

Southern Highlands

**Symphony  
Orchestra**



## **2019 CONCERT SERIES**

**2**

**SATURDAY 29<sup>th</sup> JUNE 7.30PM**

**SUNDAY 30<sup>th</sup> JUNE 2.30PM**

**BOWRAL MEMORIAL HALL**

**BENDOOLEY STREET**

**Patrons:**

**Ann Carr-Boyd AM and Dr. Andrew Ford OAM**

**ALFRED HILL**

*Pageantry*

**ROBERT SCHUMANN**

*Concertpiece for Four Horns and Orchestra*

*Lively*

*Romance – Rather slow*

*Very lively*

Soloists: Robert Johnson, Radu Boros, Paul Stiles, and Patrick Webb

**INTERVAL**

Approximately 20 minutes

**ANTONÍN DVOŘÁK**

*Symphony No.9 “From the New World”*

*Adagio, Allegro molto*

*Largo*

*Molto vivace*

*Allegro con fuoco*

**RECEPTION**

You are invited to enjoy a reception after the Saturday performance.

## **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 in 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. 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 was instrumental in pioneering and implementing bands in schools for the Department of Education. He has also played in orchestras both in Sydney and London. Conducting studies were with Robert Miller, then conductor of the ABC Training Orchestra, and later as part of his MMus at University of NSW. 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.



Radu Boros, Robert Johnson, Paul Stiles and Patrick Webb

### **ROBERT JOHNSON**

Robert Johnson studied the French horn at the NSW Conservatorium of Music. After holding the principal horn positions with the West Australian Symphony Orchestra and Opera Australia Orchestra, he was appointed Principal Horn with the Sydney Symphony Orchestra in 1986, a position he retired from in 2017. During his time with the SSO, he has performed as soloist in works by Mozart, Richard Strauss, Benjamin Britten and Ross Edwards, and in 2005 he was the horn soloist in the SSO's first performance of Messiaen's *From the Canyons to the Stars*. In 2009 he commissioned and premiered with the SSO a new horn concerto, *Lightfall*, by Sydney composer Christopher Gordon. He has also appeared as guest principal with all the major Australian orchestras, the Australian Chamber Orchestra and New Zealand Symphony Orchestra. He has played chamber music with the Australia Ensemble, Sydney Soloists and New Sydney Wind Quintet, and has appeared at the Huntington and Townsville chamber music festivals. As a teacher he has worked as Senior Horn Lecturer at the

Sydney Conservatorium of Music and Canberra School of Music, and he has appeared as Artist in Residence at universities and music schools in Brisbane, Hobart, Melbourne, Perth and Hong Kong. In addition to playing the horn, he sings Mediæval and Renaissance songs in his 'other life' as a countertenor and has conducted ensembles from the SSO on a number of occasions as The Chamber Soloists of Sydney in "off the beaten track" repertoire.

### **RADU-VASILE BOROS**

After completing his education in Bucharest, where he graduated from the College of Music "George Enescu" majoring in violin, horn and singing, Radu held positions in professional orchestras in Romania and Germany. Following his arrival in Australia he played in orchestras, including the Sydney Symphony Orchestra and the Opera and Ballet Orchestra, as well as teaching and conducting school and community orchestras and bands. For several years he was in the Australian Army Band in Sydney before transferring to the Royal Australian Navy Band. He has performed as a soloist and in chamber ensembles on numerous occasions.

### **PAUL STILES**

Paul finally found his instrument of choice after working his way through the entire brass family as a music student at The King's School Parramatta, playing in the orchestra and Cadet Corps Band. Little did he know then that he would be marching again as a sailor with the Royal Australian Navy Band 30 years later. After initially having been taught and inspired by his father, Paul was sent to study with Clarence Mellor (principal SSO retired) and holds the A.Mus.A and L.T.C.L diplomas.

