Southern Highlands
Symphony
Orchestra

# 2018 CONCERT SERIES

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## MORNING, NOON, AND NIGHT IN VIENNA

# A GALA EVENT

**SATURDAY 30th JUNE 7.30PM**

**SUNDAY 1st JULY 2.30PM**

**BOWRAL MEMORIAL HALL**

**BENDOOLEY STREET**

**Patrons:**

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

**Franz von Suppé** (1819–95)
*Morning, Noon, and Night in Vienna Overture*

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Judith Rough (soprano)
**Wolfgang Amadeus Mozart** (1756-1791)
*Chi sà, chi sà, qual sia,* aria for soprano & orchestra, K. 582
**Johann Strauss II** (1825-1899)
*Laughing Song* from *Die Fledermaus*

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SHSO Composition Competition presentation by Ann Carr-Boyd AM
**Maria Dunn** *Viaggio* (winning composition)
**Wanda Kower** *Kujawiak* from *Polandia* (second place composition)

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Zoe Andrews (flute) and Verna Lee (harp)
**Wolfgang Amadeus Mozart** (1756-1791)
*Flute and Harp concerto in C,* K.299

**INTERVAL**

**Johann Strauss II** (1825-1899) – conductor Jillian Bridge
Overture to *Die Fledermaus*

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Judith Rough (soprano)
**Rudolf Sieczyński** (1879–1952)
*Vienna, City of My Dreams*
**Franz Lehár** (1870-1948)
*Introduction, Dance, and Vilia Song* from *The Merry Widow*
**Johann Strauss II** (1825-1899) *Fruhlingsstimmen* (*Voices of Spring*)

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**Johann Strauss II** (1825-1899) *Blue Danube Waltz*

**Johann Strauss I** (1804-1849) *Radetzky March*

**RECEPTION**

You are invited to enjoy a Viennese reception after the Saturday performance or a Viennese afternoon tea at interval on Sunday.

## 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

The orchestra will be conducted by Dr Allan Stiles, who has conducted orchestras, bands, choirs, and theatre productions over many years. In Sydney 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 at 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

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 five 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 22nd year.

Jillian has led the SHSO since its inauguration.

## JUDITH ROUGH – SOPRANO

Judith studied voice at the Queensland Conservatorium of Music where she won the Blanche Campbell Memorial Scholarship, The Eastman School of Music USA, and the Bryn Mawr Conservatory of Music, USA.

She has extensive experience as a soloist in concert and oratorio, having performed most of the major soprano repertoire with various choirs and orchestras in Sydney, most recently Bach's *Mass in B minor*, Haydn's *Paukenmesse*, Bach's *Sleepers Awake* and *Messiah*. She has recently had the pleasure and challenge of performing solo cantatas by Bach, Handel, Vivaldi, Pergolesi and Porpora. In the USA Judith performed as a recitalist, and as soloist and ensemble member with the professional chamber choirs *Voces Novae et Antiquae* and *The Lady Chapel Singers*, recording with them and touring in the USA and Europe. She sang with the Mainline Opera Guild, and performed opera as part of the music education programme in Philadelphia schools. She worked as resident cantor and soloist for historic St David's Episcopal Church, Devon, USA, and as professional soloist at St Martin's Episcopal Church, Radnor.

Judith performs regularly in concert and recital in and around Sydney. Highlights have included a performance at Government House in Hobart in the presence of the Governor of Tasmania, Opera Afloat in Association with Sydney's Vivid Festival, Bach's solo cantata *Jauchzet Gott in Allen Landen* with the Highland Sinfonia, *Messiah* with Sutherland Shire Choral Society celebrating their 40th anniversary, and recitals at St Stephen's Uniting Church Macquarie Street with organist Mark Quarmby (works by Porpora and Handel) and at St Jude's Anglican Church Bowral with pianist John Martin ("*An Afternoon with the Late Romantics"*) as part of their classical music concert series. She has had the pleasure of performing Strauss's *Four Last Songs* with the Southern Highlands Symphony Orchestra, and more recently in their Gala concert "Quintessential Rogers and Hammerstein."

