Southern Highlands
Symphony
Orchestra

2018 CONCERT SERIES

SATURDAY 1st DECEMBER 7.30PM

SUNDAY 2nd DECEMBER 2.30PM

BOWRAL MEMORIAL HALL

Patrons:

Ann Carr-Boyd AM and Dr. Andrew Ford OAM

EDVARD GRIEG
Symphonic Dances Op. 64

1. *Allegro moderato, Più lento, Tempo 1, Presto*
2. *Allegretto grazioso, Più mosso, Tempo 1*
3. *Allegro giocoso*
4. *Andante, Allegro molto e risoluto, Più tranquillo, Tempo 1*

EDWARD ELGAR
Sea Pictures Op. 37
Soloist Lotte Latukefu

1. *Sea Slumber Song*
2. *In Haven* (Capri)
3. *Sabbath Morning at Sea*
4. *Where Corals Lie*
5. *The Swimmer*

INTERVAL
Refreshments will be available from the Supper Room.

MAY HOWLETT
***Beauty* –** premiere performance with orchestra
Soloist Lotte Latukefu

PYOTR TCHAIKOVSKY
Swan Lake Suite Op.20a
With dancers from Angus and Lucinda's Academie de Danse

1. *Scene*
2. *Waltz*
3. *Dance of the Swans*
4. *Interlude* – harp cadenza, leading to
5. *Spanish Dance*
6. *Neapolitan Dance*
7. *Mazurka*

COLIN BRUMBY
Joy to the World

RECEPTION
Following the Saturday performance there will be a reception to which all are invited. Enjoy the opportunity to meet the musicians.

THE SOUTHERN HIGHLANDS SYMPHONY ORCHESTRA

The orchestra was formed in 2014 as a result of overwhelming 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 Penshurst West (where he pioneered primary school bands for the Department) and Frenchs Forest, The King's School, Holy Cross College, and Pymble Ladies' College. He has played in orchestras 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 Colin Brumby, Graham Powning and Alfred Hill, the latter for his PhD thesis, and has published many previously unavailable works by Australian composers.

LOTTE LATUKEFU

Dr Lotte Latukefu is Head of Performing Arts at Excelsia College in Sydney. Prior to that, she lectured in the Faculty of Creative Arts at the University of Wollongong for 18 years.

Lotte has premiered, nationally and internationally, eleven new Australian compositions in collaboration with composers and internationally recognised virtuosic chamber music performers. She is known internationally as a researcher within the field of Higher Music Education and has made a major contribution to this field in the area of alternative teaching pedagogies.

In June 2016 she sang with the Southern Highlands Symphony Orchestra in its Quintessential Rodgers and Hammerstein Gala Concerts.

EDVARD GRIEG (1843-1907)
Symphonic Dances, Op.64

Edvard Grieg was the most significant Scandinavian composer during the years leading up to the beginning of the 20th century. He was educated at the Leipzig Conservatory where his early models were Schubert and Schumann. In his early youth he spent much time in Copenhagen and, like all his fellow countrymen of that generation, was oriented to Denmark, the Danish language and Danish culture in general. Later in his early twenties under the influence of the great Norwegian violinist, Ole Bull, he developed an affinity for Norwegian peasant culture. This affected his musical outlook and for the rest of his life he developed a passion for Norwegian folk music and literature. It became a major part of his musical style and placed him firmly in the ranks of the nationalist composers so characteristic of the latter half of the nineteenth century. Even when not directly quoting folk materials, his musical style was deeply informed by the harmonies, the rhythms and the melodic nuances of that tradition, as well as by the breathtaking beauty of Norway's fjords, lakes, mountains and forests. He was a prolific composer of

songs and music for piano, a large number of choral works, a string quartet and the ever-popular *Piano Concerto in A Minor*. His orchestral compositions, which include the incidental music to *Peer Gynt*, the *Holberg Suite*, the *Symphonic Dances* and the *Norwegian Dances*, are all concert favourites.

Modern technology affords us the privilege of instant access to live recordings and performances but in Grieg's time there were few opportunities to hear public concerts of orchestral music. Consequently, musicians generally gained familiarity with much of the orchestral literature through piano arrangements, the most common genre being the piano duet. Grieg first composed and published his *Symphonic Dances* in this form during the years 1896-1898, in response to the demand for music that could be played in the home. The four movements are derived from traditional Norwegian folk tunes contained in a collection published in 1853 by Ludvig Mathias Lindemans, entitled "Mountain Melodies, Old and New". Grieg later orchestrated this work, creating a large-scale composition that is close to a symphony, the colours and power of a full orchestra providing an enlarged palette for his inspiration.

