



West Australian
Symphony Orchestra

WINTER DAYDREAMS

MACA SYMPHONIC SERIES

Friday 9 & Saturday 10 May 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

Winter Daydreams

Hector BERLIOZ *Roman Carnival – Overture* (9 mins)

Camille SAINT-SAËNS *Cello Concerto No.1* (19 mins)

*Allegro non troppo –
Allegretto con moto –
Allegro non troppo*

Interval (25 mins)

Pyotr Ilyich TCHAIKOVSKY *Symphony No.1 Winter Daydreams* (43 mins)

*Dreams of a winter journey (Allegro tranquillo)
Land of desolation, land of mists (Adagio cantabile ma non tanto)
Scherzo (Allegro scherzando giocoso)
Andante lugubre – Allegro maestoso*

Umberto Clerici conductor/cello

Listen to WASO

This performance is recorded for broadcast on Sunday 22 June, 1pm (AWST) on ABC Classic. 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 Rosalind Appleby, 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 *Winter Daydreams* digital program.



WASO On Stage

VIOLIN

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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

Beth Hebert

Emma Hunt

William Huxtable

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Andrea Mendham

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Samantha

Wickramasinghe

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

Mark Tooby

Giovanni Vinci

FLUTE

Andrew Nicholson

Mary-Anne Blades

PICCOLO

Sonia Croucher

OBOE

Liz Chee

Acting Principal Oboe

Stephanie Nicholls°

COR ANGLAIS

Jonathan Ryan

CLARINET

Som Howie

BASS CLARINET

Alexander Millier

BASSOON

Adam Mikulicz

Acting Principal Bassoon

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Bassoon

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David Evans

Eve McEwen

Robert Gladstones

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Alex Timcke

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Assoc Principal

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Amanda Dean^

Paul Tanner^

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 14.

About the Artists

Umberto Clerici

Conductor/Cello

After a career spanning more than 20 years as a gifted cello soloist and orchestral musician, Umberto Clerici has consolidated his diverse artist achievements to rapid acclaim as a conductor. Umberto is now the Chief Conductor of the Queensland Symphony Orchestra.

Umberto began his career as a virtuoso cellist making his solo debut at the age of 17 performing Haydn's D Major Cello Concerto in Japan. After years of performing on the stages of the world's most prestigious concert halls, Umberto took up the position as Principal Cello of the Teatro Regio di Torino, following which he was Principal Cello of the Sydney Symphony Orchestra from 2014 to 2021.

It was in Sydney, in 2018, that Umberto made his conducting debut with the Sydney Symphony Orchestra at the Sydney Opera House. Following a swift trajectory of prestigious conducting engagements, Umberto is now in high demand across Australia, New Zealand and Europe.

In addition to his role as Chief Conductor of the Queensland Symphony Orchestra, Umberto's recent conducting engagements include Elgar's Cello Concerto with Steven Isserlis for the Volksoper Vienna, and debuts with Orchestra del Teatro Massimo in Palermo and Orchestra Regionale Toscana. Umberto has also curated a three-week series with the Sydney Symphony for 'Symphony Hour' and returned to the podiums of the Dunedin, Melbourne and West Australian Symphony Orchestras.



In November 2024, Queensland Symphony Orchestra announced the extension of Umberto's Chief Conductorship until the end of their Season 2027.

Highlights in 2025 will include conducting Daniil Trifonov playing Rachmaninov's Piano Concerto No.3 with New Zealand Symphony Orchestra, a return to Teatro Massimo in Palermo, and his second collaboration with Opera Queensland for which Umberto will conduct Puccini's *La Boheme*.

As a cellist, Umberto remains beloved by audiences worldwide, having performed internationally as a soloist at New York's Carnegie Hall, Vienna's Musikverein, the great Shostakovich Hall of St Petersburg, Auditorium Parco della Musica in Rome, the Salzburg Festival, and is one of only two Italians to have ever won a prize for cello in the prestigious International Tchaikovsky Competition.

Umberto plays cellos by Matteo Goffriller (made in 1722, Venezia) and Carlo Antonio Testore (made in 1758, Milano).