Judith also had the privilege of performing with Sydney Wind Symphony, performing the role of the Old Woman in a world premiere of Philip Rugel's Chamber Opera *Purgatory* for Soprano and Tenor.

She looks forward to singing these Viennese gems with SHSO this weekend. She will be back in Bowral for a recital with John Martin at St Jude's Anglican Church in September and is performing in the Glebe Music Festival in November.

## ZOE ANDREWS

After starting Flute in at the age of twelve and being passionate about music making throughout high school, Zoe went on to study

Music Education at Sydney's Conservatorium of Music, graduating in 1994. Zoe had always been drawn to teaching and especially supporting younger students, even in her later years of school.

After completing her degree, Zoe went on to teach the flute at a number of schools in Sydney's northwest including The Hills Grammar School and Northholm Grammar, while also running a successful private studio. Throughout her career, including five years living in regional Tasmania, Zoe's teaching has encompassed not only flute, but also clarinet and saxophone teaching, running ensembles, band programs, workshops and concerts, as well as examining and eisteddfod adjudication. Zoe and her family have been settled in the Southern Highlands for seven years and she currently teaches at Frensham, Gib Gate, Chevalier College and Oxley College.

Zoe played Flute and piccolo with the Kur-ring-gai Philharmonic Orchestra for twelve years and has always been involved in community orchestras and local chamber music making wherever she has lived. Zoe has played flute with the Southern Highlands Symphony Orchestra since 2015.

## VERNA LEE

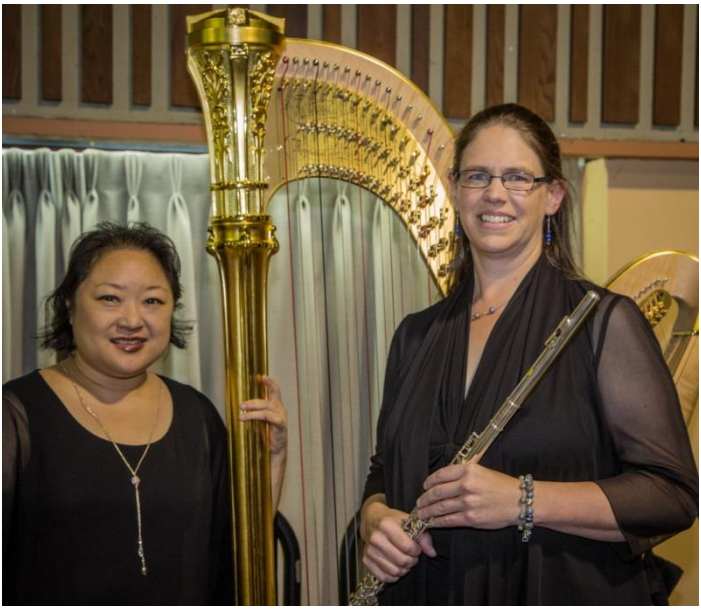
After learning piano and violin from an early age, Verna Lee decided she would like to play a larger instrument so she took up the harp! Making her solo debut at the age of fifteen, Verna spent the next ten years as principal harpist with the Australian Youth Orchestra, studying and performing in Germany, the United States, Japan, Singapore and New Zealand. She was a featured soloist with the Australian Youth Orchestra at the Adelaide Arts Festival in 1996 performing Ravel's *Introduction and Allegro* to great acclaim.

Verna has given over 45 solo concerto performances to date, premiering numerous contemporary Australian works, lesser-known harp concertos as well as performances of the ever popular harp concertos by Mozart and Handel. In 2017 Verna was soloist with the Strathfield Symphony Orchestra at the Sydney Chamber Music Festival playing Mozart's *Flute and Harp Concerto*, which she is again playing in the SHSO concerts.

Verna is one of Australia's key opera and ballet harpists, having performed with the Kiev Ballet, the English National Ballet, the

Deutche Kammerakademie Neuss, sopranos Greta Bradman and Amelia Farrugia, and international entertainers such as Sumi Jo, Aled Jones, Il Divo and Tina Arena. She has worked and recorded with the Singapore Symphony, the Sydney Symphony, Australian Opera and Ballet, Adelaide Symphony, and Tasmanian Symphony Orchestras. Despite all this, she seems to be more famous for appearing in the movie *The Matrix*!

