

BE PART OF A POWERFUL AND UNFORGETTABLE
MUSICAL EXPERIENCE AT EAST PERTH CEMETERIES

SOUND

FROM THE GROUND

PROGRAM

FRIDAY 29 APRIL & SATURDAY 30 APRIL 2016



Government of Western Australia
Department of Culture and the Arts



NATIONAL TRUST



EAST PERTH CEMETERIES HISTORY

From tuberculosis, brought to the colony from the Old World, to typhoid, a fever that struck Perth at the same time as gold fever, the graves of East Perth Cemeteries are a record of the first 70 years of European migration.

The first burial ground on what was called "Cemetery Hill" was a general cemetery. The earliest colonists were mainly Church of England but Methodists arrived as early as 1830 and large numbers of Roman Catholics in the 1840s so subsequently land was granted for denominational cemeteries: Church of England 1842, Catholic 1848, Independent 1854, Wesleyan Methodist 1854, Jewish 1867, Presbyterian 1881 and Chinese 1888. An eighth cemetery was assigned for the burial of felons in 1867.

Private John Mitchell (died of 'dropsy') was the first interred in January 1830, but no grave marker exists. The earliest burial for which we know the location is that of Louisa Jones (grave #441) who died in December 1830 but her headstone dates from 1876 following the death of her husband Richard. The oldest extant grave marker is for William Stirling (grave #417), nephew of Governor Stirling, who died in April 1831.

Inscriptions on the grave markers are a record of people and burial customs in the Colonial and Victorian eras of settlement. The layout of individual cemeteries even reflects the Victorian class system with Church of England graves arranged in rows of descending order of status.

St Bartholomew's, consecrated in 1871 as a Church of England mortuary chapel, became a Parish Church from 1888 and after extensions in 1900 it almost doubled in size. It remains a consecrated church still in use today. Other denominations used their own church or place of worship for the 'celebration of death' prior to the cemetery burial.

As Perth grew so did concerns about Cemetery Hill being a health hazard – "noxious matter will gradually drain down from the summit of the hill". These concerns coupled with the loss of religious grants to the denominations led to the closure of the Cemeteries in 1899. Some burials continued in existing vaults or family graves until 1916 and again in 1924.

Despite criticism of neglect and vandalism during the 20th century, little action was taken until many grave sites had been lost forever. In the 1930s the site was declared a disused burial ground under the control of the State Gardens Board and its fate was uncertain during the Depression and war years. In the late 1940s damaged headstones were bulldozed, piled in heaps and removed. The Presbyterian, Jewish and Chinese cemeteries were relinquished and the land made available to the Education Department. Some surviving headstones were relocated to a former road reserve within the main area of the current site.

Growing recognition of its cultural heritage significance saw St Bartholomew's Church vested in the National Trust in 1975. The rest of the place was transferred to the Trust in 1994 which manages it according to conservation plans and in line with contemporary heritage conservation practice.



SOUND FROM THE GROUND: PROJECT BACKGROUND

The collection of graves at East Perth Cemeteries represents a cross section of Perth society from 1829 to 1899 in a setting that provides a rare experience of isolation and tranquillity in the midst of a busy city. It is an extremely significant collection generally considered by few other than genealogical researchers.

There is no doubt the individual grave markers at East Perth Cemeteries provide an invaluable resource for people tracing their family histories. They are also reminders of our own impermanence and mortality. But when considered as a collection these tangible elements of stone, slate, iron and marble are prompts for memory and contemplation.

Uniquely West Australian stories are embodied in this highly significant collection that reflects the stories of 10,000 lives. It reveals to us today the stories of the past – of commerce and government, family and relationships, exploration and change, faith and community, hardship and struggle, love and ultimately of loss.

Gaps and absences in the collection also tell stories. Some of the grave markers have been lost through fire, decay, and well intentioned clean ups of the site. Others never came to be, because scarce resources were needed for the living as opposed to the dead. There were doubtless cases where the deceased had previously requested the anonymity of an unmarked grave. Then there are the spaces where the absence of grave markers tells of the shame surrounding those who died but were never spoken of such as illegitimate children or suicides.

From its initial conception, *Sound from the Ground* has been underpinned by a number of aims that include enhancing awareness and understanding of the collection of graves, to ensure its relevance to contemporary society and to introduce some of the stories the collection represents to new audiences. In addition the project has challenged notions of how heritage collections may be understood and what they might mean, and demonstrates how a collection may inspire artistic endeavour.

Classical guitarist Dr Jonathan Fitzgerald has spent hours wandering the Cemeteries and immersed in diaries and books while pondering the stories the graves represent. An intriguing and fascinating music repertoire has emerged from this process.

