.

Josh: Echo the Gecko shows are a valuable gateway for children to discover not only the classics but new music, alongside popular music. For the children to see how it all works together; story, music in a live setting and to be able to participate in the shows is a really magical mix.

Join WASO for our next family concert:
Classic Adventures: Witches & Wizards
Saturday 4 October
Heath Ledger Theatre, State Theatre
Centre of WA

*Presented in association with the 2025
AWESOME Festival and suitable for families
with children aged 5-12 years.*

2025 Annual Giving Appeal: Join Us on the Journey



Samantha Wickramasinghe (far left) and Allan Meyer (far right) - Annual Giving Ambassadors with Janet Holmes à Court AC.

We are delighted to have you amongst our WASO community, and we value your continued connection with your Orchestra.

With ticket prices covering only a quarter of our operating costs, WASO depends on the generosity of our community to fund the work that creates first class artistic experiences for music lovers, both on and off the stage.

This is where we look to you for support. Join your Orchestra on its journey of changing lives through music, and donate to WASO today.

With your support, we are able to present exciting repertoire and create opportunities for audiences throughout

Western Australia to experience the transformative power of music.

To support WASO's Annual Giving campaign, visit our website via the QR code or contact our Philanthropy team via email on philanthropy@waso.com.au or by phone on (08) 9326 0016.



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Janet Holmes à Court AC

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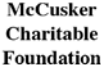
Margaret & Rod Marston – Bass Clarinet

Peggy & Tom Stacy – Cor Anglais and Piccolo

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

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We acknowledge the generous support of our Trusts and Foundations, whose philanthropic partnership enables significant impact within our community through their key support of these transformative initiatives.

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Legacy

We honour those who have made a visionary commitment to safeguard our future, through a capital gift to the Endowment fund or by providing for WASO in their will through the Symphony Circle. Legacy gifts are preserved within the fund in perpetuity, ensuring a community filled with the beauty of symphonic music for future generations.

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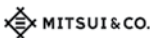


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Shigeru Komatsu –
WASO Cello