Southern Highlands
Symphony
Orchestra

2018 CONCERT SERIES

SATURDAY 17th MARCH 7.30PM

SUNDAY 18th MARCH 2.30PM

BOWRAL MEMORIAL HALL

BENDOOLEY STREET

Patrons:

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

Colin Brumby *Overture in Folk Style*

Engelbert Humperdinck Prelude to *Hansel and Gretel*

John Carmichael *Concerto for Trumpet and Orchestra*

I Andante maestoso, tempo di marcia
II Lento
III Allegro vivace

INTERVAL

Refreshments will be available from the Supper Room.

Antonin Dvořák *Symphony No. 7 in D Minor* Op. 70

I Allegro maestoso
II Poco adagio
III Scherzo, vivace
IV Finale: Allegro

RECEPTION

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

The SHSO in December 2017

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 and enjoyed decades of conducting orchestras, bands, and theatrical productions while teaching at Penshurst West and Frenchs Forest Public Schools, 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 Colin Brumby, Graham Powning and Alfred Hill, the latter for his PhD thesis, and has published many previously unavailable works by Australian composers.

JOHN CARMICHAEL
Composer

Born in Melbourne, John Carmichael studied piano and composition at the University Conservatorium before continuing his piano studies at the Conservatoire National in Paris with Marcel Ciampi. Contact with Arthur Benjamin while he was still in Australia led to a period of study with him and with Anthony Milner in London. John Carmichael was a pioneer in the field of music therapy; engaged by the Council for Music Therapy, he developed music teaching and music appreciation projects at Stoke Mandeville Hospital (where the Paralympic Games were born) and Netherden Mental Hospital in Surrey. Then followed a period as Musical Director of the Spanish dance company Eduardo Y Navarra, which inspired him to encapsulate this experience in his first piano concerto, *Concierto Folklorico*, released on ABC Classics with the composer as soloist. In 1980 James Galway premiered his flute concerto, *Phoenix*, in the Sydney Opera House, opened the Hollywood Bowl season with it in the following year, and later included it in his series of RCA recordings, *Sixty Flute Masterpieces.* His *Trumpet Concerto* was recorded by John Wallace and the BBC Scottish Symphony Orchestra and complete recordings of his solo piano music and piano four-hand music were released on ABC Classics and the Spanish KNS label respectively.

Carmichael writes in a conservative idiom; melody and development of thematic material are of supreme importance in his work. In his *Piano Quartet - 'Sea Changes'* small motifs are developed, varied and appear in all three movements, binding this evocation of the changing moods of the sea into a single framework.

In 2008 Carmichael was commissioned to write a work for the Nagoya Flute Consortium for them to premiere at the Nagoya and Tokyo Flute Festivals; the result was *Escapades*, which has since been adapted as a duo for flute and clarinet, and also for flute, oboe and piano. The latter version was recorded by the Australian Broadcasting Corporation on the occasion of Carmichael's last visit in 2011 to his home town, Melbourne, when his *Piano Concerto No. 2* was premiered with Antony Gray, one of Australia's leading pianists, as soloist.

In the Queen's Birthday Honours of 2011 John Carmichael was awarded the OAM (Medal of the Order of Australia) *'for services to the arts as concert pianist and composer'.*

JOHN CORLEY
Trumpet Soloist

John commenced playing the cornet at the age of seven in the Salvation Army band in Morwell, Victoria. Initially taught by his father, amongst his later teachers was former Melbourne Symphony Orchestra principal trumpet, Merv Simpson.

John has performed with a variety of ensembles including the Melbourne Staff Band of the Salvation Army, the West Australian Symphonic Wind Ensemble, Midland Brick Brass and Warringah Concert Brass. Following a move to Bowral six years ago, he currently performs with the Southern Highlands Concert Band and the Southern Highlands Symphony Orchestra. For the past three years John has also enjoyed performing in Handel's *Messiah* at St. Jude's Church.

For the last ten years John has been a strong supporter of the Qantas Pathfinders Revue raising money for the Royal Institute for Deaf and Blind Children by performing in the big band. In his spare time he enjoys arranging and composing music for a number of ensembles.

John works as an international airline pilot with Qantas, currently flying the Airbus A380.