The grave markers have also inspired fellow guitarist and composer Duncan Gardiner. He has been commissioned by the National Trust to compose an original work for *Sound from the Ground* that will serve as a contemporary response to the graves. The title *Stone, Shell, Bone and Feather* is taken from the material evidence Duncan has observed as he has explored the graves in their unique landscape setting.

Superbly interpreted by Jonathan, Duncan, Melissa Fitzgerald and Jameson Feakes, the musical narrative, both historical and contemporary, reveals new and unexpected layers of significance and will doubtless inspire audiences to consider the collection of graves in new ways. Fittingly, *Sound from the Ground* will leave a musical legacy for the future.

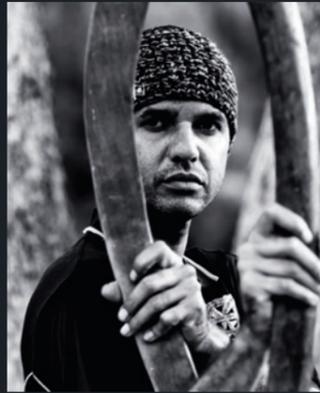
ACKNOWLEDGEMENTS

Sound from the Ground has been generously supported by the Department of Culture and the Arts Connect Community Collections Program, specifically the category that enables collecting organisations to engage an artist-in-residence to interpret or work with collections in an innovative way.

www.eastperthcemeteries.org.au was key to the research behind *Sound from the Ground*. It is the culmination of fifty years of collective effort by a legion of committed volunteers and professional researchers. The National Trust in partnership with the Friends of the Batty Library Inc, and supported by Lotterywest, has made East Perth Cemeteries burial records readily accessible to the community.

The National Trust of Australia (WA) would like to thank the artists in residence Dr Jonathan Fitzgerald, Duncan Gardiner, Melissa Fitzgerald and Jameson Feakes for the enthusiasm, passion and professional musicianship they have brought to the project.

ARTIST PROFILES



OLMAN WALLEY

Olman is a descendent of the Wadjuck clan and several other clan groups within Nyoongar country. Olman is an established Aboriginal dancer and accomplished didgeridoo player and has performed at a professional level both nationally and internationally for a number of years.

Olman has worked within the school education system and the private and public sector delivering cultural awareness and cultural education programs over the last ten years within the family owned company.

<http://aboriginalproductions.com.au>



DR JONATHAN FITZGERALD

Praised for his “impeccable tone” and performances filled “with passion from the start to the end,” American classical guitarist Dr Jonathan Fitzgerald is quickly gaining an international reputation. Highlights have included performances with the West Australian Symphony Orchestra, West Australian Opera, radio performances for Radio National and RTRFM, television performances for Westlink, and solo concerts for the Classical Guitar Society of Western Australia and Western Australian Academy of Performing Arts among many others.

A recipient of the *Jack L. Frank Award* for Excellence in Teaching, Jonathan is a dedicated pedagogue invested in the success of his students. Jonathan currently teaches at the University of Western Australia where he oversees the guitar department, and has previously held faculty positions at prominent music schools and universities across the United States.

<http://www.jonathanfitzgerald.net>



DUNCAN GARDINER

Having released four albums, published a book of original works and toured internationally, guitarist/composer, Duncan Gardiner has been described as “exceedingly talented” (Julian Day, *ABC Classic FM*). William Yeoman (*The West*), said his original music was “extraordinarily attractive”. Duncan’s debut album *Of Dreams and Fantasy* impressed Chris Dumigan (*Classical Guitar Magazine*, UK) who stated: “I must say that this is one of the very best CDs of guitar music to ever come my way... This is a startlingly good disc”. Duncan features in Ron Payne’s publication *The Twang Dynasty*, a history of notable Australian performers. Duncan’s compositions have been performed across the world by leading ensembles including the WA Youth Orchestra, Newman College concert band, Fremantle Symphony Orchestra and Rossmoyne Senior High School choir. Other commissions will be premiered by Magellan Trio and the Fremantle Chamber Orchestra later this year.

<http://www.duncangardiner.com>



MELISSA FITZGERALD

Melissa’s “sleek, polished perfection” has seen her become an in-demand soloist and chamber musician. Her prowess as a performer has been recognised through several awards and competitions. Most notably, in 2013, Melissa was a finalist in WAAPA’s Warana Concerto Competition, where she performed Leo Brouwer’s *Concerto Elegiaco* with the Faith Court Orchestra. She has also been a finalist for the Helen Court Award for most outstanding graduating classical music student at WAAPA.

Melissa Fitzgerald studied at the Western Australian Academy of Performing Arts under the guidance of Dr Jonathan Paget. She graduated with her Bachelor of Music in 2010. In 2011 she received First Class Honours for her dissertation, *Minimalism and the Guitar*. Melissa returned to WAAPA in 2013 to commence her PhD, focusing on researching and recording the guitar works of Nigel Westlake.

