



# *SOUTHERN HIGHLANDS SYMPHONY ORCHESTRA*

*CONCERT SERIES ONE*

*SATURDAY 18<sup>TH</sup> MARCH, 2017 7.30PM*

*SUNDAY 19<sup>TH</sup> MARCH, 2017 2.30PM*

*BOWRAL MEMORIAL HALL*

*BENDOOLEY STREET*

*Patrons:*

*Ann Carr-Boyd, Dr. Andrew Ford OAM, Richard Gill AO*

## **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 and The Beecroft Orchestra. He has also conducted operas and musicals for the Hurstville Light Opera Company, the Hills Musical Society, the Gilbert and Sullivan Society, the Parramatta Musical Comedy Company and the Highlands Theatre Group. He enjoyed decades of conducting orchestras, bands, and theatrical productions while a teacher for the NSW Department of Education at French's Forest, The King's School, Holy Cross College, and Pymble Ladies College. He has also played in orchestras both in Sydney and London. 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.

### **JILLIAN BRIDGE – co-conductor**

Jillian Bridge is a respected violin teacher, conductor and freelance violinist. Conductor of Fisher's Ghost Youth orchestra in Campbelltown for 15 years, Jillian also taught chamber music at the Sydney Conservatorium Access Centre for more than 5 years. She has been string tutor at many music camps including the State Education Department's music camps and several School Spectaculars at the Entertainment Centre. Jillian was a regular member of the local baroque group Les Amis for many years.

Jillian coordinates the string program at Wollondilly Anglican College as well as conducts their string ensembles and choir. She maintains a large number of private violin students from beginner to

Associate Diploma level. Jillian is a regular member of the orchestra “The Occasional Performing Sinfonia” (TOPS) and plays for a variety of musical societies in Sydney. She is a founding and ongoing member of Macarthur Strings Quartet which is in its 22<sup>nd</sup> year.

Jillian has been the Musical Director of Macarthur Singers choir since 2007. With Macarthur Singers she was privileged to be the first and only person to conduct Karl Jenkins’ multimedia work *The Armed Man: A Mass for Peace* with massed choir and symphony orchestra to the official film, twice! In her “spare time” she sings with an a capella choir, Southland, formed to sing at overseas choral festivals.

Jillian has led the Southern Highlands Symphony Orchestra since its inauguration. She would like to thank the orchestra and Allan for the opportunity to conduct them.

### **CATHERINE BARNETT – soloist**

Catherine Barnett studied violoncello externally at the Victorian College of the Arts in Melbourne with Miriam Morris. She graduated from La Trobe University, Melbourne in 1995 with a Bachelor of Applied Science (Speech Pathology). She was a member of the Melbourne Youth Orchestra from 1991-1992 and the Chamber Strings of Melbourne from 1992-1994 before moving to NSW in 1995, where she performed with the SBS Radio and Television Youth Orchestra in Sydney from 1996-1998.

Based in Oxford and Wells in England (1999-2001) Catherine gained the Associate Diploma in violoncello performance from Trinity College, London in 2000 and the Licentiate Diploma in Violoncello Performance from the Guildhall School of Music and Drama, London in 2001.

Since returning to Australia in 2002 Catherine has done freelance performing with a variety of orchestral and chamber ensembles including Steel City Strings and WIN Wollongong Symphony Orchestra. She has been performing with the Macarthur String Quartet since 2002. Currently she is the principal cellist with the Southern Highlands Symphony Orchestra.

Catherine now teaches cello privately in Bowral and at Oxley College and Frensham School.

## SIBELIUS, JEAN (1865-1957) – *Finlandia*, Op. 26, No. 7

For hundreds of years, Sweden and Russia fought bitterly over the region of Scandinavia now known as Finland. Assurances of constitutional autonomy for the vast area led to its temporary stability as a Grand Duchy in the Russian Empire in 1809. By the end of the century, however, political subjugation was taking hold and in February 1899 Tsar Nicholas II declared in an official Manifesto that Russia could impose its will upon the Grand Duchy without the approval of local governments. This decree only served to fuel the determination of the Finns to establish a true independent country. Among several imposed restrictions was a severe censorship of the press, forcing the demise of many newspapers. A group of artists in the capital, Helsinki, organized a series of celebrations as a gesture of support for those journalists who had taken a stand against the abuses of Russian rule. Under the guise of raising funds for the Press Pension Fund, they also covertly intended to promote the wider cause of Finland's right to a free society. Sibelius provided the music for the celebration's grand finale in the form of a dramatic spectacle of seven tableaux depicting episodes from Finnish history. It culminated in a stirring patriotic anthem entitled *Finland Awake*. So obvious was the inference that the Russian authorities banned its performance. A year later, with some modification, Sibelius recast it as an independent tone poem, and retitled it *Finlandia*.

