



## **THE SOUTHERN HIGHLANDS SYMPHONY ORCHESTRA**

The orchestra was formed in 2014 due to interest in establishing a symphony orchestra in the region. Musicians from the Southern Highlands and surrounding districts rehearse on Sunday evenings. The SHSO has become a significant feature of the cultural life of the Southern Highlands.

### **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 Orchestra. He has also conducted various operas and musicals for the Hurstville Light Opera Company, the Hills Musical Society, the Gilbert and Sullivan Society, and the Parramatta Musical Comedy Company. He enjoyed decades of conducting orchestras, bands, and theatrical productions while a teacher for the NSW Department of Education at Frenchs Forest, The King's School, Holy Cross College, 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. He was the music director for *Oklahoma*, presented by the Highlands Theatre Group in July.

### **ANDREW DOYLE - SOLOIST**

Born in Sydney, Andrew began playing the violin at the age of four and the clarinet at age eight. The clarinet became his true love throughout high school and culminated in tertiary study at the Sydney Conservatorium of Music. Andrew gained a Bachelor of Music (Performance) in 2002, and has conducted further study with prominent clarinetists in Milan and London.

Andrew is the Principal Clarinetist of The Metropolitan Orchestra, and has enjoyed many solo opportunities featuring the clarinet, including performances of Mozart's *Clarinet Concerto* to a sold out City Recital Hall, Sydney, Weber's *Clarinet Concerto No.1* and Rolla's *Bassett Horn Concerto*.

In addition to his position with TMO, Andrew has performed with the Australian Brandenburg Orchestra, is a casual clarinetist/bass clarinetist with the Australian Opera and Ballet Orchestra, principal bass clarinet for the Sydney Philharmonia, and is a full-time clarinet soloist and section leader of the Royal Australian Navy Band. The highlight of his position with the RAN Band was the CD recording and release of *Black Dog Rhapsody for Clarinet*.

Andrew is constantly researching 18th century performance techniques, especially those related to wind instruments and the clarinet. This research has led to an invitation to present a paper about early clarinet style at the 2013 Australasian Clarinet and Saxophone Conference.

**MOZART, WOLFGANG AMADEUS (1756-1791)**  
**Overture to *The Magic Flute*, K. 620**

*The Magic Flute* was Mozart's penultimate opera, written during the extremely fertile last year of his life. An example of the popular dramatic style known as 'Singspiel' (a blend of singing and spoken text), it was commissioned by a theatre-manager, Emmanuel Schikaneder, who also wrote the libretto. It is a mix of Egyptian mythology, romantic comedy and also an allegory on Mozart's own Masonic associations and beliefs. After years of prohibition by the Church, the tolerant Emperor Joseph II permitted Freemasonry to exist and Mozart was amongst the many prominent artists and intellectuals of Vienna who became members.

The Overture begins with a slow introduction (*Adagio*). The orchestra proclaims a series of three majestic chords, associated in the opera with the Temple and its High Priest, Sarastro. For Masons, the number three possessed mystical significance. This is the only thematic borrowing from the opera as the custom of opera overtures setting the mood of the action or previewing the big tunes did not become common until well after Mozart's time. The solemn introduction yields to the *Allegro*, with the second violins announcing the scurrying principal theme, which receives contrapuntal treatment before resolving to a joyous forte from the full orchestra. Mozart introduces a series of subsidiary themes, all related to the opening of the *Allegro*. At the conclusion of the exposition, the three chords return (*Adagio*). After a minor-key development section (*Allegro*), the second violins launch the recapitulation of the central themes. The Overture concludes with a spirited coda, once again capped by three chords.

The premiere performance of *The Magic Flute* on September 30, 1791 was conducted by Mozart but his death just two months later meant that he never fully capitalized on its immediate success nor could he know how lasting and important the work would become.

**MOZART, WOLFGANG AMADEUS (1756-1791)**  
***Clarinet Concerto in A Major*, K.622**  
**Soloist – Andrew Doyle**

Written in October 1791, only a few weeks before his death – between the composition of *The Magic Flute* and the *Requiem* – the *Clarinet Concerto* is the last of Mozart's instrumental compositions and one of the greatest.

The clarinet had only been invented at the beginning of the 18<sup>th</sup> century by Jacob Denner of Nuremburg. Even then, its use did not become widespread until the mid-18<sup>th</sup> century. Mozart's *Clarinet Concerto*, however,

was written for a slightly different instrument – the basset clarinet. This instrument, devised by Anton Sadler, was a soprano clarinet as opposed to a bass clarinet, with an extra joint at the bottom which enabled it to add to a register of lower notes, known as *chalumeau*. Mozart had fallen in love with its sound when he first heard it in his youth. Its extremes of light and shade and the iridescence of its tone colour had struck a chord deep within him that was to reverberate at the end of his life. We are fortunate to hear the basset clarinet in an authentic performance by our soloist, as mostly the concerto is adapted for a clarinet in A of normal compass.

