



SH
SO

Southern
Highlands
Symphony
Orchestra

2022 CONCERT SERIES 1

SATURDAY 5TH MARCH 7.30PM

SUNDAY 6TH MARCH 2.30PM

Venue: McGrath Hall, Chevalier College,
Charlotte Street, Burradoo

A CELEBRATION OF STRINGS

HENRY PURCELL
Rondeau from Abdelazer Suite

EDVARD GRIEG
Holberg Suite Op. 40

1. *Praeludium*
2. *Sarabande*
3. *Gavotte*
4. *Air*
5. *Rigaudon*

ALFRED HILL
Symphony for String Orchestra in A Minor

1. *Adagio, Allegro*
2. *Andantino*
3. *Scherzo*
4. *Finale*

INTERVAL

PETER SCULTHORPE
Left Bank Waltz
Sea Chant
arranged by Ann Carr-Boyd

EDWARD ELGAR
Serenade for String Orchestra Op. 20

1. *Allegro piacevole*
2. *Larghetto*
3. *Allegretto*

GUSTAV HOLST
St. Paul's Suite Op. 29 No. 2

1. *Jig: Vivace*
2. *Ostinato: Presto*
3. *Intermezzo: Andante*
4. *Finale (The Dargason): Allegro*

THE SOUTHERN HIGHLANDS SYMPHONY ORCHESTRA

Patrons: Ann Carr-Boyd AM and Andrew Ford OAM

The orchestra was formed in 2014 as a result of overwhelming interest in establishing a symphony orchestra in the region. The SHSO has become a significant feature of the cultural life of the Southern Highlands.

Email: info@shso.org.au Website: www.shso.org.au

ALLAN STILES

The orchestra is conducted by Allan Stiles, who has directed orchestras, bands, choirs, and theatre productions over many years. He formed the Western Youth Orchestra and The Beecroft Orchestra, has conducted operas and musicals in Sydney and the Highlands, and directed orchestras, bands, and theatrical productions while a teacher at Penshurst West Public School, (where he pioneered primary school bands for the Department), Frenchs Forest P.S., The King's School, Holy Cross College, and Pymble Ladies' College. He played in orchestras in Sydney and London. Conducting studies were with Robert Miller and as part of his MMus at UNSW. As a musicologist he 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.

HENRY PURCELL (1659-1695)

Rondeau from Abdelazer Suite

Composed in 1695, Henry Purcell's *Abdelazer Suite* takes us back to the theatres and masques of the late 17th century. Purcell wrote lots of incidental music for the theatre as well as presentations of poetry, dance and music. In the same way as film music is used today, it set different moods and transported the audience to different parts of the story. The *Rondeau* is just one movement of the incidental music that was used for a 1695 revival of *Abdelazer or, The Moor's Revenge*, a 1676 play by Aphra Behn, which was itself an adaptation of the c. 1600 tragedy, *Lust's Dominion*. Purcell's music influenced another British composer, some centuries later when Benjamin Britten used this *Rondeau* as the primary theme in his *Young Person's Guide to the Orchestra*.

EDVARD GRIEG (1843-1907)

Holberg Suite

Praeludium – Sarabande – Gavotte – Air – Rigaudon

During the early 18th century, the Danish poet-dramatist Ludvig Holberg (1684–1754) put Scandinavia on the map in European theatrical circles. So deftly humorous were his comedies, he was dubbed “the Molière of the North”, after the celebrated French dramatist of the 17th century. Norway, too, claimed Holberg as its own because for a time the dramatist had lived in Bergen, Edvard Grieg's hometown. When the bicentenary of Holberg's birth was celebrated in 1884, the city of Bergen wanted to provide its own festive salute. Grieg, who was by then one of Europe's most admired composers, was engaged to write a cantata for male voices to be performed outdoors around the new Holberg monument in the central marketplace, as well as another

work for the concert hall. The cantata was soon forgotten, but the other composition, *Fra Holbergs Tid*, a Baroque-inspired dance suite originally created for piano and then rescored for string orchestra, was well received and became one of Grieg's most beloved works.