Various orchestral and solo opportunities on the horn that were to come include the ABC Sinfonia, Australian Youth Orchestra, Sydney Opera Ensemble, Hunter and Wollongong Symphony Orchestras, and Mozart and Alfred Hill Concerto performances with The Beecroft Orchestra. For many years he has passed on his passion for making music to others, teaching at schools and conservatoriums in Sydney and the Central Coast. Since 2008 he has served as a fulltime musician with the RAN Band in Sydney and has performed in various ensembles and with varied genres, from the intimate wind quintet at government house

to an enormous marching display parade band at the Edinburgh Tattoo. He says that “finally having the opportunity to play this wonderful Schumann *Concertpiece for Four Horns* is a wonderful career highlight”.

### **PATRICK WEBB**

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

### **ALFRED HILL (1879-1960)**

#### ***Pageantry***

*Pageantry*, an overture by the famous Australian composer and educator, Alfred Hill, was composed in 1953 and intended for performance at a concert to celebrate the first visit to Australia by Queen Elizabeth II in the following year, its original title being *Royal Welcome Overture*. An orchestral concert in Sydney did not eventuate but a ballet performance took place instead. Rather than this composition going to waste, Alfred changed its title and suggested that parts of it might be useful in dramatic presentations, as its new name suggested. No evidence of that happening has been found.

When sorting my copies of Hill’s manuscripts to compile a catalogue of his works as part of a PhD thesis, I discovered that the pages of the score must have become separated and filed at the ABC Federal Music Library in different places. Having found that they matched, it became possible to construct an edition of the complete work, for which there is no evidence of a previous public performance so what is now presented is historically significant.

Programme note by Allan Stiles

## ROBERT SCHUMANN (1810-1856)

### *Concertpiece for Four Horns and Orchestra in F Major Op. 86*

Robert Schumann described 1849 as “my most fruitful year” and the *Konzertstück für vier Hörner und Orchester* is certainly testament to this. In what could be considered a composing frenzy, he sketched the work between February 18-20 and then orchestrated it by March 11. Robert had been living in Dresden for five years and had been very impressed, in particular, by the virtuosic horn playing of French-born Joseph-Rudolph Lewy who was solo horn with the Dresden Orchestra. Although valves had been introduced to the natural horn some 25 years earlier, traditionalists still frowned on it as a “new” instrument as the natural horn tradition continued. Lewy was clearly a phenomenal player and also an inspiration to Richard Wagner who was living in Dresden at this time too. First performed in Leipzig in 1850, unfortunately the work was gradually neglected owing to extreme writing in the First Horn part. The piece has enjoyed a renaissance in the past 30 years with regular performances and recordings.

The 1st movement is marked “Lebhaft” (*Lively*) and after two strong opening orchestral chords, the soloists play a strong unaccompanied fanfare. Much of the melodic material in this movement is derived from this opening statement, however the middle development section introduces some lyrical interludes as both contrast and also to highlight the contrasting sonorities of this “new” instrument.

This lyricism is explored further in the second movement, *Romanze*, with the soloists having much call and response dialogue between them. The middle section, introduced by the orchestra, features some beautiful chorale writing for the four soloists over a pizzicato cello line. After a restatement of the opening duet, the trumpets interject with a “call to arms” fanfare and the third movement marked *Sehr lebhaft* is launched. This is a fiery movement driven by relentless rhythm and lots of dialogue between soloists and orchestra. The middle section has a reminiscence of the chorale writing from the *Romanze* but then powers on to an exciting finish.