COLIN BRUMBY (1933-2018)
Overture in Folk Style

This overture was composed especially for the SHSO in 2014 and was premiered in our March 2015 concerts. Its highly melodic quality and vivacity make it an excellent concert opener. We perform it again now in memory of one of Australia's leading and most successful composers, whose creative achievement includes hundreds of works that include symphonies, concertos and other solo works with orchestra, overtures, operas, chamber music, solo songs, choral music, and solo works for piano and organ.

It was an honour to have counted Colin as a friend and mentor whose support and influence has been greatly appreciated.

Allan Stiles

ENGELBERT HUMPERDINCK (1854-1921)
Prelude to *Hansel and Gretel*

From an early age, Engelbert Humperdinck found fulfilment in composing music, having written his first piano piece at the age of

seven, following up four years later with two Singspiels (German operas with spoken dialogue between musical numbers). Despite his obvious talent, Engelbert's parents were not supportive of their son's musical ambitions, and he was forced to begin his career in an architectural program at the University of Cologne. He managed to keep up his music studies, however, and consequently became the first recipient of the Mendelssohn Scholarship, which enabled him to travel to Italy in 1879. In Naples he met Richard Wagner, the celebrated master of German opera, whom he much admired. Wagner was equally impressed with Humperdinck, and invited the young composer to join him at Bayreuth. For the next few years Humperdinck helped Wagner in preparations for his *Symphony in C* composed in 1881 and the 1882 production of *Parsifal.* This successful collaboration had a profound influence on Humperdinck. He went on to write seven operas and became one of the few composers to make a name for himself in German opera of the late nineteenth century.

Hansel and Gretel, his first and most famous opera, grew from the simplest of beginnings. Early in 1891, Humperdinck's married sister asked him to compose some music for a children's play she was writing for her family based on the Grimm brothers' well-known fairy tale. From just four songs there grew a full libretto and piano score completed over the next few months, and then an entire score for an opera during the following year. The première was conducted by Richard Strauss in Weimar in December 1893. The opera quickly captivated music lovers everywhere and has never lost its popularity with both young and old.

Humperdinck, like Wagner, was an intensely patriotic German. Accordingly, he chose to call the opening to *Hansel and Gretel* a Prelude, not the French term, "Overture". His strong national pride is also reflected in the use of traditional folk melodies which gave his music an authentically German character. The Prelude, based on material from the opera, begins with a hymn-like chorale of four horns singing the two children's evening prayer. A trumpet fanfare heralding the witch's spell introduces tension and there follows a series of increasingly turbulent folk-like dances, which are in fact a skilful pastiche of various folk tunes. In a section reminiscent of Wagner's overture to *Die Meistersinger*, the various themes are brilliantly

interwoven, leading to a dramatic climax, and then the Children's Prayer reappears, ending the Prelude on a whispered high chord.

JOHN CARMICHAEL
Concerto for Trumpet and Orchestra

Notes by the composer:

The trumpet has always been to me an instrument associated with fanfares, grandeur, royalty and military display, and so these elements, I knew, would feature in the work. But a concerto of some length could not be sustained without contrast, variety of mood and opportunities for the player to explore other aspects of the instrument's capabilities; and so it was that the basic plan for the concerto originated: a first movement ushering the trumpet onto the scene as a royal visitor followed by two march sequences with that particularly individual sound of the muted trumpet and a lyrical centre-piece. The orchestra has a major share in the action but it is the soloist who directs the proceedings.

In contrast, the slow movement attempts to express in musical terms an idea from Proust's *A la Recherche du Temps Perdu* – "les vrais paradis sont les paradis qu'on a perdus (The true paradises are those we have lost)". The trumpet climbs out of an agitated opening section to a central high point of serene lyricism until it becomes lost in the mists which close in during the final bars.

In the final movement the opening motif with its irregular bar lengths leads to a cheerful tune introduced by the soloist. Energy and zest are the keynotes of the movement, with a cadenza accompanied by flute and harp in which the soloist reworks elements from the second and third movements.

ANTONÍN DVOŘÁK (1841-1904)
Symphony No. 7 in D Minor, Op. 70

Symphony No. 7 marked an important milestone in Dvořák's creative life. It was composed in three months over the winter of 1884/85 in response to a commission he had received from the prestigious Royal Philharmonic Society in London, the same organization for which Beethoven had composed his Ninth Symphony more than 60 years earlier. For Dvořák this was both an opportunity and

a challenge. Inspired by his friend and benefactor, Johannes Brahms, who had just completed his Third Symphony, Dvořák now sought to compose with a heightened artistic expression and to infuse his work with personal and nationalistic reflections. This new symphony not only represents a mastery of form comparable to that of Brahms or Schubert but it also searches for a deeper meaning than audiences had come to expect from the composer of popular Slavonic dances and it established Dvořák as one of the great composers of his era.