About the Music

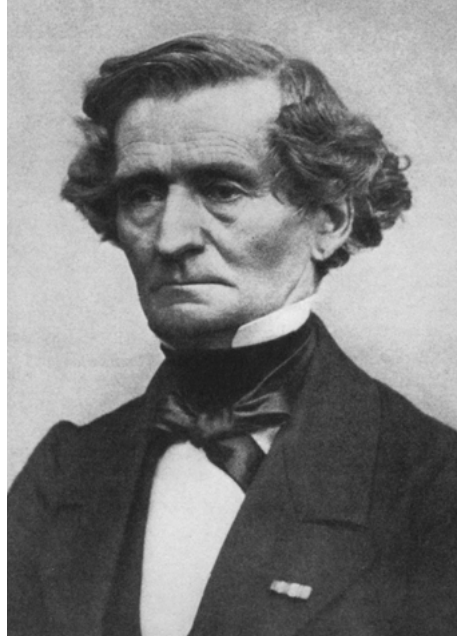
Hector Berlioz
(1803-1869)

Roman Carnival – Overture, Op.9

As a recipient of the Prix de Rome, Berlioz in the early 1830s spent some time in Italy; a setting which would figure in several of his subsequent works, including *Harold in Italy* and his opera *Benvenuto Cellini*, based on the memoirs of the 16th-century Florentine goldsmith of the title. Berlioz, whose route to a compositional career had been a somewhat unconventional one, had hoped that *Benvenuto Cellini* might bolster his career in Paris, but it was a resounding failure and managed only three performances during its premiere run in 1838.

Not one to waste a good tune, however, Berlioz recycled some of its music for the present concert overture (not to be confused with the overture to the opera itself). Berlioz himself conducted the first performance of the *Carnaval romain*, on 3 February 1844 in Paris' Salle Herz. It was an immediate success with the audience demanding an encore, despite the fact that the piece had received only a single rehearsal that morning (and without any woodwind players, who had been called up on National Guard duty during the day and had to read their parts at sight that evening).

The overture begins with a whirlwind **saltarello**, taken from the scene in the opera which presents the carnival. After a pause, the cor anglais plays a melody



which, in the opera, Benvenuto sings to his beloved Teresa. It is repeated by the strings and then makes way for another bustling *Allegro*. Towards the end the saltarello returns, dominating the overture until its tempestuous end.

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FIRST WASO PERFORMANCE:

16 August 1951. Bernard Heinze, conductor.

MOST RECENT PERFORMANCE:

2 February 2020. Benjamin Northey, conductor.

INSTRUMENTATION:

two flutes (one doubling piccolo), oboe and cor anglais, two clarinets, two bassoons; four horns, two trumpets and two cornets, three trombones; timpani and percussion; strings.

Glossary

Saltarello – a sprightly Italian dance involving jumping.

About the Music

Camille Saint-Saëns

(1835-1921)

Cello Concerto No.1 in A minor, Op.33

*Allegro non troppo –
Allegretto con moto –
Allegro non troppo*

This concerto reveals many of Saint-Saëns' most endearing qualities as a composer. It is a modestly engaging, unpretentiously beguiling work, its most important musical qualities being the tight construction (three movements sounding as if rolled into one) and the subtle orchestration which, with its discreet accompaniment, neatly solves the inherent problems of balancing the solo cello against a symphony orchestra. Composition of this concerto was one of the activities Saint-Saëns threw himself into following the death of his beloved great-aunt in January 1872. At the same time, he began writing a regular newspaper column, under the pseudonym Phémus, which promoted French music (composers such as Rameau, Gounod and Bizet) – part of the polemical struggle to bolster French national pride after the demoralising loss to Prussia in the recent Franco-Prussian War.

The A minor Concerto was first performed on 19 January 1873 by the Paris Conservatoire Orchestra with its principal cellist Auguste Tolbecque as soloist. Much later, the work became a particular favourite of the cellist Pablo Casals who played it at his London debut in 1905. And no wonder – as Saint-Saëns' biographer James Harding says, it 'gives the instrument an excellent opportunity to display its resources without straining after needless virtuosity'.



The work begins with one sharp chord from the orchestra, immediately ushering in a swirling theme from the solo cello, which will form the main thematic material for the movement. This material is repeated, varied, played on the woodwinds behind long notes on the solo cello and extended. Eventually, the cello plays an attractive romantic melody that is dovetailed into **cadential** material by the swirling theme in the accompaniment. A new sequence continues to work on the swirling figure, first making use of the **half-tone** rise and fall of its tailpiece.

