



# *SOUTHERN HIGHLANDS SYMPHONY ORCHESTRA*

*CONCERT SERIES ONE*

*SATURDAY 12<sup>TH</sup> MARCH, 2016 7.30PM*

*SUNDAY 13<sup>TH</sup> MARCH, 2016 2.30PM*

*BOWRAL MEMORIAL HALL  
BENDOOLEY STREET  
BOWRAL*

**Patrons:**

**Ann Carr-Boyd, Andrew Ford, Richard Gill OAM**

## **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. In 2015 he was the music director for *Oklahoma*, presented by the Highlands Theatre Group.

### **PATRICK WEBB – HORN**

Being raised in the Salvation Army, Patrick has been playing brass instruments since he was six years old. Attending a specialist music school in Adelaide, he was invited to play in the Adelaide Conservatorium Brass Ensemble when he was 15 and then the Adelaide Youth Orchestra when he was 16. Under the tutelage of Nelson Green from the Adelaide Symphony Orchestra and then Russell Davis from the Melbourne Symphony Orchestra, Patrick gained expertise from some of Australia's best horn players. He completed his Bachelor of Music Performance in French Horn at the Victorian College of the Arts in 1997.

As well as the Southern Highlands Symphony Orchestra, Patrick plays in other local ensembles including Brass Connections, which is a brass quintet, and he regularly plays horn and trumpet at St Jude's Anglican Church. He also enjoys playing in a jazz band named Shiraz Jazz. In recent years Patrick also was invited to play Mozart's *Second Horn Concerto* with the Southern Highlands Concert Band.

### **BRAHMS – *Academic Festival Overture Op. 80***

Johannes Brahms (1833-1897) did not receive a university education but his musical reputation was so well established by 1879 that he was awarded an honorary doctorate by Breslau University. Bernhard Scholz, his long-time friend and director of music in Breslau, suggested that a musical response would be an appropriate form of

thanks for the honour so Brahms responded with the *Academic Festival Overture*—a picture of student life with full symphonic treatment.

Brahms composed the work during the summer of 1880 at the Austrian resort town of Bad Ischl and conducted the first performance in Breslau the following January before town and university dignitaries. No doubt the première was intended to be a solemn occasion with the expectation that the musical work would be suitably ceremonial. Brahms must have confounded the assembled dignitaries with his composition as he chose to present a depiction of the full range of student experiences, from parties to academics, in what he described as “rollicking potpourri of student songs”.

The overture begins by evoking a quiet, almost mysterious atmosphere building to the first of the student songs presented majestically as a German chorale. This first melody, *Wir hatten gebauet* (*We had built a stately home*) was notorious in the composer’s day – it was the theme song of a student organization that advocated the unification of the dozens of independent German principalities. This cause was so objectionable to authorities that the song had been banned for decades. Although the proscription had been lifted in most regions by 1871, it was still in effect in Vienna when the overture was completed and no doubt the authorities would have regarded its inclusion as a brazen move on the part of Brahms. The second theme, *Der Landesvater* (*The father of our country*) is a student song that accompanied the collegiate custom developed in the 18th century where student caps were pierced with the blade of a sword. It is introduced by the second violins accompanied by pizzicato lower strings. Then *Fuchsleid* – *Was kommt dort von der Höh* (*The Fox Song*), an affectionate burlesque ridiculing less sophisticated students from the provinces, is heard first on the bassoons, before the full orchestra joins in the fun. Following a recapitulation in which the themes reappear with further development, Brahms makes amends for his impudence by concluding the overture with a triumphant rendition of the oldest and most well-known European student song, *Gaudeamus igitur* (*While we are young, let us rejoice*).

## **STRAUSS – *Horn Concerto No. 1 in E-flat Major Op. 11***

### **I. Allegro II. Andante III. Allegro**

Richard Strauss (1864-1949) began work on his first concerto for the horn when he was only 18 years old, but he had been exposed to virtuoso horn playing from birth. His father, Franz Joseph Strauss, was principal horn at the Munich Court Orchestra. Dour in personality and arch-conservative in musical issues, the elder Strauss was nonetheless enormously admired in German music circles for his flawless technique and impeccable artistry. His magical playing, and the long hours of practice that supported it, were surely among Richard Strauss’ formative musical experiences. Certainly a love for the French horn and a keen ear for its effective use is apparent in all of Richard's music, from this early concerto to the tone poems, *Don Juan* and *Till Eulenspiegel* and the operas, *Salome*, *Elektra*, *Der Rosenkavalier*, as well as *An Alpine Symphony*, the *Second Horn Concerto* of 1942 (dedicated to his father’s memory), and the final *Four Last Songs*.