In 2012, Verna was awarded a grant for her sold-out multimedia performances, *The Harp In Nature*, which showcased stunning images of the Australian landscape accompanied by solo harp works by Australian composers. This recital was also performed at the World Harp Congress in 2014. In 2015, Verna became fascinated with the Baroque triple harp and started exploring the role of this instrument in early music (thus giving her the perfect excuse to host medieval banquets).

Verna is the director of the Sydney Harp Eisteddfod and organises harp workshops, presents lectures at various harp festivals, and teaches at the Sydney Conservatorium High School and her private studio.

Verna Lee and Zoe Andrews

The harp lent by Janet Ninio for Verna to play is a Lyon Healy Style 11 instrument supplied by Harps Australia. Mozart would surely approve of the use of this harp for his music. It was designed in 1919 and is considered to be an Art Nouveau style. It was hand-gilded using 23k gold leaf, and that the process itself adds about four weeks to the overall completion time, which is a minimum of three to four months. Thanks, indeed, to Janet.

## **FRANZ VON SUPPÉ** (1819–95)
## *Morning, Noon, and Night in Vienna Overture*

Franz von Suppé was an Austrian composer known mainly for his contributions to the Viennese theatre and operetta tradition. Born in Dalmatia (now Croatia) to an Austrian father and Viennese mother, he showed an early interest in music. When his father died in 1835, he and his mother moved to Vienna, where he took up music in earnest and in 1840 procured the post as third Kapellmeister at the Theater in der Josefstadt. He began composing theatre scores, writing more than twenty in his five years at the Theater. Later in his career, he became known as one of the founders of the Viennese light operetta tradition. Suppé's music portrays the multi-national spirit of the old Austro-Hungarian Empire, as he was a master of the Italian, the French and the German styles. He knew how to blend all three, assisted in instrumentation by his experience as a theatre orchestra conductor, and confident in symphonic technique from his classical training.

*Morning, Noon, and Night in Vienna*, a play by Franz Xaver Told, was first performed at the Theater in der Josefstadt in 1844. Typically such a production was accompanied by an overture whose function was primarily to settle the audience and grab their attention for the entertainment that was to follow, with little bearing on the actual play. Suppé's *Morning, Noon, and Night in Vienna Overture* is considered one of the best examples of his compositional talents, appreciated for its extended solo for cello or clarinet, tripping woodwind figures, lyrical melodies and exciting, driving allegro sections. Although the theatre production closed after three nights, Suppé's work has had enduring success in its own right.

## **WOLFGANG AMADEUS MOZART** (1756-1791)
## ***Chi sà, chi sà, qual sia,* aria for soprano and orchestra, K. 582**

Mozart wrote his concert arias for various purposes, some to replace arias in his own operas or those of other composers, and others for vocal recitals by friends or admired artists. *Chi sà* was composed in 1789 for use in the opera *Il burbero di buon cuore* by the Spanish composer Martin y Soler. The librettist was Lorenzo da Ponte who provided the text for several of Mozart's own operas (*Le Nozze di Figaro*, *Don Giovanni*, *Così fan tutte*). Inserted into Act I, the aria is sung by Madame Lucilla, who speculates on the nasty behaviour of her suitor. While she presumes she is the cause of his bad-tempered manners, in reality he is troubled by his finances, but she is unaware of this. The melody rises excitedly at the outset, lessens in a moment of repose, then builds again to a stormy climax. The mood of the music throughout is always elegant, despite the consternation and sense of fretful agitation. The aria's melodic beauty showcases Mozart's skill in deftly marrying his music to da Ponte's words.