The opening dance (*Allegretto marcato*) starts vivaciously with an evocation of the famous Norwegian folkdance, the *halling*. This is an athletic dance performed by young men at weddings and other celebrations. The music reflects the great physical demands placed on the dancers in their display of leaping, kicking and other athletic stunts. The bucolic middle section provides a subdued contrast. The second dance (*Allegretto tranquillo e grazioso*) is also a *halling* but is relaxed and serene with a confident and joyful atmosphere. A more vigorous melody in the middle section anticipates the principal tune of the third dance. Marked *Allegro giocoso*, it is based on a dance called a *springdans* and is perhaps the most "symphonic" of all the dances in that it follows the form of a traditional third movement scherzo, full of rhythmic energy and complexity. The final dance (*Allegro molto*) opens with a short sinister slow introduction and is based on two folk tunes. The dark melody of the first, "Såg du nokke Kjaeringa," is contrasted with the pastoral song, "Brulåten", a bustling peasant dance for wedding celebrations. There is a dramatic and somewhat extended return to the dark mood of the introduction before the rustic dance boisterously concludes this charming work.

EDWARD ELGAR (1857-1934) *Sea Pictures*, Op. 37

Although Elgar is often regarded as a typically English composer, most of his musical influences were not from England but from continental Europe. He felt himself to be an outsider, not only musically, but socially. In musical circles dominated by academics, he was a self-taught composer; in

Protestant Britain, his Roman Catholicism was regarded with suspicion in some quarters; and in the class-conscious society of Victorian and Edwardian Britain, he was acutely sensitive about his humble origins. After many years of enduring painfully slow public recognition, he eventually achieved some distinction in 1899 with his masterful *Enigma Variations, Op. 36*, which became immediately popular in Britain and overseas. Elgar quickly followed up on this success with the song cycle *Sea Pictures, Op. 37*, composed in July 1899. It was dedicated to Clara Butt (1872-1936), a highly regarded contralto. The work was premièred in October 1899 at the Norwich Festival with Elgar conducting and Clara as soloist. The cycle consists of five art songs, composed to verses of 19th-century poets of the British Romantic tradition, overflowing with metaphor and related devices. Each describes a different aspect of the sea: its beauty, its temptations, its symbolism, and its dangers.

The emotional range of the poems is very broad and tests the dramatic and vocal powers of the soloist. Elgar displays exceptional capabilities with his orchestral accompaniments to achieve a remarkable synthesis of voice and orchestra. He enhances the vocal line and the imagery and emotion of the poetry with touches ranging from the delicate to the heroic. He also imaginatively reintroduces music from earlier songs in the cycle into later ones with artful effect to create a sense of unity within the work.

The first song in the cycle, "Sea Slumber Song", by a minor British poet, Roden Noel (1834-1909), projects the deep calm of a lullaby. From the start Elgar sets up a feel of the sea with music that conveys the rise and fall of the waves and the bobbing of a ship. The sea is seen as a mother who lulls her child, the land, to sleep. The accompaniment depicts the rise and fall of the waves in a gently rocking style. In the final verses the ocean's "shadowy might" seems to prefigure death with the distant waves indicated by soft timpani strokes.

Sea-birds are asleep,
The world forgets to weep,
Sea murmurs her soft slumber-song
On the shadowy sand
Of this elfin land;
"I, the Mother mild,
Hush thee, O my child,
Forget the voices wild!
Isles in elfin light
Dream, the rocks and caves,
Lulled by whispering waves,
Veil their marbles bright,
Foam glimmers faintly white

Upon the shelly sand
Of this elfin land;
Sea-sound, like violins,
To slumber woos and wins,
I murmur my soft slumber-song,
Leave woes, and wails, and sins,
Ocean's shadowy might
Breathes good-night,
Good-night!