Although designated to be played on a Waldhorn (“forest horn,” or a natural horn without valves), the concerto is virtually impossible to play properly on such an instrument. Perhaps it was in deference to his father, who staunchly refused to switch to the modern valve horn (capable of playing all notes of the chromatic scale with an even tone throughout the entire range), that Strauss used this term. Nevertheless, the nature of the thematic material distinctly recalls the style of music traditionally written for the Waldhorn, evoking as it does the prevalent fanfares, hunting calls and soaring romantic themes so evocative of forest scenes. Strauss's sister, Johanna, wrote to the British horn player Dennis Brain that she “vividly remembered her father struggling with the solo part, which he found very tiring, even using the high B-flat crook. In particular, he seems to have found the high B-flats too daring and dangerous for performance in the concert hall”. The first public performances would have been made using the valved F single horn, which was indicated in the score in later editions. In practice, all of the modern performances and recordings are played on the valved F double-horn which was developed at the end of the 19th Century. The première of the work was held in Meiningen in March 1885, conducted by Hans von Bulow with the horn part played by the principal horn, Gustav Leinhos. Strauss wrote to his father that the soloist had “Kolossaler Sicherheit” (colossal sureness).

The concerto opens with a single strong chord for the orchestra, followed immediately by a declamatory fanfare theme from the soloist based on rising and falling arpeggios. The second subject is by contrast mellow and flowing. The horn takes the lead throughout the development section, while the orchestra merely underlines the solo part. A triplet figure is introduced as the music relaxes, quiets, and sinks gently into the remote key of A-flat minor for an unbroken entry to the second movement, *Andante*. This lyrical ballad for the horn is presented over a rudimentary orchestral accompaniment built from a simple, repetitive four-note figure. The orchestral brass and timpani so prominent in the first movement now stand aside for the woodwinds. An eight-bar interlude brings back the triplet figure and we are launched into the brisk and lively finale. In this fast rondo the soloist returns to the heroic attitude of the first movement with a flamboyant opening melody. More expansive material follows, including exuberant hunting calls, requiring from the soloist exacting control and an extremely light touch. This bravura display highlights the tone of high drama and brings the work to an exhilarating close.

The concerto is one of the most demanding solo works for the horn, using the highest and lowest notes in the instrument's register, often in quick succession. It has retained its place in the repertoire as a work which combines a thorough understanding of the French horn's technical challenges with a deep respect for its beauty.

## INTERVAL

Refreshment will be available from the Supper Room.

## DVOŘÁK – *Symphony No.6 in D major Op.60*

I. *Allegro non tanto*    II. *Adagio*

III. *Scherzo: Furiant: Presto*    IV. *Finale: Allegro con spirito*

Antonín Dvořák (1841-1904) had established himself internationally as a composer by the end of the 1870s, thanks to the patronage of Brahms, and in 1879 he achieved the distinction of having his third *Slavonic Rhapsody* performed by the Vienna Philharmonic conducted by Hans Richter. The performance was a great success and resulted in Dvořák agreeing to accept Richter's request for a symphony the following year. He decided to model his work after his mentor's Second Symphony, even down to the choice of key, D major. Composed in only two short months it was completed in October, 1880. Its promised Viennese première was cancelled due to rampant anti-Czech feeling in the Austrian capital. The orchestra thought that to present overtly Czech music in the capital of the Austro-Hungarian Empire, of which Bohemia was a subject, was potentially an unwise political act. In the end the first performance of the symphony was given in March, 1881 by the Prague Philharmonic under Adolf Čech. Richter himself finally conducted the symphony, which had been dedicated to him, in London the following year. It was not until many years later that the Vienna Philharmonic played it for the first time in 1942.

The 6th Symphony opens with a broad Brahmsian gesture, as repeated chords give rise to the principal theme. However, Dvořák's own compositional voice soon appears with rich melodic invention and modulations making their mark on the music. The cellos introduce the second theme before a concise development, relying on motifs and melodic fragments, returns us to the pastoral themes of the opening. The *Adagio*, a lyrical orchestral nocturne, opens with a short introduction sounded in the winds, before the violins state the principal melody. This pervades most of the movement, though it is usually heard only in fragments in various instrumental combinations. A brief dramatic outburst towards the end is followed by the closing coda which includes subtle beats on the timpani.