<http://www.melissafitzgerald.com.au>



JAMESON FEAKES

Jameson Feakes is an Australian guitarist specialising in experimental and modern classical music. A graduate of the West Australian Academy of Performing Arts (WAAPA), he has received lessons and masterclasses from world renowned guitarists such as Johannes Möller and Timothy Kain. He is an ongoing proponent of experimental/new music in the Perth music community and regularly performs with the aim of introducing this music to a wider audience.

Currently he is studying an honours degree at the University of Western Australia, preparing repertoire to release in 2016, as well as continuing to regularly perform around Perth both as a soloist and with various ensembles.

<http://www.jamesonfeakes.com>



JENNA ROBERTSON

In 2016, Scottish-Australian soprano Jenna Robertson made her role debut as Violetta in *La Traviata* with Opera New England, NSW, and reprised her portrayal of the title role in Donizetti’s *Anna Bolena* with OperaBox. Other performed roles include Gilda *Rigoletto*, Fiordiligi *Così fan tutte*, Mimi *La Bohème*, Gretel *Hänsel & Gretel*, Laetitia *Old Maid and the Thief*, Cunegonde *Candide*, Mabel *Pirates of Penzance* and Christine *Phantom of the Opera*. With the West Australian Opera Chorus, Jenna performed in *La Traviata*, *Otello*, *Madama Butterfly* and *Faust*.

Jenna has performed as soloist with the Perth Symphony Orchestra, Metropolitan Symphony Orchestra, South Side Symphony Orchestra, Albany Chamber Orchestra, Perth Pops Orchestra and Sinfonia Excelsior, Edinburgh. Oratorio soloist credits include Jenkins *The Armed Man*, Faure *Requiem*, Mozart *Requiem*, Handel *Messiah* and selected items in Orff *Carmina Burana*.

Future engagements include Donizetti’s *The Elixir of Love* with West Australian Opera, her debut with the Albany Sinfonia in their ‘A Night at the Opera’ Concert and her role debut as Zerbinetta in *Ariadne auf Naxos* with OperaBox in September.

www.jennarobertson.com

PROGRAM

Welcome to Country Olman Walley

Concerto Grosso in D major, Op. 3 No. 6 G. F. Handel (1685-1759)
I. Vivace arr. S. J. Nixon

Journeys and Voyages Richard Charlton (b. 1955)
II. On the Trade Winds

Dido's Lament from Dido and Aeneas Henry Purcell (1659-1695)
arr. Jonathan Fitzgerald
Jenna Robertson, soprano

Selected Mass Movements arr. Jonathan Fitzgerald

Introitus (from *Requiem Mass*) Tomas Luis Victoria (1548-1611)

Kyrie (from *Mass in G minor*) Ralph Vaughan Williams (1872-1958)

Angus Dei (from *Missa Brevis*) William Walton (1902-1983)

Salve Regina Dom Rosendo Salvado (1814-1900)

Sonata No. 23 "L'Infidèle" Sylvius Leopold Weiss (1687-1750)
IV. Sarabande arr. Jonathan Fitzgerald
Jonathan and Melissa Fitzgerald, guitars

Mosstrooper Peak Nigel Westlake (b. 1958)
V. Butterfly Bay
Melissa Fitzgerald, guitar

O Willow Waly George Auric (1899-1983)/
Paul Dehn (1912-1976)
arr. Duncan Gardiner
Jenna Robertson, soprano

INTERMISSION

Solo e pensoso Luca Marenzio (1553-1599)
arr. Jonathan Fitzgerald

Western Australia for Me/Swan River Anthem George Fletcher Moore (1798-1886)
arr. Jonathan Fitzgerald
Jenna Robertson, soprano

Fair Maid of Perth Waltz Sir Thomas Cockburn Campbell
(1845-1892)
arr. Jonathan Fitzgerald

Stone, Shell, Bone and Feather Duncan Gardiner (b. 1983)

- | | |
|---|--|
| I. When Our Heads
are Bowed with Woe
(soon after sunrise) | IV. Vital Spark of
Heavenly Flame |
| II. In Paradisum | V. Hymn of the Dead |
| III. Your Harps,
Ye Trembling Saints | VI. There is a Land of
Pure Delight |
| | VII. Feathers at Sunset |
| | VIII. Midar |

PROGRAM NOTES

G. F. Handel – Concerto Grosso in D major

George Frederic Handel, although born in Germany, spent the bulk of his career in London, becoming the towering musical figure in England during the 18th century by writing music for the tastes of the public as opposed to that of the church, court or town council.

In many ways, Handel's focus on public taste foreshadowed egalitarian sentiments that were brewing in the second half of the 18th century, culminating in the French Revolution, and transforming society in the 19th century. The results of these drastic transformations – be they unemployed soldiers with no war to fight, or working-class families struggling to survive in the new economic landscape created by the Industrial Revolution – directly or indirectly prompted the migration of many free settlers to the Swan River Colony.