The work is in five brief movements, all but one in G major. It begins like all Baroque suites with a *Praeludium* or prelude in toccata style, with a continuous flow of fast, energetic figures and rushing scales. The lively galloping rhythm is contrasted with a lyrical melody from the violins.

Next comes a *Sarabande*, which in Baroque times was a slow, stately dance in 3/4 time. The peaceful mood contrasts with the energetic *Praeludium* as the strings sing with beautiful, chorale-like harmonies. The gentle, melancholy beauty of the music, as heard in the solo passage for celli in the second half of the dance is Grieg at his most Romantic.

The third movement is an aristocratic *Gavotte*. It opens with a lilting dance rhythm that utilises the harmonies in the *Sarabande* and the joy of the *Praeludium*. Charmingly pastoral in character, it encloses a contrasting dance called a musette, which was originally danced to bagpipe accompaniment, and we can hear the drone of the pipes in the lower strings.

The fourth movement *Air* is not a dance, but an elegiac song, modelled on Bach's famous *Air on the G String*. Set in the minor key, it is the sorrowful heart of the work, a beautiful melding of Baroque style and Grieg's own poignant lyricism.

The Suite closes with a *Rigaudon*, a French dance with a cheerful, vivacious character. It emulates the sounds of a rural fiddle-player by using a Baroque style of music known as '*concerto grosso*', where the soloists (a violin and a viola set against a pizzicato accompaniment) alternate with the full string orchestra to create contrast and texture. A soulful, melodic slow middle section that evokes the feeling of a soft love song is surrounded by a rustic round dance with virtual foot stomping, fancy fiddling and collective merriment.

As Holberg was a contemporary of the Baroque-era musical giants Bach, Handel and Scarlatti, all born in 1685, just one year prior to Holberg, Grieg devised his homage as a dance suite to echo the music that Holberg would have heard in the Baroque era, but with his own Romantic melodies and harmonies.

ALFRED HILL (1869-1960)

Symphony for String Orchestra in A Minor *Adagio, Allegro – Andantino – Scherzo – Finale*

In 1935 Hill composed *String Quartet No.9 in A Minor* and sometime in the 1950s he adapted it to create this symphony. Except for *Symphony No.1 in Bb*, Alfred Hill did not number his symphonies. After the composer's death an attempt at a chronological order was made and this one was numbered 13. Subsequent research has shown that these were largely inaccurate so the composer's title is considered to be sufficient.

The opening movement is in typical sonata form with two contrasting subjects in different keys, a development section, and a recapitulation of the two subjects, now both in the home key.

The slow movement explores beautiful and innovative melodic and harmonic techniques.

The lively scherzo has strong rhythmic interest. The opening section is followed by a contrasting one before a repeat of the first.

The finale commences with an arresting fanfare-like theme that is heard again between lyrical episodes before being the concluding statement of the work.

PETER SCULTHORPE (1929-2014)

Left Bank Waltz and Sea Chant

arranged by Ann Carr-Boyd

Left Bank Waltz and *Sea Chant* are two of the most-loved piano pieces by Peter Sculthorpe. *Left Bank Waltz* was dedicated to Peter's mother and was one of her favourite pieces. *Sea Chant* was dedicated to Dorothy Hockley, Peter's housekeeper for twenty years and this was her favourite piece. They were published by Faber Music in 1995 under the title *Two Easy Pieces*. In 2014, at the request of Acacia Quartet, Ann Carr-Boyd made an arrangement of the pieces for string quartet. Southern Highlands Symphony Orchestra are delighted to play this string version by our esteemed patron.