A developmental extension of the romantic melody leads us imperceptibly into the minuet-like second movement. Saint-Saëns' structural fluency has been revealed by the clever way in which this movement was introduced, almost as if it were merely another phase of the first movement. A dance-like figure for woodwinds is transformed into an accompaniment for a ruminative cello melody. There is a slightly darker, more lilting middle section, followed by **cadenza**-like runs in the cello solo which lead to a reprise of the dancing figure over a cello trill.

The movement winds down, and then the cello line forms the link to the final, and longest, movement. The oboe retrieves the first movement's swirling figure, now more swiftly modulating and more intense with other woodwind interjections. After a dramatic **development**, the cello finally takes back the swirling figure. The cello now introduces a new aria-like theme, built on the rise-and-fall idea of the opening melody. Now, at last, the cello

part begins to become more virtuosic, and in the slower section ends up in the instrumental stratosphere, with high harmonics. The music resumes speed after a reprise of the aria-like melody, and with an exciting pick-up, the movement and the concerto come to a close.

G.K. Williams

Symphony Australia © 1997

FIRST PERFORMANCE:

19 January 1873, Paris Conservatoire Orchestra; Auguste Tolbecque, soloist.

FIRST WASO PERFORMANCE:

24 February 1951. Vaughan Manly, conductor; Wendy Tyler, soloist.

MOST RECENT WASO PERFORMANCE:

13-14 October 2017. Douglas Boyd conductor, Li-Wei Qin, soloist.

INSTRUMENTATION:

two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, strings.

Glossary

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

Cadenza – a showy passage by a solo instrument. Originally, cadenzas were improvised to show off the soloist's brilliant technique. They usually occur at an important cadential point towards the end of a concerto movement.

Development – the process of expanding or exploring musical material by varying a theme or elements of it.

Half-tone/semitone – smallest interval between two notes in the Western classical music system.

About the Music

Peter Ilyich Tchaikovsky
(1840-1893)

Symphony No.1 in G minor,
Op.13 *Winter Daydreams*

*Dreams of a winter journey (Allegro
tranquillo)*
*Land of desolation, land of mists (Adagio
cantabile ma non tanto)*
Scherzo (Allegro scherzando giocoso)
Andante lugubre – Allegro maestoso

Tchaikovsky's First Symphony is the product of a nervous young man in his mid-20s just appointed to a responsible teaching position in a strange city, and trying to juggle his wish to compose with his new-found professional responsibilities. It is a remarkably assured work to have been composed under such circumstances, and to many listeners unfamiliar with it, may display more of the composer's mature stylistic fingerprints than they might expect.

Tchaikovsky had just joined the staff of the Moscow Conservatoire in 1866 when its Director, Nikolay Rubinstein, urged him to write a symphony. Tchaikovsky, who had completed his first orchestral score only two years before, began sketches immediately, and was soon working so hard on it – writing well into the night and teaching during the day – that his health began to suffer, and he made fitful progress.

By the following summer he had worked his sketches up into full orchestral score. He chose this moment to show his former teachers Anton Rubinstein (Nikolay's brother) and Nikolay Zarembo, who were quick to find fault. Tchaikovsky's consternation at this criticism was allayed by Nikolay's continuing enthusiasm, and it was this Moscow Rubinstein who conducted the first complete performance in February 1868.



It was a big success for Tchaikovsky, and became one of the first Russian symphonies to find public favour; but the composer continued to make alterations, revising it in 1874 and 1883. Despite these changes, Tchaikovsky told a friend: 'I have a soft spot for it, for it is a sin of my sweet youth.'

With young composers it is often fun to play pick the influences. Tchaikovsky scholar John Warrack has discussed the Symphony's particular debt to Mendelssohn. Following Mendelssohn's *Scottish* and *Italian* symphonies, Tchaikovsky seems to have wanted to create his own Romantic musical landscape, but one arising out of the emotions stirred in him by his own country. The idea must have lost its appeal, for the final two movements lack the subtitles of the Symphony's first half. The attempt at a lightness of texture in many key passages and the surprising independence of the woodwind writing suggests Mendelssohn's immediate influence on the work's musical language. Yet many of the ideas seem to prefigure passages we know well from Tchaikovsky's later music.

The first movement opens with a flowing woodwind melody that has the light, questioning quality and gentle interjections that suggest a Mendelssohnian response to landscape.