The second brief song, "In Haven (Capri)", is set to a poem by Elgar's wife, Alice, who was also a talented novelist. Here, two lovers witnessing a storm at sea, find quiet reassurance in the enduring strength of their attachment. The orchestration calls for a chamber ensemble, with only one wind player on each part, a single horn, harp and strings, providing a feather-light accompaniment, the gentle waves demonstrated by muted pizzicato strings.

Closely let me hold thy hand,
Storms are sweeping sea and land;
Love alone will stand.

Closely cling, for waves beat fast,
Foam-flakes cloud the hurrying blast;
Love alone will last.

Kiss my lips, and softly say:
"Joy, sea-swept, may fade to-day;
Love alone will stay."

The third song, "Sabbath Morning at Sea" to words by Elizabeth Barrett Browning (1806-1861), examines a passenger's thoughts aboard ship on a long voyage. The comforting habits of home, friends and Sunday worship have been left behind, replaced by her abiding faith in God's loving spirit and with only heaven above and the sea below sharing the sacrament with her. Although it begins with a sense of trepidation and even anguish, by the end of the verse, she has seen a glorious sunrise on the morning of the Sabbath, with the sun's rays glinting on the ocean so fiercely that even the saints can no longer behold it. In this more substantial song, Elgar unleashes his religious fervor and belief in God. A 'largamente' opening sets aside sea imagery to shift into a serious mood of devotion. As the verses unfold, the orchestral part surges to strong climaxes and fervent emotional expressions as the power of

religious conviction is expanded and embraced. The use of an organ line emphasises the decidedly more religious tone.

The ship went on with solemn face;
To meet the darkness on the deep,
The solemn ship went onward.
I bowed down weary in the place;
For parting tears and present sleep
Had weighed mine eyelids downward.

The new sight, the new wondrous sight!
The waters around me, turbulent,
The skies, impassive o'er me,
Calm in a moonless, sunless light,
As glorified by even the intent
Of holding the day glory!

Love me, sweet friends, this sabbath day
The sea sings round me while ye roll
Afar the hymn, unaltered,
And kneel, where once I knelt to pray,
And bless me deeper in your soul
Because your voice has faltered.

And though this sabbath comes to me
Without the stolèd minister,
And chanting congregation,
God's Spirit shall give comfort. He
Who brooded soft on waters drear,
Creator on creation.

He shall assist me to look higher,
Where keep the saints, with harp and song,
An endless sabbath morning,
And on that sea commixed with fire,
Oft drop their eyelids raised too long
To the full Godhead's burning.

The fourth song in the cycle, “Where Corals Lie”, is a delicate poem by Richard Garnett (1855-1906), a scholarly Director of the British Museum Reading Room. It is arguably the most popular of the cycle, long admired for its direct and delicate simplicity. Here, even the captivating presence of another ultimately cannot keep the voice of the sea from enticing the poet to

the lands "where corals lie". The lure of this underwater scene is in the danger of the deep water on the ocean floor and possible drowning. Elgar chooses a graceful setting with a wistful melody and gentle accompaniment. Harp and string chords evoke the shimmering underwater world, and the winds provide a delicate accompaniment with light airy textures, enhanced by short solos for violin and cello.

The deeps have music soft and low
When winds awake the airy spry,
It lures me, lures me on to go
And see the land where corals lie.

By mount and mead, by lawn and rill,
When night is deep, and moon is high,
That music seeks and finds me still,
And tells me where the corals lie.

Yes, press my eyelids close, 'tis well;
But far the rapid fancies fly
To rolling worlds of wave and shell,
And all the lands where corals lie.

Thy lips are like a sunset glow,
Thy smile is like a morning sky,
Yet leave me, leave me, let me go
And see the land where corals lie.

The fifth poem, "The Swimmer", by the Australian poet Adam Lindsay Gordon (1833-1870), reflects a turbulent sea in which a swimmer recalls happy times with a lost lover, and he imagines being drowned in the thrusting waves. The sea here seems to be a metaphor for life itself, which the swimmer must negotiate. Sometimes it is violent, battering and wrecking, but at other times it is peaceful and love blossoms, when "God surely loved us a little then". Ultimately man must battle through it with bravery and tenacity, riding the waves until he reaches the place where "no light wearies and no love wanes". The song has an added poignancy because Elgar would have been aware that Gordon committed suicide at Melbourne's Brighton Beach in 1870, aged 37. In terms of both orchestration and vocal range, this final song is the most epic. The vocal line is expanded to two full octaves and there are musical references to preceding settings, with several climaxes to mark the emotional desperation of the swimmer and power of the sea. At the close, the orchestra recalls the first theme in a gloriously dramatic conclusion.