| | |
|---|---|
| *Chi sà, chi sà, qual sia* | *Who knows, who knows,* |
| *l'affanno del mio bene,* | *what is troubling my beloved?* |
| *se sdegno, gelosia,* | *Is it anger, jealousy,* |
| *timor, sospetto, amor.* | *fear, suspicion, love.* |
| *Voi che sapete, o Dei,* | *You who know, o God,* |
| *I puri affetti miei,* | *the purity of my affections,* |
| *Voi questo dubbio amaro* | *Take this bitter doubt* |
| *Toglietemi dal cor.* | *from my heart* |

## **STRAUSS JOHANN II** (1825-1899)
## ***Laughing Song* from *Die Fledermaus***

In the mid-18th century, Europe's great capital cities were playgrounds for the fabulously rich aristocracy, each trying to outdo the others with pure excess in their pursuit of pleasure. Particularly insatiable were a series of Russian princes who travelled west, especially to Paris, to spend obscene amounts of money and enjoy the debauchery and renown it bought them. To contemporary audiences, Prince Orlofsky's champagne-drenched ball, which is central to the action in *Die Fledermaus*, would have been not only believable but

familiar. At the ball Adele, the maid, goes to the ball disguised as a real lady, and the Marquis mistakes her for his maid. Of course, she *is* his maid, but she is dressed very elegantly, in his wife's gown. Everyone tells him he is very ungallant to tell her that she looks like a maid. Adele then admonishes him for being so unobservant. She describes her beauty, her perfect Grecian profile, her shapeliness, all punctuated by her laughter. How could the Marquis have mistaken a person like her for a mere maid?

> *My dear Marquis, a man like you ought to know better than that. Let me therefore advise you to look at people more closely. My hand is too tiny to behold, my foot too small and graceful! My speech, so refined, my dainty waist and elegant figure, you'll never find a lady's maid who has these things!*

## MARIA DUNN
## *Viaggio*

I named the piece *Viaggio* because the process of writing it was like journeying through a foreign country: with language difficulties, getting lost, yet beautiful scenery and enriching experiences. The piece can also be likened to the journey of a stream, traveling through different landscapes.

This piece is dedicated to my friends and colleagues in the SHSO. I hope they enjoy playing it and I hope you enjoy hearing it.
Maria Dunn

Maria Dunn

**WANDA KOWER**
***Kujawiak* from *Polandia***

*Polandia* (*Mazurka, Kujawiak* and *Polonaise*) was written in celebration of Poland's cultural accomplishments. *Kujawiak* is a fairly slow dance in 3/4 time which includes a middle rhythmic irregularity in 5/8 time. Late one evening, when my family and I drove towards the North of Poland, the only accommodation we could find was at Frombork. As the next day dawned, we were greeted with the most magnificent sight, the quiet Baltic Sea with Frombork Abbey looming on the hill where Copernicus lived and died. That memory prompted this movement.
Wanda Kower

Wanda Kover

**WOLFGANG AMADEUS MOZART** (1756-1791)
***Flute and Harp Concerto in C*, K.299**

**I.** ***Allegro***
**II.** ***Andantino***
**III.** ***Rondeau: Allegro***

In September of 1777, Mozart began an 18-month journey to Munich, Augsburg, Mannheim, and Paris. He hoped his travels would lead to new opportunities, allowing him to leave his native city of Salzburg. He arrived in Paris in the spring of 1778 in anticipation of obtaining a lucrative musical post in the city. His father, Leopold, had

made a number of contacts for him, including the Duc de Guines, the former French ambassador to London and a keen amateur musician, who, according to Mozart played the flute 'extremely well'. The duke commissioned Mozart to compose a concerto he could perform with his daughter, a harpist. He never paid for the piece and may never have performed it, but the result is a delightful example of 'salon' music, which suited the French taste for *concertante* works – concertos for two or more instruments.