Programme note by Robert Johnson

## ANTONÍN DVOŘÁK (1841-1904)

### *Symphony No. 9 in E minor, Op. 95 “From the New World”*

Antonin Dvořák belonged to the second generation of Romantic nationalist composers. Bedřich Smetana (1842-1884) had founded the Czech branch of this folk-inspired movement through his operas and symphonic poems and Dvořák took up where Smetana left off, bringing the style to the height of its sophistication and worldwide popularity. Such was Dvořák's fame by the early 1890s that he was invited to become the first Director of the National Conservatory of Music of America for a three-year period. Always a strong advocate of indigenous forms as inspiration for art music, it was during this time that he developed an interest in Native American music and African-American spirituals. He wrote:

*The character, the very nature of a race, is contained in its national music. For that reason, my attention was at once turned in the direction of these native melodies... It is this spirit which I have tried to reproduce in my new Symphony... I have not actually used any of the melodies. I have simply written original themes embodying the peculiarities of the music and, using these themes as subjects, have developed them with all the resources of modern rhythms, counterpoint and orchestral colour.*

Dvořák composed his *Symphony No. 9 in E minor* in 1893, during his term as Director of the National Conservatory of America, finishing it while he was on holidays in Spillville, Ohio with a large community of Czech immigrants. The symphony's content sprang from three sources. The first is without doubt the powerful new impressions that flooded Dvořák's soul at the beginning of his stay in New York. Added to this was his own knowledge of Longfellow's *Hiawatha* which he had read in Czech translation and which he had toyed with as the basis for an opera. The third source of his emotional inspiration was the nostalgia he felt for his beloved homeland, Bohemia, a longing that would have been intensified during his sojourn in Spillville. So it was by skilfully blending his own Bohemian folk traditions with the contrasting American grass-roots music that he created his much loved masterpiece, “From the New World”.

Following a short introduction, the first movement presents two themes. The first is a bold and commanding statement from the horns. The second subject, a haunting spiritual-like melody, is introduced by solo flute. Cyclical recurrences of both themes throughout the work bind the entire symphony together, as they appear in all four movements.

The second movement, *Largo*, set in a broad three-part form, is the emotional centrepiece of the symphony. It opens with a solemn brass chorale, which leads into the movement's main theme, a long romantic melody played by the cor anglais. This is a perfect example of Dvořák's adaptation of Afro-American music as this main tune sounds very much like a Negro spiritual. It is in fact Dvořák's own melody, written specifically for his 9<sup>th</sup> Symphony and only later given words by one of his students and made into the song "Goin' Home". There is a change of mood and a slight increase in pace in the contrasting middle section, which features a new theme from the brass. Calm quickly returns with the cor anglais theme and an echo of the melody by the strings. The nostalgic opening chords sound one more time and the movement comes to a quiet close.

Dvořák noted that the third movement scherzo "was suggested by a scene at the feast in *Hiawatha* where the Indians dance, and is also an essay which I made in the direction of imparting the local colour of Indian character to music." After a brief introduction, the flutes and oboes, echoed by the clarinets, present the animated principal theme, soon thundered by the entire orchestra. The first trio section (*Poco sostenuto*), highlighting the winds, has a far more relaxed quality and is more reminiscent of European dance traditions. A reprise of the scherzo follows, the conclusion offering hints of the opening movement's principal theme. The second trio section emerges as a bright ray of sunshine from the old world. A repeat of the scherzo and initial trio leads to the coda, again representing echoes of the symphony's opening movement, before resolving in a fortissimo ending.

In the final movement, the strings launch a vigorous introduction to the announcement by the horns and trumpets of the forceful, principal theme that seems to come straight from central Europe. A solo clarinet offers a plaintive contrasting melody. Dvořák reprises principal themes from the first three movements, treating the

material, according to his description, “in a variety of ways”. The magnificent coda features a synthesis of the principal themes of the outer movements. The closing orchestral fanfare is capped by an extended diminuendo leading to a gently enigmatic conclusion.

Programme note by Elizabeth Dalton.

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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 flyer available at the ticket desk or email: [shsonsw@gmail.com](mailto: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  
Dr. Penny Knowlden  
R and D McAllery  
Maureen McCutcheon  
Michelle and Michael Phillips  
Moss Vale Community Pharmacy  
Jenny Simons  
Cheryl Tucker  
Vic Vilas

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, City of Wollongong Brass Band, Robert Crowe, Flowers by Van Til, Artemis Wines, Destination Southern Highlands, Brian Haydon at Highlands FM, ABC Illawarra, Graeme Day at 2ST, LOCALlure, Stiles Music Publications, Southern Highlands News, 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 and David Lowe.

