



Southern
Highlands
Symphony
Orchestra



2022 CONCERT SERIES 3

SATURDAY 17TH SEPTEMBER 7.30PM

SUNDAY 18TH SEPTEMBER 2.30PM

Venue: Peter Craig Centre, Oxley College
Railway Road, Burradoo

COLIN BRUMBY

Southbank Overture

ALFRED HILL

Concerto for Trumpet and Orchestra
Soloist Julian Paviour

1. *Grave, Allegro*
2. *Adagio*
3. *Finale - Allegro*

INTERVAL

ANTONÍN DVOŘÁK

Symphony No. 8 in G major, Op. 88

1. *Allegro con brio*
2. *Adagio*
3. *Allegretto grazioso*
4. *Allegro, ma non troppo*

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. 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 is conducted by Dr Allan Stiles, who has directed orchestras, bands, choirs, and theatre productions over many years. He formed the Western Youth Orchestra and The Becroft Orchestra. He has also conducted operas and musicals for a number of Musical Societies, including the Gilbert and Sullivan Society and the Highlands Theatre Group.

While a teacher for the NSW Department of Education, he pioneered primary school bands. He later directed orchestras, bands, theatrical productions while at The King's School, Holy Cross College, and Pymble Ladies' College. From PLC he conducted two European concert tours.

Conducting studies were with Robert Miller and later as part of his MMus at UNSW.

He has played in orchestras in Sydney and London.

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.

JULIAN PAVIOUR

After retiring from his position as a classroom History teacher in 2019, Julian had hoped to spend more time enjoying musical pursuits. Alas, the Covid pandemic placed limits on those ambitions with playing opportunities only just beginning to emerge.

Julian performs regularly with a variety of bands and ensembles in the Southern Highlands, Goulburn and Wollongong. He has teaching commitments at the Hume Conservatorium of Music in Goulburn and in many schools throughout the district. Since 2017, Julian has been the Musical Director of the Southern Highlands Concert Band.

This is the second time Julian has performed the Hill Trumpet Concerto, having played it many years ago in Sydney Town Hall. It is a work that he believes deserves to be better known and Julian hopes that his performance this weekend will go to promote that goal.



COLIN BRUMBY (1933-2018)

Southbank Overture

When the Concert Hall of the new Queensland Performing Arts Centre hosted its official opening concert on the 23rd of April, 1985 the first music heard in it, after the National Anthem, was Colin Brumby's *Southbank Overture*. Commissioned for the event by the Qld Performing Arts Trust, the piece was intended to be, in the composer's own words, 'a happy piece for a happy occasion'. The performance was given by a considerably augmented Qld Symphony Orchestra under the baton of Werner Andreas Albert, and the splendid evening took place in the presence of Their Royal Highnesses the Duke and Duchess of Kent.

Since that premiere the overture has established itself firmly in the repertoire, with performances by countless orchestras all over the world. Cast in the traditional overture structure of shortened sonata form, it is replete with

flowing melodies which may evoke images of the Brisbane River upon which the city's Southbank is set. But principally, it is simply a piece of music to be enjoyed.

Note by Jenny Dawson

ALFRED HILL (1870-1960)

Concerto for Trumpet and Orchestra

Soloist Julian Paviour

- i. Grave, Allegro
- ii. Adagio. Andante con moto
- iii. Allegro

Alfred Hill was born in Melbourne in 1869. His family moved to New Zealand when he was a young child and his first introduction to music was the gift of a tambourine. This was followed up with a cornet and when he was only nine years old he played with a garrison band. He went on to study the violin and at fifteen years of age his father sent him to the Leipzig Conservatorium with his older brother. For the next five years he studied violin and composition, gaining a diploma and the Holberg Prize for an outstanding pupil. He was a member of the Gewandhaus Orchestra and during his time with them was once conducted by Brahms and Tchaikovsky. He heard Grieg play his own concerto and like many of his contemporaries was entranced by the operas of Wagner. Several of Hill's compositions were published in Germany. Following his studies in Leipzig he returned to New Zealand and then settled in Sydney where he was regarded as a highly respected composer, string player, conductor and educator. He helped to found the Sydney Conservatorium and was professor there until his retirement. The catalogue of his works includes over 2,000 titles, some of which have been widely performed, recorded and broadcast.