The work was written for the afore-mentioned Anton Sadler, a great personal friend and Freemason, for whom Mozart wrote many other solo pieces. The first movement begins with a flowing melody that exploits the clarinet's rich tone with gracious lyricism. It continues as the clarinet breaks free from the orchestral sound and Mozart takes full advantage of the soloist's technical command and the instrument's range with exciting, almost gymnastic leaps from the highest to the lowest notes possible. Another layer of contrast is added with a quick change to the minor mode and a haunting second subject suggests a mood of melancholy. Other melodies follow in a smooth flow with themes overlapping and dovetailing making the movement seem like an endless song.

The *Adagio* second movement is undoubtedly one of Mozart's most sublimely beautiful slow movements. It opens with a melody, first stated by the clarinet with a tender accompaniment in the strings, which is profound and moving in its simplicity. The structure of the eight-bar theme is perfectly proportioned, its phrases subdivided in such a way that they echo, enhance and complement each other. As the movement progresses the clarinet extends the melody with wonderful soaring and dipping elaborations. In its final return it is pared down to the barest simplicity exactly as on its first appearance. After some chromatic swoops and swirls, the clarinet trills and pauses, descends and pauses again, then with a shadowy phrase in the low register, dips, turns and levels to finish.

The final movement is a mercurial rondo that captures the chirpy, comical quality of the clarinet. The opening rondo theme is presented by the clarinet, establishing an atmosphere of levity. With minimal accompaniment the soloist is able to show off technical virtuosity as the music exploits the full range of the instrument. The orchestra joins in with woodwind and horns adding a ringing festive note, but then the clarinet takes off with a variety of new tunes reducing the orchestra to a pizzicato accompaniment. Finally, a full restatement of the initial theme heralds a short coda to be played out by the full orchestra, and the concerto comes to a bold and assured conclusion.

## INTERVAL

Refreshment will be available from the Supper Room.

**BRAHMS, JOHANNES (1833-1897)**

***Symphony No. 2 in D Major, Op. 73***

*Allegro non troppo*

*Adagio non troppo*

*Allegretto grazioso (Quasi Andantino)*

*Allegro con spirito*

“I shall never write a symphony,” Brahms told conductor Hermann Levi. “You have no idea how the likes of us feel when we hear the tramp of a giant like ‘him’ behind us.” This was a reference to the might of Beethoven, which was an almost paralysing pressure on Brahms and accounts for the twenty odd years (1855-1876) it took him to complete his First Symphony. When he finally delivered this work it was a stormy composition depicting adversity and struggle. The Second Symphony, much brighter by contrast, came only a year later in the summer of 1877 and radiates with an inner peace. Composed while Brahms was on holiday in the idyllic setting of Pörschach am Wörthersee in the Austrian Alps, it is often called his pastoral symphony. Although much less serious than its predecessor, it is a work of amazingly careful detail and structural rigour. The entire symphony is based on a motif – a little three-note turn – that makes important appearances in all four movements. The motif is first heard by the low strings as the first notes of the symphony. Whether an energetic short staccato fragment sequenced and passed around the orchestra, as an almost invisible harmonic detail, or as the germinating seed of a long flowing phrase, these three notes are critical to the construction of the music. Brahms is famous for using this technique of crafting entire compositions out of a short simple idea.

The first movement, written in 3/4 time, begins with the three-note motif in the low strings from which the entire movement is spun. With bucolic horn calls, woodwind chords and a soaring phrase from the first violins a pastoral scene of radiant sunlight and pure skies unfolds. A second theme is introduced in the cello, reminiscent of Brahms’s Lullaby, its lushness bringing warmth and tranquillity to the music. The movement is not without an underlying tension as even a summer’s day may contain clouds and moments of darkness. The trombone passages in the development section bring touches of drama and stress but these are brief and give way to the

overall radiance of the movement.

The second movement, the only true Adagio in Brahms's symphonies, is reflective and poignant. It begins with a hymn-like theme in the cello accompanied by interspersed chords and melodic fragments in the winds. The second section is underscored by a lighter theme in a highly syncopated statement by the woodwinds. The movement constantly changes from dark to light and back again, but does not sink into despair and the music arrives at a peaceful conclusion.

The third movement opens simply and elegantly with a folk-like melody in the oboe. Its structure is the traditional dance-form of a graceful minuet with two contrasting frolicsome 'presto' sections that are variations of the principal theme. They have more of a scherzo feel, containing strong accents and offbeat passages with strings pitted against woodwinds.