In Mozart's time the harp was still in development, and was not considered a standard orchestral instrument. Though popular in amateur settings, the instrument had a number of technical limitations that kept it from establishing a foothold in the concert hall. (The modern concert harp as we know it was not invented until 1810.) It was regarded more as a plucked piano, which is how Mozart writes for it in this concerto. There are none of the glissandi and broadly dramatic arpeggios we regard as typical of the harp today, but there are many features of Mozart's keyboard writing in the harp part. It is perhaps telling that he never used the instrument in another piece. He was supposed to have been ambivalent about the flute as well. After composing a few chamber and solo pieces, including this one in 1778, he never again returned to the flute as a solo instrument. However, the duke had recently imported one of the new six-keyed wooden flutes from London. These were a vast improvement over the four-keyed instruments that were then standard in Paris, and Mozart seems to have taken advantage of the improvements in intonation and dynamic range afforded by this new instrument. Throughout the course of the work he deftly handles the technical limitations that presented him with an instrumental combination for which he had never written and manages throughout to balance the quiet solo instruments against the orchestral forces with subtlety and assuredness.

The concerto's composition is typical of Mozart's other concerti from this period. The three-movement piece opens with a joyful Allegro in C major. Structured in standard sonata form, the piece begins by introducing the two principal musical themes which are developed throughout the course of the movement. The second movement features a much lighter texture. In contrast to the first movement, in which the solo instruments banter with the orchestra in a playful dialogue, the

flute and harp have almost exclusive right to the melody here, trading it elegantly back and forth between themselves, accompanied only by the strings. After a brief pause, the orchestra launches into the joyful strains of the rondo finale. The harp and flute lead us through some of Mozart's most charming melodic writing before one final cadenza. The orchestra then rejoins them in a final energetic restatement of the rondo's opening theme, bringing the work to an exuberant conclusion.

## INTERVAL

## **JOHANN STRAUSS II** (1825-1899)
## **Overture to *Die Fledermaus***
## **Conductor: Jillian Bridge**

Having established himself as the Waltz King, Johann Strauss II was persuaded by his first wife, the noted mezzo-soprano, Jetty Treffz, to try his hand at operetta, and after a few attempts hit the jackpot in 1874 with *Die Fledermaus*. A first-rate libretto by Richard Genée, himself a talented composer, and Strauss's ability to produce an inspired tune meant it soon became the most popular operetta ever. The story is a comic one of planned revenge for a humiliating practical joke which is complicated by the appearance of old lovers, mistaken identities and the double standard applied oftentimes to the flirtations of married couples. Strauss typically composed his operetta overtures as preview pieces, basing them on melodies from the operetta itself. Most of the thematic material comes from Act I and the famous Waltz. The beautiful oboe solo and accelerating theme following it are the heroine's aria ,'So muß allein ich bleiben', lamenting her anticipated solitude when her husband goes off to serve a five-day jail sentence for a minor offense, and her tongue-in-cheek sorrow at his absence. In addition to the richness of the melodies and the clever use of them, the Overture displays Strauss's skill at orchestration, an aspect of his composition that won him compliments from colleagues such as Brahms and Verdi.

## RUDOLF SIECZYŃSKI (1879–1952)
### *Vienna, City of My Dreams*

Rudolf Sieczyński, of Polish ancestry, was born in Vienna at the height of Austria's Golden Age. He learned the piano from his mother, but his formal studies culminated in a doctorate in law from Vienna University. By day a government clerk, Sieczyński moonlighted most of his life as a composer, specialising in 'Wienerlieder', sentimental songs about Vienna. Johann Strauss II was still alive and a prominent Viennese musical figure through Sieczyński's youth, but with his death and the coming of the twentieth century, Austrian culture fell into what traditionalists regarded as decay, with a macabre expressionism developing in both music and visual art and the imperial political world falling apart in the years leading up to and including World War I. The period's new Viennese intellectuals and artists were seen as progressive trailblazers by the rest of the world, but at home they seemed more a threat to the comfortable old ways. Nostalgia was a cherished commodity among the bourgeoisie and secured for Sieczyński some authority in Viennese music circles. His greatest prize was probably Vienna's Ring of Honour, awarded him in 1948, but his music was so closely tied to its time and place that Sieczyński never achieved comparable recognition outside his native land. The one composition that saved from oblivion is *Wien, du Stadt meiner Träume – Vienna, City of My Dreams.* Much loved the world over for its irresistible Viennese charm, this enchanting waltz beautifully captures his feelings about the magical city:

> *Oh what would I give if I could relive those days in Vienna again? . . . I hear you calling me, lovely Vienna, so gay, so free.*

## **FRANZ LEHÁR** (1870-1948)
### ***Introduction, Dance, and Vilia Song* from *The Merry Widow***

Hungarian-born Franz Lehár achieved fame in Vienna for composing nearly 40 operettas, the best known being the sparkling and ever-popular *The Merry Widow*, which premièred in 1905. The operetta is a light-hearted look at love and romance amid the champagne and glitter of Art Deco France. Hanna Glawari, the widow in question, from Pontevedro, a fictional Balkan country, has inherited great wealth and is

therefore the subject of many machinations in Paris where she resides. In Act II she recounts the Pontevedran 'folk-tale' of Vilia, a young maiden of the woods who entices, and then abandons, a lovesick hunter.

**JOHANN STRAUSS II** (1825-1899)
***Fruhlingsstimmen* (*Voices of Spring*)**

*Voices of Spring* is one of Strauss's later waltzes, unusual in that it was introduced not as an instrumental work but as a vehicle for coloratura soprano. Written to a text by Richard Genée, it was composed in 1883 for a charity event at the Theater an der Wien, which featured Bianca Bianchi, a famous singer from the Imperial Court Opera. Although it was not a greatly received at the première, a piano arrangement by the composer contributed much to its success beyond Vienna when performed on Strauss's tour of Russia in 1886. As a celebration of spring it has remained one of the classical repertoire's most famous waltzes. (The piece is sometimes used as an insertion aria in the Act 2 ball scene of Strauss's operetta, *Die Fledermaus*.)

The work has a grand opening in the key of B flat major with loud chords ushering the first waltz's gentle and swirling melody. The second waltz section invokes the joys of spring with the flute imitating birdsong and a pastoral scene. The plaintive and dramatic third section in F minor suggests spring showers then the fourth section breaks out from the pensive mood with another cheerful melody in A flat major. The familiar first waltz melody returns with a warm brass flourish and timpani roll to finish. Egon Gartenberg, in his study of the composer, sums up the enduring appeal of this masterpiece calling it "a creation of elfin grace, a vision of flowing gowns and bare feet whirling through the Vienna Woods."

*Die Lerche in blaue Höh entschwebt,*
*der Tauwind weht so lau;*
*sein wonniger milder Hauch belebt*
*und küßt das Feld, die Au.*
*Der Frühling in holder Pracht erwacht,*
*ah alle Pein zu End mag sein,*
*alles Leid, entflohn ist es weit!*
*Schmerz wird milder, frohe Bilder,*
*Glaub an Glück kehrt zuruck;*

*The lark rises into the blue,*
*the mellow wind mildly blowing;*
*his lovely mild breath revives*
*and kisses the field, the meadow.*
*Spring in all its splendour rises,*
*ah all hardship is over,*
*sorrow becomes milder,*
*good expectations,*
*the belief in happiness returns;*

*Sonnenschein, ah dringt nun ein,*
*ah, alles lacht, ach, ach, erwacht!*

*Da strömt auch der Liederquell,*
*der zu lang schon schien zu schweigen;*
*klingen hört dort wieder rein und hell*
*süße Stimmen aus den Zweigen!*
*Ah lei*
*s' läßt die Nachtigall*
*schon die ersten Töne horen,*
*um die Kön'gin nicht zu stören,*
*schweigt, ihr Sänger all!*
*Voller schon klingt bald ihr süßer Ton.*
*Ach ja bald, ah, ah ja bald!*
*Ah, ah, ah, ah!*

*O Sang der Nachtigall, holder Klang, ah ja!*
*Liebe durchglüht, ah, ah, ah,*
*tönet das Lied, ah und der Laut,*
*süß und traut, scheint auch Klagen zu tragen,*
*ah ah wiegt das Herz in süße Traumerein,*
*ah, ah, ah, ah, leise ein!*
*Sehnsucht und Lust*
*ah ah ah wohnt in der Brust,*
*ah, wenn ihr Sang lockt so bang,*
*funkelnd ferne wie Sterne,*
*ah ah zauberschimmernd wie des Mondes Strahl,*
*ah ah ah ah wallt durchs Tal!*
*Kaum will entschwinden die Nacht,*
*Lerchensang frisch erwacht,*
*ah, Licht kommt sie kunden,*
*Schatten entschwinden! ah!*