Hill's trumpet concerto is a reworking of his *Sonata for Cornet (or Trumpet) and Pianoforte*. It is a gentle and sympathetic work for a usually triumphant brass instrument. The trumpet opens with long singing notes sustained and lengthened to evoke a mood of ancient calm. Indeed, at times the trumpet writing has an almost medieval sound as it moves with a slow and measured tread with a constant calling phrase that lingers in the memory.

Following this slow introduction, the trumpet introduces the Allegro section with a dotted fanfare-like motif which is the main musical idea of the movement. The momentum builds with a call and response from the orchestra.

The Adagio is gentle and warm-hearted. It opens with a wistful melody on the trumpet. This is taken over by a new rhythmic figure accompanied by swelling strings and sparkling woodwinds. The pensive melody returns again to close the movement.

The final Allegro has a bouncy quality with the trumpet leaping and whirling into graceful action. The busy nature of the theme showcases the solo instrument, offering the soloist an opportunity to show off his range and dexterity. A short cadenza brings the movement to an ebullient finish.

Note by Elizabeth Dalton

INTERVAL

ANTONÍN DVOŘÁK (1841-1904)

Symphony No. 8 in D Minor Op. 88

- i. Allegro con brio
- ii. Adagio
- iii. Allegretto grazioso
- iv. Allegro ma non troppo

Given his place as one of the foremost composers of the 19th century, Dvořák was something of a late bloomer. He was born in the Czech village of Nelahozeves, in the region called Bohemia – one of the two main Czech lands, together with Moravia to its east, in the Austro-Hungarian Empire. At the age of sixteen he enrolled as a pupil in the Institute for Church Music in Prague and that city remained his principal residence for the rest of his life. He was always proud of his Czech heritage and strongly affected by the fervent nationalistic ambitions of his fellow Czechs, a Slavic people struggling to assert their cultural identity and accomplishments against the vigorous repression by the ruling Hapsburg dynasty.

As a young man, Dvořák composed prolifically but without receiving a single performance, let alone a publication. It was not until 1875 when he

came to the attention of Brahms, who introduced him to the German publisher, Simrock, that he received commissions and recognition for his work. Thereafter, his career as a composer took off and by 1889, when he set out to compose his *Symphony No. 8*, he was a very successful composer of vast experience in a wide variety of genres, including symphonic, choral and chamber works, as well as opera. By then he had also been endowed with prestigious state and academic honours and his finances had improved to the point where he could purchase his own country home, enabling him to compose in his own beloved natural surroundings. This then was the context in which he composed his new symphony, which he explained was to be “different from the other symphonies, with individual thoughts worked out in a new way”.

The first movement begins gently with cellos, accompanied by horns, bassoons and trombones, intoning a stately chorale in G minor. It functions a little like a slow introduction, and recurs throughout the movement outlining the formal structure. A solo flute, imitating a bird, then ushers in the bright and energetic main theme in G major. A more lyrical and contrasting second group of themes follows. Dvořák uses great ingenuity both in his orchestration and his use of harmony. He continuously builds tension throughout the development reaching a stormy climax, in which the opening melody is played fortissimo by the trumpets, accompanied by furious chromatic scales on the strings. The recapitulation is short but contains many of the developmental ideas. In contrast to its subdued beginning, the movement ends in a blaze of energy.

The second movement, an Adagio, is a masterful example of complexity and contrast. It opens with a solemn passage in the key of C minor. The dark mood eventually lifts and the main theme of the movement appears in the warm key of C major, played by the winds and accompanied by delicate descending scales in the strings. In the central section the movement grows in strength and grandeur to a magnificent climax, with rousing trumpet fanfares over a timpani roll. There follows a dark passage in the key of C minor in which tension is aroused with angry detached chords. This momentary storm is dispelled by the return of the buoyant main theme, played now by the strings with the descending scales in the woodwinds.

The third movement is not a conventional scherzo, but a lilting radiant waltz. The first section in G minor is built on a beautiful lyrical melody of unmistakable Bohemian flavour, tinged with profound sadness. The movement has great poise and elegance and is propelled forward with

excitement and vitality created by subtle changes in harmony, phrasing and dynamics. The trio, in contrasting major mode, is based on a very simple melody full of childhood innocence. The movement ends with an unusual coda, which is a variation on the trio, replacing any sense of sadness with raucous energy, though finishing on a subdued chord.