This short concerto grosso, composed by Handel a few years after his move to London in 1712, represents the life and the culture these first settlers would have left behind in pursuit of a new life in the colony, and seems a fitting place to begin our journey.

Richard Charlton – Journeys and Voyages

The Swan River Colony came into existence largely because of the efforts of Captain James Stirling. After exploring the area in 1827, he returned to England and lobbied for the establishment of a "free" settlement in the Swan River region with himself as governor. Thomas Peel was also significant in the foundation of the colony, striking a deal with the British Colonial Office in London to be granted 250,000 acres if he successfully landed 400 settlers by 1 November 1829. The proposed settlement was heavily and often unscrupulously promoted to attract emigrants, both by Stirling and owners of merchant ships who saw profit potential in

chartering their vessels to transport settlers to the new colony.

The only way to travel from England to the Swan River Colony was a grueling journey by ship, covering over 11,000 nautical miles in around 13 weeks. The first to reach the Swan River was the *HMS Challenger*, anchoring off Garden Island in April 1829. Its Captain, Charles Fremantle, officially declared the Swan River Colony – and the whole of the continent not already part of New South Wales – for Britain on 2 May 1829.

Another 20 ships landed before the end of the year, carrying settlers, possessions, and livestock. Wealthier emigrants often brought across incredible amounts of cargo including servants, prefabricated houses and musical instruments such as pianos. The Burges family brought six pianos across on the *Warrior* in 1830. Little did they know that conditions would become so dire that settlers would be chopping up furniture and musical instruments for firewood, and using the packing cases of their pianos for shelter. Despite the advertising hype surrounding the new settlement, none of the land had been surveyed for development when the first settlers arrived on the shores of Garden Island in 1829.

Graves that have inspired the project:

- The Burges family – Grave #380
- Gov. Stirling's first cousin William – Grave #417
- Thomas Peel Jr – Grave #695
- Strickland Family – Grave #366 (Robert arrived in 1830 as indentured servant of Thomas Peel)
- Stirling himself returned to England, but his infant son William is in an unmarked grave in the Church of England Cemetery, and there is a memorial plaque relating to Stirling.

Henry Purcell – Dido's Lament from Dido and Aeneas

Sadly, the regulations for the new colony made it especially appealing to those facing an uncertain future in

England. A generous land grant scheme made it such that settlers could become major land owners with a very modest investment, but the British government would not supply them with any necessities or support once they arrived. As a result, the settlers during first years of the colony experienced a level of hardship that is difficult to comprehend. The average age of individuals buried in the East Perth Cemeteries is 29 years and 10 months.

One of the more tragic stories – and there are many – is that of the Hester family. Thomas Edward Hester arrived on the *Lotus* on 6 October 1829 with Sophia his wife, and five children. Sophia died in childbirth in 1830, and the baby died a few days later. Sophia is one of 35 women known to have died during or as a result of childbirth, and a staggering 32% of those buried in the Cemeteries are infants.

Hester himself then became seriously ill and immobile due to ulcers and swelling on his legs, likely caused by scurvy, and became blind in one eye and partially blind in the other from vitamin deficiencies. This was common in the early days of the settlement as the sandy soil made fresh fruits and vegetables scarce. Aborigines and wild dogs stole or killed most of his flock of sheep, so in 1833 he sold his remaining livestock to buy wheat seed, only to lose five acres of the crop in a flood. The following year he had to sell possessions – including musical instruments – to buy food.

In October 1834 he sent a petition to Colonial Secretary Broun: “misfortunes have reduced me and my family to a state of misery which may be more easily conceived than described being left with five children after all my sufferings with the greater part of them in a State of Nudity around me wanting bread.”

It is difficult to imagine carrying on after losing one’s partner and infant child, much less to endure the continuous series of hardships that befell Hester, but his story is by no means unique. The text of *Dido’s Lament* from English composer Henry Purcell’s opera *Dido and Aeneas* seems particularly fitting for those who no doubt regretted their decision to migrate.

*Thy hand, Belinda, darkness shades me,
On thy bosom let me rest,
More I would, but Death invades me;
Death is now a welcome guest.*

*When I am laid, am laid in earth,
May my wrongs create
No trouble, no trouble in thy breast;
Remember me, remember me, but ah!
forget my fate.
Remember me, but ah! forget my fate.*

Graves that have inspired the project:

- Hester memorial – #507
- Colonial Secretary Broun – Grave #450

Selected Mass Movements

One of the earliest necessities of the new colony was finding a place to bury the dead. The site for what is today known as the East Perth Cemeteries was first surveyed and assigned as a non-denominational burial ground in 1829. Land was granted to the Church of England in 1842, and over the course of the next 30 years was also allocated to Catholics, Independents, Wesleyan Methodists, Jews, Presbyterians and Chinese, creating seven distinct cemeteries each managed by its own faith tradition. An eighth cemetery was assigned to the government exclusively for the burial of felons.