Most of the piece is taken up with rousing and turbulent music, evoking the national struggle of the Finnish people. The oppressive Russian presence is suggested by the snarling opening chords heard in the horns, low brasses and timpani. Sibelius follows this with a gentle more spiritual statement in the winds, which grows into a defiant, heroic anthem heralded by brasses, horns and strings. Interestingly, the most memorable theme of *Finlandia* does not make its appearance until more than halfway through the work. This slow hymn-like melody embodies aspiration. Assumed by many to have been inspired by a Finnish folk tune, it is in fact the composer's original creation, attested by Sibelius' own words, "There is a mistaken impression among the press abroad that my themes are often folk melodies. So far, I have never used a theme that was not of my own invention. The thematic material of *Finlandia*...is entirely my own." The theme appears quietly

at first in the winds and eventually becomes an impassioned cry of freedom as the work comes to its triumphal conclusion.

Composed at an important time in Finnish history, this celebratory anthem has come to symbolise that nation's pride and desire for independence. It remains a work of universal appeal and has kept Sibelius on the pedestal as Finland's most famous composer.

### **SAINT-SAËNS, CAMILLE (1835-1921) - *Cello Concerto No.1 in A minor Op. 33***

In the few years before Saint-Saëns composed his first cello concerto in 1872, France had experienced, in short succession, a humiliating defeat at the hands of the German States in the Franco-Prussian War, the dissolution of Napoleon III's somewhat brief Second Empire, another Parisian revolt, and the setting up of the short-lived Commune of Paris. Saint-Saëns himself fled the Siege of Paris while the city suffered bombardment and starvation. When stability emerged after this dire chaos, the French found that they had retained a strong national pride that galvanized a desire for a new French art. Saint-Saëns responded to this call for a new, French-minded music which would re-establish national self-esteem, and in 1871 he co-founded the Société Nationale de Musique, whose motto was "*Ars gallica*" (French art). Specifically, the Société sought two nationalistic goals: to promote innovative French instrumental music, and to repel interest in German music. The following year Saint-Saëns composed a concerto for cello, an instrument which in those times was highly overshadowed by the public's obsession with piano and violin concertos. It premiered in 1873 to thunderous acclaim, hailed as an innovative and captivating masterpiece.

Saint-Saëns broke with convention in writing the concerto. Instead of using the normal three-movement concerto form, he structured the piece into a continuous organically compact single movement. It contains three distinct sections which are all tightly-structured and share interrelated ideas. The thematic development relies on the technique of "cyclical" transformation, where the musical motif for the whole piece is stated up front, then shaped, varied and reprised over the course of the composition.

The concerto begins unusually. Instead of the traditional orchestral introduction, there is just one short chord from the orchestra and then the cello takes centre stage with a run of fast-flowing triplets coming to a pause on a rising and falling semitone figure. Together, this basic motif and the agitated triplet flow serve as the main opening theme and recur as a unifying idea throughout the work. A contrasting, lyrical second theme for the cello is accompanied by a sedate, chordal accompaniment from the strings. The vibrant motion of the opening theme soon returns and the entire ensemble joins in the development. Countermelodies flow between the orchestra and soloist, at times the two playing "call and response" with each other. The lyrical theme is heard again, this time as a transition to the concerto's central section, a slow movement with the spirit of a delicate minuet in which muted strings accompany the cello melody. The mood of this quiet dance is broken by the oboe in a resumption of the rushing triplet theme acting as a link to the concerto's last section. After a brief pause, the finale-like section begins with the soloist's introduction of a gently syncopated theme. The cello adds another theme in its sonorous low register before the coda begins. Then the pace and passion accelerate, as the rushing triplet theme returns one last time with an invigorating dash to the end.

While musical pundits marvel at the Concerto's inventive structural format, most listeners simply revel in Saint-Saens' extraordinary talent at exploiting the rich singing tone and majestic power of the cello. These qualities shine through the overall orchestral texture, particularly during the beautifully subdued second movement section. Along with his focus on melody, Saint-Saens also demands the utmost of the cellist's technical dexterity, including double stops and fast, rippling triplet runs across the entire range of the instrument. This virtuosic work has enchanted audiences ever since its Parisian première.