The final movement is announced by a brilliant trumpet fanfare. As in the first movement, the cellos introduce the lyrical main theme, which is based on a folk melody, this time in the key of G major. The movement is in variation form, but with the structural innovation of the theme and second variations recurring between other variations as they would do in a 'rondeau'. The first variation is a tentative elaboration of the theme but the second is wildly exuberant with thrilling trills from the horns. The following variations create a range of moods. They incorporate everything from a simple sunny version for the flute, a stark march in the minor mode, to a sad reflective yearning variation from the strings. In the end, a coda of vibrant energy concludes the symphony with an exuberant blast from the brasses.

The Symphony is a work of supreme confidence imbued with the rustic sounds of nature, rural life and Slavonic folk song. There are passages of drama, exhilaration, happiness and nostalgia. Dvořák had three children who died in infancy, and it may be that some of the sadder reflective passages in the composition express the emotions associated with this tragic part of his life, yet as a whole the symphony is profoundly optimistic.

Note by Elizabeth Dalton

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

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.

JOIN THE ORCHESTRA’S MAILING LIST

For news about the Southern Highlands Symphony Orchestra’s concerts, join our mailing list. Email: shsonews@shso.org.au

Phone: 0416 380 567 Website: www.shso.org.au

BOARD OF DIRECTORS

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EXPERIENCE PLAYING IN A SYMPHONY ORCHESTRA.

The Southern Highlands Symphony Orchestra would like to invite students of strings, woodwind and brass instruments, to join us in rehearsals.

Students must be of at least grade 5/6 AMEB level.

As rehearsals commence at 7pm on Sundays. Students must arrive no later than 6:45pm.

Rehearsals will finish at 9pm.

To find out the dates for the rehearsals and in order to have appropriate seating, stands and music parts available, we request that participants apply to the Artistic Director- Dr. Allan Stiles - email: directorshso@gmail.com

This opportunity is provided as part of the SHSO commitment to education and the community.

PICCOLO

Aaron Smart

FLUTE

Zoe Andrews

Edwina Carter

OBOE

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* Vanessa Woodhill

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Michellé Biasutti

CLARINET

Mark Biasutti

Alexandra Donaldson

Richard Gawned

BASS CLARINET

Richard Gawned

BASSOON

Cassandra Morgan

Melissa Ryder

HORN

Elizabeth Dalton

Ian McQuillan

Gay Scanlon

Natasja Stul

TRUMPET

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Trevor Wright

TUBA

David Ricketts

TIMPANI

Eliza-Jane Corley

PERCUSSION

Adrienne Bradney-Smith

Fay Craig

Quentin Kain

FIRST VIOLIN

Jillian Bridge – leader

Radu Boros

Samantha Boston

Rebecca Coulter

Laura McCrow

Kate Malone

David Mee

Denisa Smeu-Kirileanu

SECOND VIOLIN

Rebecca Hampton – principal

Robert Arthurson

Rosemary Eddowes

Anne Graham

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VIOLA

Timothy Senior – principal
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Graham Estall
Xanthe Herps
Heather Powrie

CELLO

Catherine Barnett – principal
David Archer
April Butcher
Owen Foster
Sarah Hick
Lisa Kawai

DOUBLE BASS

Ethan Ireland – principal
Sam Malone
Vitaliy Rayitsyn

Wind, brass and percussion players are listed in alphabetic order. Strings are listed after principals in their sections.

* Acknowledges a chair sponsor.

ACKNOWLEDGMENTS

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Photographs by Christopher Donaldson.





2022 Concert Series Four

MUSIC from STAGE and SCREEN

Saturday 3rd at 7.30 PM and Sunday 4th December at 2.30 PM

Conductors: Jillian Bridge, Eliza-Jane Corley and Allan Stiles

Richard Wagner Prelude to *The Mastersingers of Nuremberg*

Ennio Morricone *Gabriel's Oboe* – from *The Mission*
soloist Michellé Biasutti

Claude-Michel Schönberg Suite from *Les Misérables*

John Williams March from *Raiders of the Lost Ark*

Pietro Mascagni Intermezzo from *Cavalleria Rusticana*

Léo Delibes *Prelude and Mazurka* from *Coppélia*

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

Antonin Dvořák *Song to the Moon* from *Rusalka*

Arthur Sullivan *Poor Wand'ring One* from *The Pirates of Penzance*

Giuseppe Giordani *Caro mio ben*

Giacomo Puccini *E lucevan le stelle* from *Tosca*

Giacomo Puccini *Nessun dorma!* from *Turandot*

Giuseppe Verdi Brindisi *Libiamo* from *La Traviata*

John Corley *Christmas Crackers*