EDWARD ELGAR (1857-1934)

Serenade for Strings in E minor, Op.20

Allegro piacevole – Larghetto – Allegretto

Elgar was one of the leading figures in what has come to be known as the "second English Renaissance" and he was the first English composer since Henry Purcell (d.1695) of truly international standing. However, all that still lay in the future when he composed his *Serenade for Strings*. Elgar was a fine violinist and spent most of his early career as a performer, but beginning in the late 1880s, he began to focus increasingly on composition. His reputation grew slowly, until the triumphant premières of his *Enigma Variations* (1899) and the oratorio, *The Dream of Gerontius* (1900). The *Serenade*, a much smaller work, in three movements, was composed in 1892 and is thought to have been a revision of an earlier set of pieces he had composed in 1888. The first complete performance was given in Antwerp in July 1897. Written in the tradition of the earlier Brahms and Dvořák serenades, Elgar described it years later as one of his personal favourites.

Elgar's background as a violinist allowed him to write particularly effective and idiomatic music for strings. The *Serenade* is in three movements, beginning with wistful music marked 'Allegro piacevole' ('a pleasing Allegro'). There is an underlying note of sadness in the main theme heard at the outset, introduced by a gentle insistent motif in the violas. Against this Elgar sets a more lilting middle section with brief solo turns for the principal violin. The central 'Larghetto' is the emotional highpoint of the work. It begins with an introduction that adapts ideas from the opening movement, but Elgar then introduces a beautiful Romantic theme that is spun out in the same moving way as his more famous 'Nimrod' movement in the

Enigma Variations. This heartfelt, elegiac music is shaped by what became known as a characteristic Elgarian seventh – a melodic pattern rising, pausing, then falling. There is a brief contrasting interlude before this theme returns in the full orchestra. The movement ends in a whisper. The brief closing movement, ‘Allegretto’, returns to the Serenade’s opening mood, but more dancelike in character, with the violas called upon to introduce the closing section.

GUSTAV HOLST (1874-1936)

St Paul’s Suite, Op.29, no.2

Jig – Ostinato – Intermezzo – Finale (The Dargason)

Best known for his extraordinary orchestral suite *The Planets*, British composer Gustav Holst composed an impressive opus of high-quality works ranging from choral pieces to suites for military band. His Romantic writing style drew on many influences, but his later music increasingly gravitated to folk song. His life’s work, however, was teaching music and composition was just a spare time activity. One of his longest held posts was at the St. Paul’s School for Girls in Hammersmith, where he was Director of Music from 1905 until his death in 1934. *St Paul’s Suite* was composed for his student orchestra at the school in gratitude for the soundproof studio that was built for him and in which he spent a great amount of time with the students. Originally entitled *Suite in C*, the work was composed in 1912 but not published until 1922. Comprised of four short movements, it is a testament to Holst’s love of British folk music, with each movement reflecting a different dance, genre or style.

Opening with a classic Jig that fluctuates between 6/8 and 9/8 time, Holst introduces a contrasting theme that develops into an exciting musical conversation between the two melodies. Holst’s orchestration and his subtle technique in blending melodies are particularly effective.

The fast pace of the second movement follows on naturally from the first, with the second violins playing the opening theme. This segment of the melody is then passed around the orchestra until a solo viola interrupts the theme. The underlying ostinato, a continuous repeat of a busy four-note pattern, is played in the second violins throughout the movement. The first violins try to penetrate this ostinato and only succeed when the second violins abruptly quit four bars before the end of the movement.

The musically rich third movement sees a quartet of soloists step to the forefront, with a solo violin and viola starting the movement. The duet between these two instruments sits on top of pizzicato chords from the orchestra. The music juxtaposes a mystical style led by the violin with the energetic interludes that come between, highlighting another of Holst’s experimental techniques. Initially set up as a typical slow movement, the music quickly develops with a vivacious fast section increasing the energy through the buildup of dynamics and intensity of mood.

The final movement, *Dargason*, is an almost note-for-note transcription of the fourth movement of Holst’s *Second Suite in F*, composed for military band. The ‘dargason’ was a well-known ballad tune in the sixteenth century, one of its main qualities being its relentless nature. Holst uses the jaunty theme to great effect passing

it around the whole orchestra, with each instrument getting a fair share of ownership over the melody. He then counterbalances this with a beautiful arrangement of *Greensleeves*, which the cellos sing in solemn counterpoint. The elaboration of the two tunes continues as the texture and volume build, and after the wave peaks, the ‘Dargason’ fades away with a final flourish in the violins.

