

The Inaugural Concert of the:

Southern
Highlands
Symphony
Orchestra

7.30pm Saturday
13th September, 2014

Memorial Hall
Bendooley Street, Bowral

WAGNER
Overture to
The Mastersingers of Nuremberg

HAYDN
Trumpet Concerto in Eb
Soloist • Julian Paviour

DVORAK
Symphony No 9 in E minor
"From the New World"

Conductor: Dr Allan Stiles

THE SOUTHERN HIGHLANDS SYMPHONY ORCHESTRA

The orchestra was formed recently due to interest in establishing a symphony orchestra in the region. Musicians from the Southern Highlands and surrounding districts have been rehearsing enthusiastically in preparation for this concert. It is envisaged that the orchestra will become a significant feature of the cultural life of the Southern Highlands.

Wagner, Richard, (1813-1883) Prelude to *Die Meistersinger von Nürnberg*

The German composer, Richard Wagner, is best known for his operas. *Die Meistersinger von Nürnberg* (The Mastersingers from Nuremberg), one of Wagner's most popular and accessible musical stage works, stands apart from all his other operas in that it is a comic opera, and is set in an historically well-defined place and time—namely Nuremberg in the 16th century—rather than the world of legends and Germanic mythology characteristic of much of Wagner's work. The main character of the opera is the historical figure Hans Sachs, who lived in Nuremberg in the 16th century. He was a cobbler, poet and member of the Mastersingers' guild, an association of amateur poets and musicians, mostly from the middle class and often master craftsmen in their own profession. The story of the opera concerns the young Walther von Stolzing. He is in love with Eva, but her father has decided that she can marry only a Mastersinger. Walther tries to be accepted into the Mastersingers' guild, but is rejected as the free-form song that he submits as proof of his skills violates the rigid rules of the guild. However, Hans Sachs, who likes Walther and recognises his talent, helps him reshape his song to conform to the spirit of Meistersinger, without losing his own vision. The new song meets with acclaim and Walther is accepted as a Mastersinger and thus wins Eva's hand. On the face of it *Die Meistersinger* is a simple love story, but on another level it is a vehicle for Wagner to expose his view on music and composition. He sees himself both as Walther, the young artistic revolutionary, and as Sachs, the wise master who knows how to reconcile old and new.

The Prelude anticipates four of the opera's main melodies. Two themes are associated with the guild of the Mastersingers. The first a broad and confident march and the second a magisterial fanfare are heard throughout the opera whenever Hans Sachs and the other masters enter as a group or the guild is mentioned. The third theme, often called the "prize theme", is a variant of the song with which Walther wins the singing contest and, with it, Eva's hand. Finally, the fourth theme is introduced in conjunction with a funny, irreverent version of the Mastersingers' melody as the apprentices imitate the masters and poke fun at them. After devoting a separate section to each of them, Wagner ingeniously combines the four in a final section where they can all be heard simultaneously to bring the Prelude to an exultant finale.

Haydn, Joseph, (1732-1809) Concerto for trumpet in E Flat Major Allegro, Andante, Allegro

Few composers come close to Haydn in terms of both the quantity and the quality of their production, and their historical importance. In a lifetime that ran from the high Baroque of Bach and Handel, across the whole Classical era and the short life of Mozart, up to the dawn of Romanticism and Beethoven's first six symphonies, Haydn not only lived through a period of enormous cultural change, he helped impel it. Writing prolifically in all genres, he virtually created the string quartet and did much to establish the symphony. Haydn composed seventeen concertos for a range of different instruments.

He composed his trumpet concerto, his last and best known, in 1796 for his friend Anton Weidinger, who was principal trumpeter in the Vienna court opera orchestra. The concerto was for a keyed trumpet, which Weidinger is credited with developing. Traditionally the trumpet was associated with demonstrations of power, either to play fanfares to announce the arrival of a king, or to call soldiers to battle. It emerged as a solo instrument in the baroque period, when it became a virtuoso instrument. The notes of the baroque or "natural" trumpet were formed by the lips, not by mechanical means on the instrument itself, and this not only limited the notes which the instrument could play but also meant that most of the available notes were quite high in pitch. Composers in the classical period, towards the end of the eighteenth century, required the trumpet to be part of the overall orchestral sound, with a richer sound in the middle of its range so that it would blend better, and it had to play all the notes of the scale to be a viable orchestral instrument. Weidinger's keyed trumpet was developed as one way of meeting these needs. It had holes cut in the tubing covered by keys, which when pressed by the fingers could change the pitch. The instrument was difficult to play, and although it was used extensively in Italy until the 1840s it never caught on in France or England. It was eventually superseded by the invention of the modern valved trumpet, constructed along the same principle but greatly refined since Weidinger's time. Splendidly orchestrated, Haydn's concerto fully exploits the trumpet's new technical abilities. The opening Allegro is festive and radiant, with the orchestra introducing the main themes before they are taken up by the soloist. A rising motif allowing the trumpet to show off its new stock of notes in the low register evolves into a fanfare-like subject, enriched with effective trills and other ornamentation. The development section requires the trumpeter to play in different keys, which would have been impossible on a valveless trumpet. Opening with a lovely, expansive melody in 'siciliano' style, the second movement reveals the full lyrical and expressive potential of the new trumpet. In addition, this movement, which exemplifies the consummate melodic artistry of Haydn's late works, showcases the instrument's ability to easily modulate from key to key. Written in a sonata rondo form, the concluding Allegro begins with a fanfare-like theme, continuing with material which calls upon the