The first movement begins in a dark and sombre mood with an ominous main theme in D minor, first played by the violas and cellos, then the clarinets. This theme builds to a climax and then subsides, giving way to a lyrical second theme in the major, first played by the clarinets. It, too, builds to a climax and then dies away to the soft beginning of the development that works through various motives of the main themes. There is the standard restatement of the opening themes in the recapitulation, which builds to a high point in the drama but then suddenly the energy dissipates and the music subsides back into the tragic darkness with which the movement began.

In the second movement, a beautiful yet elusive feeling of lamentation prevails. Dvořák's own footnote – 'From the sad years' – reflects his own personal grief following the recent death of both his mother and his eldest child, and the mental decline and eventual commitment to an asylum of his colleague and compatriot, Bedřich Smetana. The clarinet starts with a serene melody and soon the flutes join in with rising phrases creating a sorrowful song. A second theme grows out of a searching melody expressed in the strings and then a third theme from the horns with its 'Wagner turn' precipitates a passionate climax. The clarinets open the development which soon becomes a fervent outpouring from the strings. Richly soulful cellos sing the first theme in the recapitulation, reminding one of Dvořák's deep understanding of the instrument, for which he composed a concerto that holds a special place in the repertoire. As the horns longingly recall the third theme, an oboe muses on the first and the movement closes with gentle tenderness.

The Scherzo is a vital and energetic dance and the most overtly Slavic movement of the symphony. Inspired by the 'furiant', a Bohemian dance best known for its shifting accents and cross-rhythms,

its melody is played by the violins and violas with the feel of three beats to a bar over a bass line that has the feel of two beats to a bar. In the contrasting trio section, the woodwinds imitate woodland birds in counterpoint to echoing hunting calls and a yearning theme on strings. A crescendo links back to the 'furiant' rhythm and the movement ends with full force.

The tragic mood of the first movement returns in the Finale, which begins in the minor key with a dark and stormy melody played by the cellos, horns, and clarinets. Out of this opening grows a vigorous Slavonic march, which leads to a new theme, more lyrical and warm-hearted. This is absorbed into the march itself as it proceeds, but it then breaks away momentarily to assume the character of a serene yet exultant hymn. The march then resumes with renewed vigour and assertiveness. In the impressively structured coda Dvořák turns the tragic mood around and ends the symphony resolutely and triumphantly in the key of D major.

Footnote: In the music world of the late nineteenth century, Dvořák was believed to be the composer of four symphonies. His first five symphonies, never published during his lifetime, were unknown. This *Symphony in D minor* was published as *Symphony no. 2*, simply because it was the second symphony by Dvořák to come off the printer's press, even though it was the seventh to come from the composer's pen. Only with the publication of his first five symphonies in the 1950s were the total nine symphonies renumbered based on chronology of composition, not publication order.

Notes by:
Elizabeth Dalton for Humperdinck and Dvořák

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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
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Elizabeth and Philip Walker
We also thank those music lovers who have donated anonymously.

Gillian Bridge and David Hart

Photographs by Christopher Donaldson

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Please contact:
Allan Stiles on 0415 309 760
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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, Veolia Mulwaree Trust, 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.

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.

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SOUTHERN HIGHLANDS CONCERT BAND

CONCERTS IN 2018

Saturday 27th at 7.30 and Sunday 28th May at 2.00pm
Saturday 11th at 7.30 and Sunday 12th November at 2.00pm

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SOUTHERN HIGHLANDS SYMPHONY ORCHESTRA 2018

CONCERT SERIES TWO
Gala Event – A Night in Vienna

Saturday 30th June at 7.30pm and Sunday 1st July at 2.30pm

Franz von Suppé *Morning, Noon and Night in Vienna*

Judith Rough will perform arias from operettas, including:

Franz Lehar *Vilia* from *The Merry Widow,*
Johann Strauss II *Voices of Spring*
Rudolf Sieczynski *Vienna, City of My Dreams*

Mozart *Concerto for Flute and Harp*
soloists: Zoe Andrews and Verna Lee

Composition competition – works by the two winners
Johann Strauss II *Die Fledermaus Overture*
Johann Strauss II *Blue Danube Waltz*
Johann Strauss Snr *Radetzky March*

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.