## INTERVAL

Refreshments will be available from the Supper Room.

### **DVOŘÁK, ANTONÍN (1841-1904) – *Symphony No. 8 in G major, Op. 88***

Given his place as one of the foremost composers of the nineteenth century, Antonín was something of a late bloomer. He was born in the Czech village of Nelahozeves, in the region called Bohemia

– one of the two main Czech lands, together with Moravia to its east, in the Austro-Hungarian Empire. At the age of sixteen he enrolled as a pupil in the Institute for Church Music in Prague and that city remained his principal residence for the rest of his life. He was always proud of his Czech heritage and strongly affected by the fervent nationalistic ambitions of his fellow Czechs, a Slavic people struggling to assert their cultural identity and accomplishments against the vigorous repression by the ruling Hapsburg dynasty.

As a young man, Dvořák composed prolifically but without receiving a single public performance, let alone a publication. It was not until 1875 when he came to the attention of Brahms, who introduced him to the German publisher, Simrock, that he received commissions and recognition for his work. Thereafter, his career as a composer took off and by 1889, when he set out to compose his Symphony No. 8, he was a very successful composer of vast experience in a wide variety of genres, including symphonic, choral and chamber works, as well as opera. By then he had also been endowed with prestigious state and academic honours and his finances had improved to the point where he could purchase his own country home, enabling him to compose peacefully in his own beloved natural surroundings. This then was the context in which he composed his new symphony, which he explained was to be "different from the other symphonies, with individual thoughts worked out in a new way."

The first movement begins gently with cellos, accompanied by horns, bassoons and trombones, intoning a stately chorale in G minor. It functions a little like a slow introduction, and recurs throughout the movement outlining the formal structure. A solo flute, imitating a bird, then ushers in the bright and energetic main theme in G major. A more lyrical and contrasting second group of themes follows. Dvořák uses great ingenuity both in his orchestration and his use of harmony. He continuously builds tension throughout the development reaching a stormy climax, in which the opening melody is played fortissimo by the trumpets, accompanied by furious chromatic scales on the strings. The recapitulation is short but contains many of the developmental ideas. In contrast to its subdued beginning, the movement ends in a blaze of energy.

The second movement, an 'adagio', is a masterful example of complexity and contrast. It opens with a solemn passage in the key of C minor. The dark mood eventually lifts and the main theme of the movement appears in the warm key of C major, played by the winds and accompanied by delicate descending scales in the strings. In the central section the movement grows in strength and grandeur to a magnificent climax, with rousing trumpet fanfares over a timpani roll. There follows a dark passage in the key of C minor in which tension is aroused with angry detached chords. This momentary storm is dispelled by the return of the buoyant main theme, played now by the strings with the descending scales in the woodwinds.

The third movement is not a conventional scherzo, but a lilting, radiant waltz marked 'Allegretto grazioso'. The first section in G minor is built on a beautiful lyrical melody of unmistakable Bohemian flavour, tinged with a profound sadness. The movement has great poise and elegance, and is propelled forward with excitement and vitality created by subtle changes in harmony, phrasing and dynamics. The trio, in the contrasting major mode, is based on a very simple melody full of childhood innocence. The movement ends with an unusual coda, which is a variation on the trio, replacing any sense of sadness with raucous energy, though finishing on a subdued chord.

The final movement is announced by a brilliant trumpet fanfare. As in the first movement, the cellos introduce the lyrical main theme, which is based on a folk melody, this time in the home key of G major. The movement is in variation form, but with the structural innovation of the theme and second variations recurring between other variations as they would do in a 'rondeau'. The first variation is a tentative elaboration of the theme, but the second is wildly exuberant with thrilling trills from the horns. The following variations create a range of moods. They incorporate everything from a simple sunny version for the flute, a stark march in the minor mode, to a sad reflective yearning variation from the strings. In the end, a coda of vibrant energy concludes the symphony with an exuberant blast from the brasses.

The Symphony is a work of supreme confidence imbued with the rustic sounds of nature, rural life and Slavonic folk song. There are passages of drama, exhilaration, happiness and nostalgia. Dvořák had three children who died in infancy, and it may be that some of the

sadder, reflective passages in the composition express the emotions associated with this tragic part of his life. Overall it is a work that evokes a wide range of human emotions and yet it is profoundly optimistic.