soloist's technical dexterity. Following a concise, brief development section which mainly negotiates primary thematic material, a recapitulation leads the trumpeter to a higher, brighter tessitura. In a spirited combination of technical brilliance and musical élan, the third movement ends with a gleaming, celebratory coda.

INTERVAL

20 minutes

Refreshments will be available in the supper room.

Dvořák, Antonin, (1841-1904) *Symphony No. 9 in E minor, Op. 95* “From the New World”

Adagio – Allegro, Largo, Scherzo: Molto vivace, Allegro con fuoco

Antonin Dvořák belonged to the second generation of Romantic nationalist composers. Bedřich Smetana (1824-1884) had founded the Czech branch of this folk-inspired movement through his operas and symphonic poems and Dvořák took up where Smetana left off, bringing the style to the height of its sophistication and worldwide popularity. Such was Dvořák's fame by the early 1890s that he was invited to become the first Director the National Conservatory of Music of America for a three year period. Always a strong advocate of indigenous forms as inspiration for art music, it was during this time that he developed an interest in Native American music and African-American spirituals. He wrote: “The character, the very nature of a race, is contained in its national music. For that reason my attention was at once turned in the direction of these native melodies... It is this spirit which I have tried to reproduce in my new Symphony...I have not actually used any of the melodies. I have simply written original themes embodying the peculiarities of the music and, using these themes as subjects, have developed them with all the resources of modern rhythms, harmony, counterpoint and orchestral colour.”

Dvořák composed his Symphony No. 9 in E minor in 1893 while he was the Director of the National Conservatory of Music of America. Its content sprang from three sources. The first is without doubt the powerful new impressions that flooded Dvorak's soul at the beginning of his stay in New York. Added to this was his own knowledge of Longfellow's *Hiawatha*, which he had read in Czech translation and which he had toyed with as the basis for an opera. The third source of his emotional inspiration, no less important, was the nostalgia he felt for his beloved homeland, Bohemia. So it was by skilfully blending his own Bohemian folk traditions with the contrasting American grass-roots music that he created his much loved masterpiece, “From the New World”.

Following a short introduction, the first movement presents two themes. The first is a bold and commanding statement from the horns. The second subject, a haunting spiritual-like melody, is introduced by solo flute. Cyclical recurrences of

both themes throughout the work bind the entire Symphony together, as they appear at least briefly in all four movements.

The second movement, Largo, set in a broad three-part form, is the emotional centrepiece of the Symphony. It opens with a solemn brass chorale, which leads into the movement's main theme, a long romantic melody played by the cor anglais. This is a perfect example of Dvorak's adaptation of black American music, as this main tune sounds very much like a Negro spiritual. It is in fact Dvořák's own melody, written specifically for his 9th *Symphony* and only later given words by one of his students and made into the song "Goin' Home". There is a change of mood and a slight increase in pace in the contrasting middle section, which features a new theme heard first in the flute and then followed by a perky melody in the oboe and a blaze from the brass. Calm quickly returns with the return of the cor anglais and an echo of the melody by muted strings. The nostalgic opening chords sound one more time and the movement comes to a quiet close.

Dvořák noted that the third movement scherzo "was suggested by a scene at the feast in 'Hiawatha' where the Indians dance, and is also an essay which I made in the direction of imparting the local colour of Indian character to music." After a brief introduction, the flutes and oboes, echoed by the clarinets, present the animated principal theme, soon thundered by the entire orchestra. The first trio section (*Poco sostenuto*), highlighting the winds, has a far more relaxed quality and is more reminiscent of European dance traditions. A reprise of the scherzo follows, the conclusion offering hints of the opening movement's principal theme. The second trio section emerges as a bright ray of sunshine from the old world. A repeat of the scherzo and initial trio leads to the Coda, again presenting echoes of the Symphony's opening movement, before resolving in a fortissimo ending.

In the final movement, the strings launch a vigorous introduction to the announcement by the horns and trumpets of the forceful, principal theme that seems to come straight from central Europe. A solo clarinet offers a plaintive, contrasting melody. Dvořák reprises principal themes from the first three movements, treating the material, according to his description, "in a variety of ways." The magnificent coda features a synthesis of the principal themes of the outer movements. The closing orchestral fanfare is capped by an extended diminuendo, leading to a gently enigmatic conclusion.