With short, sharp, violent lights made vivid,
To southward far as the sight can roam,
Only the swirl of the surges livid,
The seas that climb and the surfs that comb.
Only the crag and the cliff to nor-ward,
And the rocks receding, and reefs flung forward,
Waifs wreck'd seaward, and wasted shoreward,
On shallows sheeted with flaming foam.

A grim, grey coast and a seaboard ghastly,
And shores trod seldom by feet of men –
Where the batter'd hull and the broken mast lie,
They have lain embedded these long years ten.
Love! when we wandered here together,
Hand in hand through the sparkling weather,
From the heights and hollows of fern and heather,
God surely loved us a little then.

The skies were fairer and shores were firmer –
The blue sea over the bright sand roll'd;
Babble and prattle, and ripple and murmur,
Sheen of silver and glamour of gold.

So, girt with tempest and wing'd with thunder
And clad with lightning and shod with sleet,
And strong winds treading the swift waves under
The flying rollers with frothy feet.
One gleam like a bloodshot sword-blade swims on
The sky-line, staining the green gulf crimson,
A death-stroke fiercely dealt by a dim sun
That strikes through his stormy winding sheet.

O, brave white horses! you gather and gallop,
The storm sprite loosens the gusty reins;
Now the stoutest ship were the frailest shallop
In your hollow backs, on your high-arched manes.
I would ride as never a man has ridden
In your sleepy, swirling surges hidden;
To gulfs foreshadow'd through straits forbidden,
Where no light wearies and no love wanes.

MAY HOWLETT (1931-) *Beauty*

Australian composer, May Howlett, is a well-loved resident of the Southern Highlands. She was born in Subiaco, WA and went on to study Music at Melbourne University Conservatorium (majoring in Pianoforte and Singing). She graduated in 1954 with a Bachelor of Music and obtained a Diploma of Education the following year. At the same time, she took composition lessons from Arthur Nickson and won the first composition scholarship to be offered at the Canberra School of Music. Her early career saw her active in recital as pianist and singer before she moved into the world of acting for more than 20 years, performing in a range of productions from film and television to musicals and cabaret. In 1978, May spent 4 months in the USA appearing at Carnegie Hall in her original one-woman show, "May in New York". *Beauty* was the signature song for this show and also featured in a season at the Rose Café in Hollywood.

In 1987, May returned to composition. Her body of work includes orchestral pieces, two song cycles, a chamber opera, pieces for French horn, clarinet and violin, solo works for violin, cello, and a long list of solo piano works, featured on a dedicated CD, *May in Black and White* (2015) performed by Italian concert pianist, Alessandra Garosi. May's style is influenced by the works of the French Impressionists but by exploring divergences of key and texture she has found her own distinctive voice. The orchestrated version of *Beauty* is her third composition for orchestra and has been prepared especially for the Southern Highlands Symphony Orchestra.

Beauty is in the eye of the beholder,
You're the Sun of my Night
Like the moon I reflect your Light

Shining star, spinning Earth
Tiny seed that gives us birth.
Beauty is in the eye of the beholder,
I believe when I look at you,
What they say about beauty is true
For you took me at my worth,
I didn't even have to try.
You have given me the Earth.

PYOTR TCHAIKOVSKY (1840-1893) *Swan Lake Suite* Op. 37

Swan Lake was Tchaikovsky's first attempt at writing a full ballet, and though his music was well-received, the first production in 1877 was a dismal failure mainly due to the poor choreography. There were several more unsuccessful productions over the next few years, and Tchaikovsky always intended to revise the score, but died before he could return to the project. It was finally revived at a memorial program for Tchaikovsky in 1895, in a version revised by choreographers Marius Petipa and Lev Ivanov. It retained Tchaikovsky's music intact and was a complete success, with the result that *Swan Lake* has never fallen from the repertoire.