Notes by Elizabeth Dalton

## **RECEPTION**

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

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## **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:** shsonsw@gmail.com

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## **NEW PLAYERS ARE WELCOME.**

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

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## **ORCHESTRA MANAGEMENT**

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

**FLUTES**

Zoe Andrews  
Roma Dix

**OBOE**

Michellé Biasutti

**SOPRANO SAXOPHONE**

Richard Gawned

**CLARINETS**

Mark Biasutti  
Alexandra Donaldson

**BASSOON**

Melissa Reyder  
Phoebe Staats

**HORNS**

Radu Boros  
Elizabeth Dalton  
Ian McQuillan  
Gay Scanlon  
Patrick Webb

**TRUMPETS**

John Corley  
Jeremy Donaldson  
Julian Paviour

**TENOR TROMBONES**

William Short  
John Thompson

**BASS TROMBONE**

Ross Sadler

**TUBA**

David Ricketts

**TIMPANI / PERCUSSION**

Eliza-Jane Corley  
Paul Blackstone

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

**FIRST VIOLINS**

Jillian Bridge – Leader  
Rebecca Michael - Co-leader  
Myee Clohessy  
Rebecca Coulter  
Alexandra Dening  
Sophia Hans  
David Mee  
Allan Rooke  
Emily Sinden  
Sarah Tomlinson

**SECOND VIOLINS**

Maggie Loo – Principal  
Robert Arthurson  
Kilmeny Brodrick  
Sarah Caddy  
Jasmin Christian  
Rosemary Eddowes  
Anne Graham  
David Hart  
Howard Lesslie  
Lesley Staats

**VIOLAS**

Timothy Senior – Principal  
Stewart Bullivant  
Xanthe Herps  
Catherine Kerr  
Kate Malone  
Quentin Woods

**CELLOS**

Sarah Hick – Principal  
David Archer  
April Butcher  
Lisa Kawai  
Meiyong Lui

**DOUBLE BASS**

Louis Ameneiro – Principal  
Sam Malone  
Ethan Ireland

## 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 deductible, please contact the Fundraising Chair on 0416 192 229.

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## ACKNOWLEDGEMENTS

Support from the following is gratefully acknowledged:

**Artemis Wines** (sponsor),  
Southern Highlands Concert Band,  
The Highlands Sinfonia, Wingecarribee Shire Council,  
Bob Crowe, Luke Menteith, Destination Southern Highlands,  
Christopher Donaldson, Van Til Flowers, Southern Highlands News,  
BDCU Alliance Bank, The Bookshop Bowral, ABC Illawarra,  
Highlife, Highlands FM, and Graeme Day at 2ST.

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



Visit our website at [www.shso.org.au](http://www.shso.org.au)

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# **SOUTHERN HIGHLANDS SYMPHONY ORCHESTRA**

## **2017 CONCERT SERIES**

**Bowral Memorial Hall**

### **CONCERT SERIES TWO**

Saturday 17<sup>th</sup> June 7.30pm and Sunday 18<sup>th</sup> June 2.30pm

**Beethoven** *Overture to Fidelio*,

**Telemann** *Viola Concerto* – soloist **Dr. Timothy Senior**

**Alfred Hill** *A Sunset Fantasy*, **César Frank** *Symphony in D Minor*

### **CONCERT SERIES THREE**

Saturday 9<sup>th</sup> September 7.30pm and Sunday 10<sup>th</sup> September 2.30pm

**Rossini** *Overture to William Tell*

**Graham Powning** *Flute Concerto* (premiere)

soloist **Svetlana Yaroslavskaya**

**Brahms** *Symphony No.3*

### **CONCERT SERIES FOUR**

*A Festive Spectacular*

Saturday 2<sup>nd</sup> December 7.30pm and Sunday 3<sup>rd</sup> December 2.30pm

**John Williams** *Star Wars Medley*, **Alfred Hill** *The Call of a Bird*

**Grieg** *Peer Gynt Suite No.1*, **Tchaikovsky** *The Nutcracker Suite*

**Leroy Anderson** *A Christmas Festival*

The SHSO reserves the right to amend the advertised repertoire.

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**“AROUND THE WORLD”**

with

**THE SOUTHERN HIGHLANDS CONCERT BAND**

**Bowral Memorial Hall**

**Saturday 27<sup>th</sup> May at 7.30 pm and Sunday 28<sup>th</sup> May at 2.00 pm**

Tickets: \$20 Adults, \$5 Children / Students

Bookings online at [www.southernhighlandsconcertband.org.au](http://www.southernhighlandsconcertband.org.au)

Destination Southern Highlands, Mittagong 1300 657 559

or at the door: Box Office opens 6.30 pm Saturday and 1.00 pm Sunday.