The third movement is entirely and unashamedly Czech, taking the form of a 'furiant', a characteristic Czech dance based on a swaggering step engendered by the highly accented 1-2, 1-2, 1-2, 1-2-3, 1-2-3 rhythm. This device of two beats against three (a hemiola) is used frequently throughout the movement, with just a gentle pastoral segment in the middle to contrast with the lively folk music.

The finale opens with soft, scurrying music in the strings before a broad theme is grandly proclaimed – again taking its inspiration from Brahms as in the first movement. A second bouncing dance-like tune first heard in clarinet and violas is later heard in the development section in a lively fugato. In the symphony's final moments, Dvořák combines racing strings, an expansive restatement of his themes, and a brass chorale for a jubilant finish.

In essence, this symphony combines elements of the symphonic tradition as practised by Brahms with Dvořák's idealization of Czech folk music.

### RECEPTION

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

**FLUTES**

Zoe Andrews  
Roma Dix  
Tanya Goodman

**OBOE**

Michellé Biasutti

**CLARINETS**

Mark Biasutti  
Adrienne Bradney-Smith  
Alexandra Donaldson

**BASS CLARINET**

Richard Gawned

**BASSOON**

Melissa Reyder

**HORNS**

Elizabeth Dalton  
Radu Boros  
Ian McQuillan  
Gay Scanlon

**TRUMPETS**

John Corley  
Jeremy Donaldson  
Julian Paviour

**ALTO TROMBONE**

William Short

**TENOR TROMBONE**

Rosemary Robinson

**BASS TROMBONE**

Ross Sadler

**TUBA**

David Ricketts

**TIMPANI / PERCUSSION**

Eliza-Jane Corley  
Rhonda Langford  
Gerald Power  
Christine Tilley

**FIRST VIOLINS**

Jillian Bridge – Leader  
Sarah Caddy  
Rebecca Coulter  
Alexandra Dening  
Sophia Hans  
David Hart  
Lily Liu  
David Mee  
Allan Rooke

**SECOND VIOLINS**

Maggie Loo – Principal  
Robert Arthurson  
Rosemary Eddowes  
Anne Graham  
Howard Lesslie  
Rebecca Michael  
Jack Michlethwaite  
Michelle Mulvihill  
Rebecca Siegel

**VIOLAS**

Timothy Senior – Principal  
Xanthe Herps  
Catherine Kerr  
Quentin Woods

**CELLOS**

Catherine Barnett – Principal  
David Archer  
April Butcher  
Lisa Kawai

**DOUBLE BASS**

Louis Ameneiro - Principal  
Sam Malone

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

## ORCHESTRA MANAGEMENT

<b>President</b>	Mrs Jenette Stiles AAICD
<b>Vice-President</b>	Mr Gerald Power
<b>Secretary</b>	Mr Douglas Pritchard JP, FCA
<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 Dr Allan Beavis OAM

## 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 organisation 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:

**Artemis Wines** (sponsor),  
Southern Highlands Concert Band,  
The Highlands Sinfonia, Jenny Kena (WSC),  
Luke Menteith, John Darcy, Colin Fox (ABCFM),  
Van Til Flowers, Southern Highlands Welcome Centre,  
The Bookshop Bowral, Southern Highlands News,  
Highlands FM, BDCU Alliance Bank,  
Kennard's Hire, and 2ST.

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

## 2016 CONCERT SERIES

Saturday 25<sup>th</sup> and Sunday 26<sup>th</sup> June

### GALA EVENTS

#### *Quintessential Rogers and Hammerstein*

featuring Nicholas Hammond from the film, *The Sound of Music*,  
Tabatha McFadyen (soprano), Lotte Latukefu (mezzo),  
Stephen Wheatley (baritone),  
other soloists and chorus.

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

Ann Carr-Boyd - *Fandango*  
Brahms - *Violin Concerto*  
Soloist Scott Stiles from the Salzburg Mozarteum Orchestra  
Other works TBA

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

Alfred Hill - *Celebrations Overture*  
Bruch - *Col Nidrei* - Soloist Markus Hartstein  
Other works TBA

Further 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.

**NEW PLAYERS ARE WELCOME.**

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

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