*Ah des Frühlings Stimmen klingen traut,*
*ah ja, ah ja ah o süßer Laut,*
*ah ah ah ah ach ja!*

*sunshine, you warm us,*
*ah, all is laughing, oh, oh awakes!*

*A fountain of songs is rising,*
*who has been silent for too long;*
*from the brush sounds clear and light*
*the sweet voice again!*
*Ah, gently the nightingale lets*
*stream the first notes,*
*so as not to disturb the queen;*
*hush, all you other singers!*
*More powerful soon chimes her sweet voice.*
*Oh, soon, oh, oh soon!*
*Ah.....*

*Oh, song of the nightingale, sweet sound, ah yes!*
*Glowing with love, ah, ah, ah,*
*sounds the song, ah and the sound,*
*sweet and cosy, seems to carry a plaintive note,*
*ah, ah rocks the heart to sweet dreams,*
*ah, ah, ah, ah, most gently!*
*Longing and desire*
*ah, ah, ah lives in my breast,*
*ah, if the song anxiously calls for me,*
*from afar the stars twinkle,*
*ah, ah in shimmering magic like the moons beam,*
*ah, ah, ah, ah wavers through the valley!*
*As haltingly vanishes the night,*
*the lark starts to sing,*
*ah, the light she promises,*
*shadows recede! Ah!*

*Ah springs voices sound like home,*
*Ah yes, ah yes oh sweet sound,*
*Ah, ah, ah, ah, ah yes.*

**JOHANN STRAUSS II** (1825-1899)
***On the Beautiful Blue Danube***

Today, the waltz is regarded as a formal, dignified dance. When it first swept Europe in the late 18th century, however, it was considered shocking and risqué. In the court dances that preceded it—the minuet, the polonaise, and the quadrille—dance partners kept a healthy distance from one another and moved at a stately pace. This was not so with the waltz, in which man and woman dance in an embrace and whirl about the floor at a dizzying speed. It developed out of the 'landler', an earlier raucous peasant dance that many a straitlaced aristocrat might have disapproved of. In fact, some dance historians see its rise as part of a larger movement away from class-conscious societies to a more egalitarian view, which ties in with a growing interest in Romanticism in the 19th century that focused on the experience of the individual and of all people, not just the wealthy and privileged few. The waltz was easy to learn and master, unlike more intricate court dances, and so was perfectly suited to a changing kind of society. Despite or perhaps because of this, the waltz became a hit. Its lilting triple metre was both hypnotic and sensual, creating a sense that the dancers were being whisked away by the music. The name of the dance itself reflects this mood: it is derived from the German word "walzen," which means to revolve, turn, roll, or wander.

In 19th century Vienna, dance music was dominated by the Strauss family. Johann I, with his sons Johann II, Josef, and Eduard, created an empire that dominated the dance music life of Austria for decades. Eventually Johann II eclipsed the fame of all them, his father included, and become history's "Waltz King." His most famous waltz *On the Beautiful Blue Danube*, was originally composed as a choral work for a concert of the Vienna Men's Choral Association in 1866. Strauss adapted it into a purely orchestral version for the 1867 Paris World Fair and it became a great success in this form.

The waltz begins with bustling strings and a romantic horn call, then a response by winds before the first melody emerges in full. In total, there are five melodies in succession with a beautiful coda. One of the most tantalising features of the waltz is *einschliefen*, a slowing down, or a hesitation of the tempo, and then a re-gliding back into the waltz tempo. Strauss combines his superb orchestration, lilting rhythms

and melodic inspiration to perfectly capture the whole golden age of the Emperor Franz Josef. More than mere dance music it is a musical masterpiece that reflects a glamorous era.