All cultures and faiths have specific rites surrounding death, and in the colony these customs were applied to individuals regardless of where they had come from or how they practiced their faith. This obligatory conformity can be seen on multiple levels in the East Perth Cemeteries – the deceased was placed into a ‘box’ of faith, then another ‘box’ which is the confines of the specific cemetery, and lastly a literal box into which the body was laid.

This piece takes the fundamental rite of the Church of England and Catholic faith traditions and turns it into something of a geographical and historical composite, with movements of the Mass drawn from the works of various composers across time and space, from Renaissance Spain to modern day England, and concluding

with an arrangement written in colonial Western Australia. While only drawing on two of the seven faith traditions represented in the East Perth Cemeteries, it seeks to illustrate that from all parts of the globe, from all eras of history, people of these faiths are connected by these same words and rites, and even in this most isolated of places, they make their final resting place together under the banner of their faith.

A grave that has inspired the project:

- John Septimus Roe – Grave #420 (Surveyor General who surveyed the burial ground in 1829)

Sylvius Leopold Weiss – Sonata No. 23 “L’Infidèle”

There were those, however, who for various reasons did not fit in the societal or religious “box” – the “others” who didn’t live or die in the way they were supposed to, and consequently were not allowed to be buried within the cemetery reserve. The Daily News newspaper in 1925 recounts that “prisoners, suicides, and those who were executed in Perth Gaol, were interred on the northern slopes of the hill, outside of the cemetery reserve.” On at least one occasion, those incorrectly buried inside the Cemeteries were actually dug up and moved.

There are 49 recorded burials of suicides and 66 executions in the East Perth Cemeteries. Perhaps most tragic are the covert, unrecorded burials of infants believed to have occurred along the perimeter of the Cemeteries. Fifty-five cases of infanticide, neonaticide, and concealment of birth have been uncovered in colonial Western Australia through the research of Amanda Gardiner, and represent some of the more moving examples of those who died and were no longer spoken about.

Sonata No. 23 “L’Infidèle” by German lutenist Sylvius Leopold Weiss gives us some sense of the despair of “otherness.” One of the very few of Weiss’s sonatas to bear a descriptive title, “L’Infidèle” could be understood in

a purely musical context to describe the composer’s “unfaithfulness” to traditional harmonic rules, but could also point to extra-musical meaning of the term – an individual who does not adhere to a particular set of religious beliefs and is thus isolated from the majority.

Graves that have inspired the project:

- Richard Carrow – Grave #739 – suicide by gunshot
- Edward Edward – Grave #108 – ingested rat poison
- Reginald Arthur Scott Hill – Grave #705 – cut own throat
- John Lewis – Grave #426 – “suicide in a fit of mental derangement”

Unmarked graves on the perimeter of the Cemeteries:

- John Mackay – Private 21st Regiment, suicide by drowning at age 28
- George Parker – Convict No 7816, suicide by drowning at age 75
- Franz Erdmann – executed by hanging at age 35
- John Collins – Convict No 6540, executed by hanging at age 40

Nigel Westlake – Mosstrooper Peak

Mosstrooper Peak is a six movement work for solo guitar written in 2010 by Perth-born composer Nigel Westlake. Each movement represents a location around the Whitsunday Islands where Westlake has built a shrine to his deceased son Eli. Westlake writes:

On a pristine white beach, in the twilight of a magical tropical sunset, a family gathers shells and small flowers. In silence they arrange their offerings around a small photo of the departed, lighting incense and candles, which burn late into the night.

Thus begins a practice of remembrance that will become a daily ritual over the coming months. On each occasion the shrines will become larger and more elaborate, and the places upon which they are built will become more remote and precarious.





They are located within caves and crevices amongst peaceful inlets, tidal estuaries, coral beaches, and on rocky ridges upon the tropical islands overlooking the fringing reefs and deep blue waters of the Great Barrier Reef.

Some of the shrines will be washed away by peak tides and cyclones, others will stand for hundreds of years.

Of the estimated 10,000 burials at East Perth Cemeteries, 745 graves are identifiable through the extant collection of headstones. Like Westlake's shrines washed away by tides, the timber grave markers have long since disintegrated with only marble, iron, slate and sandstone surviving the elements and the numerous "clean-ups" at the site over the past century.

To contemplate:

- Notice all of the empty space within the confines of the Cemeteries. In reality, this "empty space" is actually graves for which the markers have disintegrated over time or otherwise been removed, or never existed.