Notes by Elizabeth Dalton

SUPPORTERS OF THE ORCHESTRA

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
Michelle and Michael Phillips

Moss Vale Community Pharmacy
Jenny Simons OAM
Cheryl Tucker

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 you may sponsor a “chair” to provide ongoing support for the SHSO.

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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.

Email: info@shso.org.au

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ACKNOWLEDGMENTS

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Southern Highlands Concert Band, The Highlands Sinfonia, Wingecarribee Shire Council, Chevalier College, Judith O'Brien OAM, Anne Donaldson, Chris Donaldson, Robert Crowe, Flowers by Van Til, Artemis Wines, Audible Hearing, Destination

Southern Highlands, Highlands FM, 2ST, Stiles Music Publications, Southern Highlands News, David McFarlane at Mittagong Print and Design, the businesses that displayed our flyers and banners, and the volunteers who assisted with setting up the hall and front of house.



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Jillian Bridge – leader
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Timothy Senior – principal
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Martin Stiles

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Ethan Ireland – principal
Louis Ameneiro
Sam Malone
Vitaliy Rayitsyn



Howard Lesslie



Meiyoong Lui

Photos by Christopher Donaldson

2022 CONCERT SERIES TWO

Please see flyer on back cover.

2022 CONCERT SERIES THREE

Oxley College, Railway Road, Burradoo
Saturday 17th at 7.30 PM and Sunday 18th September at 2.30 PM

Colin Brumby	<i>Southbank Overture</i>	
Alfred Hill	<i>Trumpet Concerto</i>	soloist Julian Paviour
Antonin Dvořák	<i>Symphony No.8</i>	

2022 CONCERT SERIES FOUR

MUSIC from OPERA to FILM

McGrath Hall, Chevalier College, Burradoo
Saturday 3rd at 7.30 PM and Sunday 4th December at 2.30 PM

Richard Wagner	Prelude to <i>The Mastersingers of Nuremberg</i>	
Ennio Morricone	<i>Gabriel's Oboe</i> – from <i>The Mission</i>	soloist Michellé Biasutti
Claude-Michel Schönberg	Suite from <i>Les Misérables</i>	
John Williams	Theme from <i>Superman</i>	
Pietro Mascagni	Intermezzo from <i>Cavalleria Rusticana</i>	
Léo Delibes	<i>Prelude and Mazurka</i> from <i>Coppélia</i>	
John Corley	<i>Christmas Crackers</i>	

Arias by Judith Rough, Amelia-Jane Lester, and Richard Lane including:

Antonin Dvořák	<i>Song to the Moon</i> from <i>Rusalka</i>	
Arthur Sullivan	<i>Poor Wand'ring One</i> from <i>The Pirates of Penzance</i>	
Giuseppe Giordani	<i>Caro mio ben</i>	
Giacomo Puccini	<i>E lucevan le stelle</i> from <i>Tosca</i>	
Giacomo Puccini	<i>Nessun dorma!</i> from <i>Turandot</i>	
Giuseppe Verdi	<i>Brindisi Libiamo</i> from <i>La Traviata</i>	



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Southern
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2022 CONCERT SERIES 2

25TH JUNE
SATURDAY 7.30PM

26TH JUNE
SUNDAY 2.30PM

Venue: McGrath Hall,
Chevalier College,
Charlotte St, Burradoo

TICKETS A

Adults \$45
Concessions/Seniors \$40
Students 16 to 21yrs \$15
Children under 15 free

Online tickets only:
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Antonin Dvořák
Slavonic Dance Op.46 No.7

Pierre Rode
Violin Concerto No. 7
soloist Emily Sinden

Pyotr Tchaikovsky
Capriccio Italien (Italian Caprice)

Conductor
Dr Allan Stiles