**JOHANN STRAUSS I** (1804-1849)
***Radetzky March***

Other than *The Blue Danube*, no piece is more beloved by the Viennese than the *Radetzky March*. In the traditional New Year's Concert given by the Vienna Philharmonic, it is always the final encore, immediately preceded by *The Blue Danube*. The March was written in 1848 in honour of the Habsburg army's victory under the leadership of its 82-year-old Commander-in-Chief, Count Joseph Radetzky von Radetz, over the Italian nationalist forces at Custozza. The piece was premièred on August 31, 1848 at Vienna's Wasser-Glacis, now the site of the Stadtpark. Though Radetzky was a popular figure, not everyone agreed with the ruthless manner in which the democratic ambitions of the Italians had been crushed, and a certain animosity sprang up toward Strauss for glorifying the General in music. He decided it might be a good idea to take his orchestra on an extended tour, and when he returned to Vienna the ill will had largely disappeared. Indeed, he was asked to write another march for a banquet on September 22, 1849 honouring Radetzky, but finished only twenty bars of the piece (now known as *Last Thoughts*) before he fell ill and died from scarlet fever on September 25th.

When the *Radetzky March* was first played in front of Austrian officers, they spontaneously clapped and stamped their feet when they heard the chorus. This tradition, with quiet rhythmic clapping on the first iteration of the melody, followed by thunderous clapping on the second, is kept alive today by audiences in classical music venues.

Notes by Elizabeth Dalton, except for *Viaggio* and *Polandia*.

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## 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
Peter and Kate Cox
Mrs M McCutcheon
Mrs Pamela Tallents
Ms Cheryl Tucker
Elizabeth and Philip Walker

We also thank those music lovers who have donated anonymously.

## 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.

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.

## ACKNOWLEDGMENTS

Support from the following is gratefully acknowledged: Southern Highlands Concert Band, The Highlands Sinfonia, Robert Crowe, Flowers by Van Til, Artemis Wines, BDCU Alliance Bank, Destination Southern Highlands, Highlands FM, ABC Illawarra, 2ST, LOCALlure, Harps Australia, Stiles Music Publications, Southern Highlands News,

Thompson Health Care, Audible Hearing, Wingecarribee Shire Council, and the many businesses that displayed our flyers, and the volunteers who assisted with setting up the hall, front of house, and refreshments at the interval and the reception.
Photographs by Christopher Donaldson

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Allan in a SHSO rehearsal in 2016

**Vale Allan Rooke**, a founding member of the SHSO, who died in June this year. As well as being a member of this orchestra, he enthusiasically led the Highlands Sinfonia. He will be greatly missed.

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Sarah Hick – co-principal
David Archer
April Butcher
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**DOUBLE BASS**

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Louis Ameneiro – co-principal
Andrew Meisel

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

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## SOUTHERN HIGHLANDS SYMPHONY ORCHESTRA

## CONCERT SERIES THREE

Saturday 15th at 7.30pm and Sunday 16th September at 2.30pm

**Wagner** *Overture to Rienzi*
**Haydn** *Cello Concerto in C* – soloist Catherine Barnett
**Schumann** *Symphony No.4 in D minor Op.120*

## CONCERT SERIES FOUR

Saturday 1st at 7.30pm and Sunday 2nd December at 2.30pm

**Grieg** *Symphonic Dances*
**Elgar** *Sea Pictures* –soloist Lotte Latukefu
**May Howlett** *Beauty* – premiere performance – Lotte Latukefu
**Tchaikovsky** *Swan Lake Suite* – dancers from Angus and Lucinda's Academie de Danse
**Colin Brumby** *Joy to the World*

The SHSO reserves the right to change the repertoire.

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## THE SOUTHERN HIGHLANDS CONCERT BAND PRESENTS

Sunday September 9, 2018 Bowral Memorial Hall at 2pm

### "Fun, Films and Fairytales"

– a family concert.

Sunday November 11, 2018 Bowral Memorial Hall at 2pm

### "Pack up your Troubles !"

– reflections on the centenary of Armistice Day with classic songs from World War 1 and the Big Band swing sensations of World War II.

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The photograph on the cover shows the Mozart Monument in Vienna.