George Auric/Paul Dehn – O Willow Waly

The Weeping Willow tree was one of many symbols representing death and mourning in Victorian England that pervaded art, literature, and the decorative elements of cemeteries. As the Weeping Willow (*Salix babylonica*) is not native to Australia, the similar visual features of the Western Australian Peppermint (*Agonis flexuosa*) made it the ideal

colonial substitute. These trees can be seen throughout the East Perth Cemeteries and are indicative of a way in which the English traditions surrounding death and burial were altered in response to the conditions of the new colony.

This song was originally composed by George Auric for the 1961 film "The Innocents," and was subsequently covered by the Kingston Trio the following year. The text speaks of the loss of a lover or spouse, which like the tragic story of the Hester family, was an all too common occurrence in the early days of the settlement.

*We lay my love and I beneath the weeping willow.
But now alone I lie and weep beside the tree.
Singing "Oh willow waly" by the tree that weeps with me.
Singing "Oh willow waly" till my lover return to me.
We lay my love and I beneath the weeping willow.
A broken heart have I. Oh willow I die, oh willow I die.*

Graves that have inspired the project:

- Jane Pearson – Grave #423
- Eliza Whitehead – Grave #455
- Along with the many Western Australian Peppermint trees throughout the Cemeteries and the 30 or more graves that feature willows among their symbols.

Luca Marenzio – Solo e pensoso

No amount of isolation or hardship can seem to dampen the most universal of human desires. While many marriages were hastily arranged due to purely practical reasons – a spouse had died and children needed to be cared for – flirtatious pursuit and courtship were alive and well in the colony.

A particularly amusing story is that of George Fletcher Moore's infatuation with the Meares daughters. He writes:

There are four daughters of Capt' Meares grown up – from 15 to 20 – nice girls, very reserved and timid or silent in company. I wonder if ever I shall be better acquainted with them. I have visited them several times and already rumour has noted it down that I am paying my address. What a well informed world it is!

In an effort to woo them over he wrote a lengthy Valentine's poem, but upon delivering it, the girls' mother answered the door. "As to the fate of it. Mamma received it at the door, read it, and locked it up. It is as much as it deserved. So much for that."

In this context, the final lines of Luca Marenzio's madrigal Solo e pensoso seem particularly poignant: "Yet paths neither so rough nor wild can I find where Cupid does not seek me always."

Alone and pensive, the deserted fields I measure with steps deliberate and slow; and my eyes I hold in readiness to flee from a place marked by human footsteps. No other defense I find that can save me from the peering eyes of people; because when laughter and cheer are spent,

from outside can be read my inner flame.

So I have come to believe that mountains and beaches and rivers and woods know of what fibres is made my life, hidden from others. Yet paths neither so rough nor wild can I find where Cupid does not seek me always to debate with me, and I with him.

A grave that has inspired the project:

- Meares daughters – Grave #380

George Fletcher Moore – Western Australia for Me/ Swan River Anthem

George Fletcher Moore arrived on the *Cleopatra* on 29 October 1830, and became the Colony's first Advocate General. He wrote this account of the first ball thrown by Governor Stirling and his wife Ellen in 1831:

[I had] never before witnessed such gaiety at a ball nor ever danced so much in one night; four rooms and an arcade were all filled, and connected with the verandah; a superb tent was fitted up, decorated and festooned with naval flags, and in this we had supper – an elegant and abundant one.

Moore composed this song, "Western Australia for Me," for that ball. An Irish immigrant, he put new words to the traditional Irish folk tune *Ballinamona Oro*, and changed the final chorus line from "the girl of sweet Cullen for me" to "So Western Australia for me." The optimism and enthusiasm for the future shows a very different side from the hardship and loss that was so prevalent during the early years of the settlement.

*From the old Western world we have come to explore,
The wilds of the Western Australian Shore,
In search of a country we've ventured to roam,
And now that we've found it, let's make it our home.*

*And what though the colony's new, Sirs,
And inhabitants yet may be few, Sirs,
They'll soon be increasing here too, Sirs,
So Western Australia for me.*

*With care and experience I'm sure 'twill be found,
Two crops in a year may we get from the ground,
Good wood and good water, good flesh and good fish,
Good soil and good clime, and what more could you wish.*

*Then let everyone earnestly strive, Sirs,
Do his best, be alert and alive, Sirs,
We'll soon see our colony thrive, Sirs,
So Western Australia for me.*

*No furious South-Easterners – no burning simoon,
Our harvests to blight, and our fruit to consume,
No terrible plague, nor no pestilent air,
Our 'Livers' to waste, though our lives they may spare.*

*Our skies are all cloudless and bright, Sirs,
And sweet is our lovely moonlight, Sirs,
Oh this is the clime of delight, Sirs,
So Western Australia for me.*

*No lions or tigers we here dread to meet,
Our innocent quadrupeds hop on two feet;
No tithes and no taxes, we here have to pay,
And our geese are all swans, as some witty folk say.*

*Here we live without trouble or stealth, Sirs
Our currency's all sterling wealth, Sirs,
So here's to our Governor's health, Sirs,
And Western Australia for me.*

A grave that has inspired the project:

- Letty McDermott, George Fletcher Moore's housekeeper – Grave #628

Sir Thomas Cockburn Campbell – Fair Maid of Perth Waltz

Another musical work that was written in the colony, the *Fair Maid of Perth Waltz* is a solo piano piece by Sir Thomas Cockburn Campbell. Born in England, at age 19 he migrated first to Queensland, and then to Western Australia in the late 1860s. In 1879 he settled in Perth, becoming nominal half-owner and managing editor of the newspaper that would later be called *The West Australian*.