Programme notes by Elizabeth Dalton.

RECEPTION

The audience is invited to attend a reception at the conclusion of the concert to celebrate the launch of the Orchestra.

ALLAN STILES - CONDUCTOR

The orchestra will be conducted by Dr Allan Stiles, who has conducted orchestras, bands, choirs, and theatre productions over many years. He formed the Western Youth Orchestra (now the Northern Sydney Youth Orchestra) and the Beecroft Chamber Orchestra, which became the Beecroft Symphony Orchestra. He has also conducted various operas and musicals for the Hurstville Light Opera Company, the Hills Musical Society, the Gilbert and Sullivan Society, Parramatta Musical Comedy Company. He enjoyed decades of conducting orchestras, bands, and theatrical productions while a teacher for the NSW Department of Education, The King's School, Parramatta, Holy Cross College, Ryde, and Pymble Ladies College. Conducting studies were with Robert Miller and later as part of his MMus at UNSW. As a musicologist he has catalogued the works of Alfred Hill for his PhD thesis and has published many previously unavailable works by Australian composers.

JULIAN PAVIOUR - SOLOIST

Julian Paviour is a musician and educator who has lived in the Southern Highlands almost long enough to be considered a local. During the week, Julian teaches at Moss Vale High School but his versatility on the trumpet has ensured a constantly busy musical life. Although equally at home playing classical music, he has chosen to focus on contemporary forms in recent years. His work during this time has included playing in jazz bands, rock groups, stage bands, concert bands, brass ensembles as well as performing on several recordings. The Haydn Concerto offers an opportunity to focus on classical music again.

FUTURE CONCERTS

A series of concerts by the SHSO is planned for 2015.

They will be advertised at www.southernhighlandssymphonyorchestra.com.

ORCHESTRA MANAGEMENT

President	Mrs Jenette Stiles
Vice-President	Mr Gerald Power
Secretary	Dr Allan Beavis OAM
Treasurer	Mrs Elizabeth Dalton
Musical Director	Dr Allan Stiles
Orchestra Manager	Ms Roma Dix OAM
Librarian	Mrs April Butcher
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FIRST VIOLINS

Jillian Bridge – Concertmaster
Veronica Goldrick
David Hart
Danielle Koek
Lily Liu
David Mee
Michelle Mulvihill
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SECOND VIOLINS

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Robert Arthurson
Rosemary Eddowes
Howard Lesslie
Rebecca Michael
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Elise Ali
April Butcher
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DOUBLE BASSES

Diana Ford
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Mike Butcher

FLUTES

Roma Dix
Tanya Goodman
Emma Knott

OBOE

Michellé Biasutti

CLARINETS

Adrienne Bradney-Smith
Mark Biasutti
Alex Crowe

BASSOONS

Melissa Reyder
Rory Ali

HORNS

Paul Stiles
Ike Ambrose
Elizabeth Dalton
Ian McQuillan

TRUMPETS

Robert George
Jeremy Donaldson
Julian Paviour

TROMBONES

John Thompson
Angus Blake
Simon Mitchell

EUPHONIUM

Gay Scanlon

PERCUSSION

Jan Rhodes
Tanya Goodman
David Ricketts

KEYBOARD

Allan Beavis

After principals, players are listed
alphabetically.

SPONSORSHIP

The experience of enjoying live symphonic music is unique to every member of our audience, yet each of you plays an important role in ensuring that this live music experience continues. To support your Southern Highlands Symphony Orchestra through sponsorship or donations you are invited to contact the President on 0416 380 567.

ACKNOWLEDGEMENTS

Support from the following is gratefully acknowledged:

The Southern Highlands Concert Band, The Highlands Sinfonia, The Brown Bookshop, Bowral District Credit Union, Jenny Kena - The Wingecarribee Shire Council Cultural Development Officer, Destination Southern Highlands, The Southern Highlands News, 2ST, Highlands FM, Kennards Hire, Mt. Ashby Wines, Luke Menteith, and Van Til Flowers.

Front of house: Gerald Power, David Ricketts, Rosemary and Graeme Robinson.

Reception: Emma, Jonathan, and Laura Stiles.



By popular demand, Mike Butcher OAM and the
SOUTHERN HIGHLANDS CONCERT BAND

will present the

HIGHLAND PROMS

in the **BOWRAL MEMORIAL HALL**

Sat 6 and Sun 7 December 2014

Watch for further announcements.

THE HIGHLANDS SINFONIA

Conducted by Dr Allan Beavis OAM

will present, in **ST. JUDE'S ANGLICAN CHURCH**, Bendooly Street, Bowral,

HANDEL'S MESSIAH at 6.30 pm on Saturday 1st November

and

A CONCERT at 10.30 am on Friday 28th November including:

Mendelssohn: *The Hebrides Overture "Fingal's Cave"*

Weber: *Symphony No.1 in C*