The passionate development of the main ideas, and healthy doses of bombast that follow, suggest the Tchaikovsky to come, as does a balletic passage for horns and woodwinds. The brass fanfares that dominate much of the development section prefigure the tense opening of the Fourth Symphony.

The slow movement resembles one of the great ballet adagios in both atmosphere and texture. Muted **divisi** violins play the beautiful first subject, which is followed by a long, songful oboe melody of the kind that Tchaikovsky used to complain came to him in so finished a state that he had difficulty developing them in a symphonic context. His phenomenal gifts as an orchestrator, even in this early work, are an exquisite disguise for such structural concerns.

The **Scherzo** is perhaps the most overtly Mendelssohnian movement. At the opening, the lightness of the scoring is offset by a pervasive **chromaticism**. The Trio begins as a waltz in all but name, then develops considerable tension. The Scherzo's reprise is followed by an unusual passage in which the timpani taps out the rhythm of the main Scherzo tune under the strings' reminiscence of the Trio's waltz theme. A **coda** that begins quietly goes on to end with two abrupt final chords.

Although some of the Symphony's ideas sound like Russian folksong, the Finale's opening *Andante lugubre*, taken from a

folksong called 'The Gardens Bloomed', is the first folk-music to be employed in the work. The pace soon quickens and the mood becomes more festive for the main body of the movement. In the middle of the festivities there is a sudden return to the darker mood of the opening, much like the return to the motto theme at the equivalent moments in the finales of the Fourth and Fifth symphonies. However, a spirit of brightness and grandeur gradually emerges and the Symphony ends in a mood of brash jubilation.

Abridged from an annotation © Phillip Sametz

FIRST PERFORMANCE:

Nikolay Rubinstein conducted the Scherzo of Tchaikovsky's First Symphony in Moscow in December 1866, followed by a performance of the Adagio and the Scherzo in Saint Petersburg the following February. He conducted the first complete performance of the work in February 1868.

FIRST WASO PERFORMANCE:

3-4 May 1968. Ladislav Slovák, conductor.

MOST RECENT WASO PERFORMANCE:

2-3 October 2015. Alexander Lazarev, conductor.

INSTRUMENTATION:

piccolo, two each of flutes, oboes, clarinets and bassoons; four horns, two trumpet, three trombones, tuba; timpani, percussion and strings.

Glossary

Chromaticism – use of notes which are not part of the key.

Coda – a concluding section added to the basic structure of a piece or movement to emphasise the sense of finality.

Divisi – divided, where the instruments in a single section of the orchestra (e.g. the violas) are divided into two or more groups, each of which plays different notes. This makes it possible to get richer, fuller chords from within a single instrumental section.

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.

West Australian Symphony Orchestra

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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.

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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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Latecomers admitted at a suitable time

If you arrive late or leave your seat during a performance, your auditorium entry will need to wait until a suitable break.



First Aid available

St John First Aid officers are present at every WASO concert. Please notify a team member if you require any first aid assistance.



Box Office is open

Get tickets to your next WASO experience at the WASO Mobile Box Office located inside the Winthrop Hall foyer. The WASO Mobile Box Office is open 90 minutes before each performance and during interval. Alternatively, you can visit waso.com.au to buy online or book an in-person ticketing appointment by calling (08) 9326 0000.



WASO in the Community



Music for the Ages is a community program providing relaxing and entertaining free small ensemble concerts to aged care sites throughout Perth.

Performing at eleven sites, WASO musicians reached almost 500 aged care residents across two weeks in February. Performing in this series were Kathryn Lee (violin), William Huxtable (violin), Elliot O'Brien (viola), Eve Silver (Associate Principal Cello), and Nick Metcalfe (cello).

The musicians played a variety of well-known classical works from Vivaldi, Kriesler, and Tchaikovsky, as well as some well received pop and jazz favourites. An audience member said that the “enjoyable program evoked such memories – songs learned in childhood, going to the ballet, and the joy of the waltz!”

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Unnamed (5)

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Shigeru Komatsu (Cello)

Louise Sandercock
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Carole & John Cox
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John Albright & Susan Lorimer – Education Double Bass and set of Trumpets

Dr Glenda Campbell-Evans & Dr Ken Evans AM – Tenor Trombone

Peter Ingram – Piccolo

Deborah Marsh – Conductor's Podium and Cor Anglais

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 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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