This piece is an extended work for solo piano that Campbell dedicated to Miss Margaret Brockman of Moonda, Western Australia, who died from typhus in 1862 at the age of 21. While the date of composition is unknown, the work was published in London in 1890. Campbell died in 1892, apparently from an accidental overdose of chlorodyne which he had been taking to treat insomnia, and is buried in the Church of England cemetery.

Graves that have inspired the project:

- Thomas Cockburn Campbell – Grave #640
- Miss Margaret Brockman – Church of England, no grave marker.

STONE, SHELL, BONE AND FEATHER...

Commissioned by the National Trust of Australia (WA)



As part of my composition process for this project I looked into old funeral music as inspiration for my new work. It was my intention to interweave the old and the new. The *new* being my contemporary response to old music. Old music, being precisely music that was heard at the funerals of those who were buried in the East Perth Cemeteries.

I searched Trove (an online database of printed media) where I found obituaries, funeral notices, and detailed accounts of funerals. Sometimes titles of the music performed at funerals were mentioned and I was able to find references to music heard at funerals for those buried in each of the cemeteries.

The first seven movements of *Stone, Shell, Bone and Feather...* begin with direct quotations of the hymns that were performed at these funerals. After the initial statement of each hymn I have composed freely, inspired by the musical themes and emotions inherent in the pre-existing works.

Duncan Gardiner



Church of England. *When our heads are bowed with woe* – Richard Redhead

This hymn was sung at many funerals. I was moved by a description of when funerals took place on any given day. An historic public notice stated: "all Burials by the Chaplain will be restricted to times as soon after sunrise as possible, or an hour precisely before sunset..." As the Church of England cemetery was the first to be established I really felt a desire to connect it somehow with sunrise. I wrote using luscious harmonies which convey rays of sunlight illuminating dark spaces. The hymn is heard throughout the movement, although I halved the speed and broke it into arpeggiated octaves to give it a crystalline quality. The hymn is supported by shimmering harmonics, *piquant* chords and a harmonic progression which harks back to a Baroque aesthetic.

Roman Catholic. *In Paradisum* – Gregorian chant

Many of the persons buried in the Roman Catholic cemetery are of Irish descent. I wanted to pay homage to the rich musical heritage of Ireland by shaping the original line of Gregorian chant into a lilting jig by changing the 'rhythms' of the original tune and harmonising it. The work begins with the chant being *played* by a solo guitar before being repeated complete with the sort of elaborate ornamentation one might expect to hear on tin whistle or Irish bagpipe music. The sound of the bell peeling through Cemetery Hill is heard in the guitar one part, and the *idea* of the bell is further reinforced by the *campanella* (a common guitar technique where notes are allowed to ring freely, in imitation of bells) accompaniment figure in the guitar two part.

Independent. *Your harps, ye trembling saints* – Lowell Mason

In this movement I sought to cultivate the qualities of a harp in my writing for guitars. A guitar might be described as a having a similar sound to a harp, with its resonant string sound. I was drawn to this sound and have set the hymn tune against the monotonous sounds of open strings. Again, the thematic bell material is carried into the movement, this time giving the work a slightly Renaissance feel.

Wesleyan. *Vital spark of heavenly flame* – Edward Harwood

In this movement I delved directly into the concept of minimalism, where musical ideas produce a hypnotic effect. I took the first three notes of the bass line and crafted the repeated phrases that are heard unchanged throughout the work. Again, a single string of *campanella* notes are heard at the very end. The ringing bells. A reminder to those in earshot of the cemeteries that time stood still for no one, and death greets us all eventually.

Jewish. *Hymn of the dead* – Composed in time immemorial and arranged by Dr Hoelzel

Hymn of the dead would have been chanted at the decease of an Israelite. I was struck by the unique sound of the descending scale fragment that is heard in the closing lines of the hymn, which sounds so typically Jewish because of its particular modal nature. I used these four closing chords as the basis for the rest of my work within the movement. The Jewish cemetery was the fifth to be opened, so as to include a symbolic nod I decided to write the work in 5/8 meter. This gives the work a throbbing irregularity and a touch of exoticism.