The ballet tells the story of Prince Siegfried who, as heir to the kingdom, must name his bride at a ball held on his birthday. Unwilling to marry except for love, he takes off in pursuit of a flock of swans. Just as he is about to shoot one of the birds, he realizes that she is in fact a woman who has been transformed into the form of a white swan – the princess Odette, who lives under a curse by the evil magician, von Rothbart. Siegfried falls hopelessly in love, and threatens to kill the magician, only to be stopped by Odette, who knows that if von Rothbart dies before the spell is broken, she will remain a swan forever. Siegfried returns to the ball dejected and the prince's parents introduce a series of prospective brides, each of whom dances to music from her native land. Suddenly, he finds the magician's daughter Odile, disguised as Odette, though as a black swan. He dances with Odile, and declares to the court that he will marry her, just a moment before the real Odette arrives and Siegfried realizes he has been duped. He returns to the lake to find Odette, and declares his love. In the end the lovers must drown themselves to break the spell, united only in death.

Tchaikovsky wanted to make a concert suite from the ballet music but never did so. In 1900 his publisher Jurgenson published a six-movement suite. A second version, which appeared in 1954 from Moscow publisher Muzgis, omitted one of Jurgenson's numbers and added three national dances numbers from the ball scene.

The *Suite*'s opening *Scène* introduces Odette and her retinue of swans, all of them enchanted princesses, as they glide across the surface of Swan Lake. What begins as a quiet oboe solo quickly grows into a passionate romantic passage for the full orchestra. The *Waltz* comes from Act II, and was originally intended for a large ensemble of peasants who danced in honour of the prince at the ball for his birthday celebrations. Tchaikovsky introduces a series of lyrical lilting themes, including a fine trumpet solo, before this dance ends in an energetic coda. The brief *Dance of the Swans* has a main theme played by oboes and bassoons to accompany an ensemble of four swans in Odette's feathered retinue, holding hands across their bodies and making quick steps in exact unison. The rhythmic and slightly exotic music has the quality of a Russian folk dance. An interlude follows, showcasing the harp with a beautiful solo. The closing three movements are the national dances of princesses hoping to catch Siegfried's attention at the ball in Act III. The wild *Spanish Dance* is driven throughout by castanets and tambourine. The Italian princess provides a *Neapolitan Dance*, with a virtuoso cornet solo that evokes lively street music of Naples. The final dance, by a Polish princess, is a blazing and forceful *Mazurka*, which includes a humorous central trio for the woodwinds, building to a brilliant conclusion.

COLIN BRUMBY (1933-2018) *Joy to the World*

Colin Brumby is remembered as one of Australia's most frequently broadcast and performed composers. His oeuvre consists of music in every genre, including symphonies, concertos, operas, ballets, film scores, musicals, chamber music, songs and choral works.

It was customary for Colin to extend Christmas greetings to his friends and colleagues with a carol and so to finish our season for 2018 we would like to uphold this tradition with his arrangement of *Joy to the World*, one of the best-known carols in the canon. The arrangement is symphonic in structure; the theme is developed creatively as a fugue and as an inversion with imaginative orchestration featuring all the instruments.

The Southern Highlands Symphony Orchestra extends to all our followers best wishes for the Festive Season and thanks you for your support throughout the year.

Programme notes by Elizabeth Dalton

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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 flyer available at the ticket desk or email**:** shsonsw@gmail.com Enquiries: 0416 380 567

ENCORE SOCIETY

The Southern Highlands Symphony Orchestra wishes to acknowledge the following members of its Encore Society. Each one of the following has made a tax-deductible donation to ensure that the SHSO is able to maintain its artistic and community vision. We thank you.

Jan and Frank Conroy
R and D McAllery
Maureen McCutcheon
Moss Vale Community Pharmacy
Pamela Tallents
Cheryl Tucker
Vic Vilas

We also thank those music lovers who have donated anonymously.

VALE RICHARD GILL

The Southern Highlands Symphony Orchestra Inc. records with sorrow the death of Richard Gill AO on 28 October 2018. He was a very significant and influential conductor and music educator. Such was his stature that he received many awards, including an OAM, a Centenary Medal in 2001, the Bernard Heinze Award, an honorary doctorate from the Edith Cowan University, the Australian Music Centre's award for 'Most Distinguished Contribution to the Presentation of Australian Composition by an Individual', the Don Banks Music Award by the Australia Council for the Arts, a MOST Achievement Award "in recognition of his exceptional contribution to the Arts in Australia", and the Arts Leadership Award at the 2018 Creative Partnerships Awards, held at the Art Gallery of New South Wales. In 2016 he was promoted within the Order of Australia to Officer level.