The Finale starts with a soft undulating melody played in unison by the strings. After these hushed opening bars, Brahms yields to an impulse of vigour and spontaneous gaiety and the music which is extremely contrapuntal, containing sections of canon and fugato, blazes forward in 'moto perpetuo' to a brilliant and resounding conclusion with the trombones, once harbingers of darkness and doubt, now erupting in a glorious fanfare of joy.

Notes by Elizabeth Dalton

## RECEPTION

Following the concert on Saturday there will be a reception to which all are invited.

## FUTURE CONCERTS

### 2105 Concert 4

November: Saturday 14<sup>th</sup> at 7.30pm and Sunday 15<sup>th</sup> at 2.30pm

Aaron Copland *Fanfare for the Common Man*

Richard Strauss *Four Last Songs* – soloist Judith Rough

Tchaikovsky *Symphony No. 5 in E Minor Op.64*

### 2016 CONCERT SERIES

Saturday 12<sup>th</sup> and Sunday 13<sup>th</sup> March

Saturday 18<sup>th</sup> and Sunday 19<sup>th</sup> June

Saturday 10<sup>th</sup> and Sunday 11<sup>th</sup> September

Saturday 19<sup>th</sup> and Sunday 20<sup>th</sup> November

Details will be advertised at [www.southernhighlandssymphonyorchestra.com](http://www.southernhighlandssymphonyorchestra.com).

Join our mailing list to be kept informed by completing the enclosed flyer.

**FLUTES**

Zoe Andrews  
Roma Dix  
Gerald Foster

**OBOE**

Michellé Biasutti

**CLARINETS**

Mark Biasutti  
Adrienne Bradney-Smith

**BASS CLARINET**

Richard Gawned

**BASSOON**

Melissa Reyder

**HORNS**

Elizabeth Dalton  
Ian McQuillan  
Gay Scanlon  
Patrick Webb

**TRUMPETS**

Robert George  
Julian Paviour

**ALTO TROMBONE**

John Thompson

**TENOR TROMBONE**

Angus Blake

**BASS TROMBONE**

William Short

**TUBA**

David Ricketts

**TIMPANI**

Eliza-Jane Corley

**FIRST VIOLINS**

Jillian Bridge – Leader  
Sarah Caddy  
Sophia Hans  
David Hart  
Lily Liu  
David Mee  
Allan Rooke

**SECOND VIOLINS**

Maggie Loo – Principal  
Robert Arthurson  
Anne Graham  
Howard Lesslie  
Rebecca Michael  
Lesley Staats

**VIOLAS**

Timothy Senior – Principal  
Catherine Kerr  
Roger Lavers

**CELLOS**

Catherine Barnett – Principal  
Sarah Hicks – Co-principal  
David Archer  
April Butcher

**DOUBLE BASS**

Louis Ameneiro

Wind and brass players are listed alphabetically. After the string principals, players are also listed alphabetically

**New players are welcome.**

Contact Allan Stiles on 0415 309 760  
or Roma Dix on 0432 466 882.

## ORCHESTRA MANAGEMENT

<b>President</b>	Mrs Jenette Stiles
<b>Vice-President</b>	Mr Gerald Power
<b>Secretary</b>	Dr Allan Beavis OAM
<b>Treasurer</b>	Mrs Elizabeth Dalton
<b>Musical Director</b>	Dr Allan Stiles
<b>Orchestra Manager</b>	Ms Roma Dix OAM
<b>Librarian</b>	Mrs April Butcher
<b>Members:</b>	Mr Peter Glass JP Mr Douglas Pritchard JP, FCA

## FRIENDS OF THE ORCHESTRA

Become a supporter of the Southern Highlands Symphony Orchestra. The aim of the Friends is to promote the appreciation of fine music in the community and surrounding districts by supporting the organization of concerts and fundraising.

Please join our mailing list by completing the enclosed flyer and leave it in the Friends box at the front of the Hall.

**Enquiries: 0416 380 567**

**Email: [southernhighlandssymphonyorchestra@hotmail.com](mailto:southernhighlandssymphonyorchestra@hotmail.com)**

## 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, which are Tax Deductable, please contact the President on 0416 380 567.

## ACKNOWLEDGEMENTS

Support from the following is gratefully acknowledged:

The Southern Highlands Concert Band, The Highlands Sinfonia,  
Jenny Kena (The WSC Cultural Development Officer), John Darcy,  
Destination Southern Highlands, Southern Highlands News, 2ST, Highlands FM,  
The Brown Bookshop, Bowral District Credit Union, Kennard's Hire,  
ABC FM, Luke Menteith, David Shipman, and Van Til Flowers.

Thanks to the volunteers who assisted with front of house,  
and refreshments at the interval and the reception.