Presbyterian. *There is a land of pure delight* – Luther Orlando Emerson

This was another excuse to write something delicate and delightful. The melody is presented twice; the first time in the first guitar part set to a sparkling accompaniment of shimmering harmonics and slightly dissonant chords, before being shared with the bass guitar. After this initial melodic exchange the piece develops into a series of divisions upon a ground, where one can relish in the joys of harmony for harmony's sake.

Chinese. *Feathers at sunset* – Traditional tune

On my first visit to the cemeteries it was late afternoon, almost exactly "an hour precisely before sunset..." The wind was strong. I found a black feather. I stood for a moment and the breeze caught the strings of my guitar and set off a series of otherworldly harmonics. I decided to set harmonics and open strings as an accompaniment to a traditional Chinese mourning song. Additionally, I decided that the guitars should be strummed with feathers! The melody is a traditional tune about mourning.

Offering to First Australians. *To the Noongar people.* Midar – Duncan Gardiner

Midar is an 'extra' movement I wanted to add in the spirit of acknowledgement of the Noongar people. This piece is a reflection of the beauty of the *Derbarl Yerrigan* (the Swan River) and it tells the story of the sheoak trees that line the shores of the river. It recalls imagined ancient songs and dances. Might the early colonists have heard singing and dancing in the night? Certainly!

And we hear it, still.

Duncan Gardiner
Perth. 30 March 2016

THE CONTRIBUTION OF THE NATIONAL TRUST OF AUSTRALIA (WA) TO OUR COMMUNITY

The National Trust of Australia (WA) enables the conservation and interpretation of Western Australia's unique heritage for the benefit of current and future generations. It delivers relevant social, environmental and economic wellbeing to the community through its commitment to conserving and telling stories about Western Australia's heritage.

The Trust knows there is more to heritage than opening old buildings to the public. It believes heritage is about our relationships with each other and our environment and our connections with the past, the present, and the future. Through its responsible management of heritage places across the State, the Trust showcases the ways in which people have adapted their lives to the land and shaped the society we now enjoy.

Multimillion dollar adaptive reuse projects have been initiated, led and completed by the Trust. These projects have created heritage jobs and educated the community about the use and value of heritage for the long-term benefit of the Western Australian community for almost 60 years.

Places like Wanslea, redeveloped into the Cancer Wellness Centre; Stirling House at North Fremantle, now a School of Early Learning; 57 Murray Street, now Curtin University's Law School; and Old Perth Boys' School as new city premises for Curtin University in the heart of Perth CBD, are leading examples of the Trust's conservation, interpretation and adaptive reuse competency.

The Trust works with valued partners to involve and educate the community to conserve and treasure our shared cultural and natural heritage. It is supported by members and volunteers for whom heritage is vital to their own health and happiness.

Such is the diversity of heritage places and collections in the Trust's care there is something for everyone. The Western Australian Heritage Festival, proudly presented by the National Trust, showcases the richness of the State's heritage through a veritable feast of activities, events and programs.

Sound from the Ground at East Perth Cemeteries is testimony to the innovative approaches the National Trust is taking to share amazing stories with the community in unexpected ways. New connections with an intriguing and powerful place that is being cared for into the future.

BE PART OF THE NATIONAL TRUST

The National Trust is an ambitious and active organisation that relies heavily on the foundation of its members and volunteers for its success. Please join us as a member or a volunteer (preferably both!) and play your part in caring for our unique Western Australian heritage.

Membership

Membership is your chance to enjoy free or discounted entry to over 180 National Trust properties across Australia. If travelling overseas your membership card will also open doors on a free or discounted basis to hundreds of properties through an affiliated network of Trusts in the UK, Ireland, Europe, the Caribbean, North America, Asia and the Pacific.

As a member of the largest conservation organisation in Australia you can be confident your support will help ensure our valuable work in caring for our shared cultural and natural heritage will continue into the future.

Volunteering

Volunteer opportunities are available at most National Trust properties. All we ask is for a regular commitment of time so that your participation can be supported.

East Perth Cemeteries is currently open on Sundays between 2-4pm but with the gift of your time we may be able to increase the hours we can be open to welcome the community to explore this amazing place.

You may have noticed that many of the graves are overgrown with grass and weeds. While we try to maintain the appearance of a 19th century cemetery landscape we would love to be able to manage it better. With a band of volunteers who don't mind getting their hands a little dirty, this can be a possibility.

Donate

Your donation to our Memorials Appeal is fully tax deductible. Funds are directed towards the conservation of the precious collection of grave markers and railings that have survived the extremes of our harsh climate, a fire in 1920 that burned for two hours, and well-intentioned but sometimes inappropriate repairs.

Careful conservation under the watchful eye of our own heritage experts will ensure the graves will continue to remind us of the people for whom they were erected so many years ago.

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