In 2015 Richard readily accepted the position of Patron of the Southern Highlands Symphony Orchestra and enhanced the standing and profile of the SHSO by his willingness to be identified in this way. The Southern Highlands Symphony Orchestra Inc. expresses its sincere appreciation of Richard Gill's involvement as one of its patrons and has sent condolences to his family.

Dr. Allan Beavis

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Wind and brass players are listed alphabetically, as are strings after principals.

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or Roma Dix on 0432 466 882

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ACKNOWLEDGEMENTS

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SPONSORSHIP

The experience of enjoying live symphonic music is unique to every member of our audience and every member has the opportunity to ensure 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.

If you have a favourite musician/instrument in the orchestra and you wish to sponsor their "chair", please pick up a "Musical Chairs" flyer at the front desk and see how you can provide ongoing support for the SHSO.

A & L ACADEMIE de DANSE

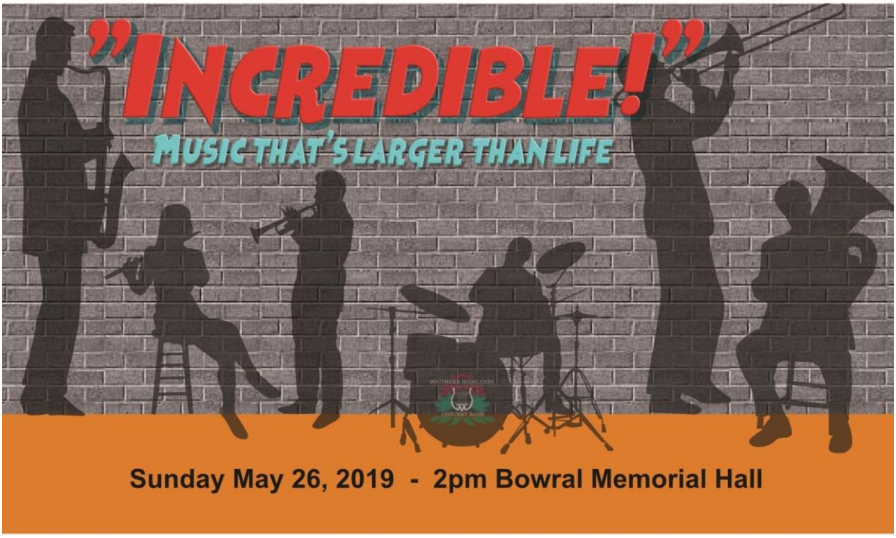
will present **CARMEN** on 16th of December at 2:00pm in the Clubbe Hall at Frensham, Mittagong. For tickets please phone 0414 6161 05l.

The Southern Highlands Concert Band

presents...

Seniors Week Concert - Sunday February 24, 2019

2pm Bowral Memorial Hall



SOUTHERN HIGHLANDS SYMPHONY ORCHESTRA 2019

CONCERT SERIES ONE

Saturday 23rd at 7.30 and Sunday 24th March at 2.30

Verdi *Nabucco Overture*

Ann Carr-Boyd *Piano Concerto No.2* – soloist John Martin

Elgar *Enigma Variations*

CONCERT SERIES TWO

Saturday 29th at 7.30 and Sunday 30th June at 2.30

Alfred Hill *Pageantry*

Schumann *Concertpiece for Four Horns and Orchestra*
Soloists: Robert Johnson, Radu Boros, Paul Stiles, and Patrick Webb

Nielsen *Symphony No.1*

CONCERT SERIES THREE

Saturday 21st at 7.30 and Sunday 22nd September at 2.30

John Williams *The Phantom Menace – Suite from Star Wars*

Lalo *Symphonie Espanole*
soloist Cedar-Rose Newman

Saint-Saëns *Symphony No. 3* "Organ Symphony"

CONCERT SERIES FOUR

Saturday 30th November at 7.30 and Sunday 1st December at 2.30

Andrew Ford *Big Bang* conducted by the composer

Rachmaninov *Piano Concerto No.2* – soloist Lisa Kawai

Tchaikovsky *Sleeping Beauty Suite*
with dancers from A & L Academie de Danse

Leroy Anderson *A Christmas Festival*

Subscriptions are available until 26th January.
The SHSO reserves the right to change the repertoire.