## **BOARD OF DIRECTORS**

<b>Chair</b>	Mrs Jenette Stiles AAICD
<b>Deputy Chair</b>	Mr Gerald Power
<b>Secretary</b>	Mrs Eliza-Jane Corley
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<b>Musical Director</b>	Dr Allan Stiles
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<b>Fundraising Chair</b>	Ms April Butcher
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**PICCOLO**

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Tanya Goodman  
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Tinel Dragoi  
Charlotte Fouracre  
Rebecca Hampton  
Maggie Loo  
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Matthew Heywood  
Rachel Heywood  
Howard Lesslie  
Michelle Mulvihill  
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## CELLO

Catherine Barnett – principal  
David Archer  
April Butcher  
Bethany Grice  
Sarah Hick  
Lisa Kawai  
Lucy Mills

## DOUBLE BASS

Louis Ameneiro – principal  
David Ellis

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

New players are welcome.  
Please contact:

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



Roma Dix



Maggie Loo



Rosemary Eddowes



Howard Lesslie

Email: [shsonsw@gmail.com](mailto:shsonsw@gmail.com)

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## SHSO CONCERT DATES 2020

### **SERIES 1**

Saturday 21 and Sunday 22 March

### **SERIES 2**

Saturday 27 and Sunday 28 June

### **SERIES 3**

Saturday 19 and Sunday 20 September

### **SERIES 4**

Saturday 28 and Sunday 29 November

# SOUTHERN HIGHLANDS SYMPHONY ORCHESTRA

## 2019 CONCERT SERIES FOUR

**Saturday 30<sup>th</sup> November at 7.30pm  
and Sunday 1st December at 2.30pm**

<b>Andrew Ford</b>	<i>Big Bang</i>	conducted by the composer
<b>Rachmaninov</b>	<i>Piano Concerto No.2</i>	– soloist Lisa Kawai
<b>Tchaikovsky</b>	<i>Sleeping Beauty Suite</i>	with dancers from A & L Academie de Danse
<b>Leroy Anderson</b>	<i>A Christmas Festival</i>	

The SHSO reserves the right to change the repertoire.

**THE SOUTHERN HIGHLANDS CONCERT BAND**  
**"Monsters, Mischief & Mayhem"**  
Featuring students from "Bandemonium" and Keva Abotomey

**Family Concert**  
25th of August at 2pm - Bowral Memorial Hall

Tickets: At the door & [www.shcb.org.au](http://www.shcb.org.au)  
Destination Southern Highlands,  
Main St Mittagong 1300 657 559

Child 12 and under FREE  
(Must have a ticket & accompanying adult)  
Students \$5 Adults \$20

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Southern Highlands  
**Symphony  
Orchestra**



**2019**  
concert series



**SATURDAY 21  
SEPTEMBER  
7.30PM  
SUNDAY 22  
SEPTEMBER  
2.30PM**

Memorial Hall  
Bendooley Street,  
Bowral, NSW 2576



Country Arts Support Program

The SHSO reserves the right to amend the advertised repertoire.

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**John Williams**

*The Phantom Menace – Suite from Star Wars*

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**Lalo**

*Symphonie espagnole in D minor, Op. 21*  
Soloist: Cedar-Rose Newman

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**Saint-Saëns**

*Symphony No. 3 "Organ Symphony"*

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**Conductor**

Dr Allan Stiles

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**Tickets**

Adults \$37 | Concessions/ Students \$32  
Children under 15 free

**Online:** [www.trybooking.com/519177](http://www.trybooking.com/519177) • [www.shso.org.au](http://www.shso.org.au)  
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**For More Information**

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