



**SH**

*SO*

Southern  
Highlands  
Symphony  
Orchestra

2

## 2023 CONCERT SERIES 2

SATURDAY 24th JUNE 7.30PM

SUNDAY 25th JUNE 2.30PM

**Venue: Bowral Memorial Hall**  
Bendooley Street, Bowral

**HECTOR BERLIOZ (1803-1869)**

*Roman Carnival Overture*

**WOLFGANG AMADEUS MOZART (1756-1791)**

**Soloist – Paul Stiles**

*Horn Concerto in E flat, K.447*

*Allegro*

*Romance*

*Allegro Rondo*

**INTERVAL**

**JEAN SIBELIUS (1865-1957)**

*Symphony No. 2 in D major, Op. 43*

*Allegretto*

*Andante ma rubato*

*Vivacissimo*

*Allegro moderato*

# **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.



Aaron Smart



Heath Robertson



Mark Scotland

### **ALLAN STILES**

Allan has directed 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 several Musical Societies, including the Gilbert and Sullivan Society and the Highlands Theatre Group.

While teaching for the NSW Department of Education he pioneered primary school bands. He later directed orchestras, bands, choirs and theatrical productions at The King's School Parramatta, Holy Cross College, and Pymble Ladies' College, from which 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.

### **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 studied 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 were to come, including 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.

Having the opportunity to play the wonderful Schumann *Concertpiece for Four Horns* with the SHSO was a wonderful career highlight.

## HECTOR BERLIOZ (1803-1869)

### *Roman Carnival Overture*

Hector Berlioz was a gifted and innovative orchestrator. He elevated the brass from its role as mere accompaniment, making it the equal of the other orchestral sections. He experimented with new instruments, such as the bass clarinet and the valve trumpet, and introduced the English horn as the solo instrument par excellence for conveying musical melancholy. His 1844 *Treatise on Orchestration*, in which he discusses the range and tone colours of the instruments, provided all future composers with an instruction manual for the modern orchestra.

Nowhere does the modern orchestra spring to life with greater brilliance than in *Roman Carnival Overture*, which Berlioz wrote the same year as the *Treatise*. It grew out of his ill-fated 1838 opera, *Benvenuto Cellini*. The introduction developed from a love duet in the opera's first act. The Overture's name is derived from the music of the allegro section, which was based on a later scene depicting a raucous Carnival celebration in Rome's Piazza Colonna.

The work begins with the vigorous rhythm of the *saltarello*, a 14th century Italian dance in triple time. (Mendelssohn featured the same dance in the final movement of his "Italian" Symphony). It is possible that Berlioz heard the *saltarello* during his time in Italy after winning the Prix de Rome. Punctuated by cymbals and tambourine, it becomes an increasingly dizzying dance filled with jolting rhythmic surprises which disrupt our sense of the downbeat. In the final moments, the melody from the introduction returns and combines with the *saltarello* in an exhilarating instrumental conversation. The coda brings the overture to a close with a euphoric display of musical fireworks.

## WOLFGANG AMADEUS MOZART (1756-1791)

### *Horn Concerto in E flat, K.447*

*Allegro*

*Romance*

*Allegro Rondo*

The horn, in Mozart's time, was comparatively new to the orchestra, having been developed from the hunting horn. Unlike today's instrument, it did not have valves. Key-changes had to be effected through the exchange of crooks, which were short, curved pipes that lengthened the tube of the horn, lowering its pitch and providing different sets of harmonics. Pitch could also be adjusted by

stopping the bell with the hand. The introduction of valves removed the awkward necessity of the crooks, but players still place their hands in the bell of the instrument to vary the timbre, as well as alter the pitch.

Mozart is reported to have become fond of horn music when, at the age of eight, he was on tour in England, and heard the music of the popular barge parties on the Thames at Chelsea, where his father was recuperating from an illness. He composed all his horn concertos in the last ten years of his life in Vienna for the virtuoso, Joseph Leitgeb (or Leutgeb), although he also wrote works for other horn-players.

Leitgeb was born in 1732, near Vienna, and was one of the foremost wind players of his day. Joseph and Michael Haydn, Dittersdorf and Hofmann all wrote concertos for him and between 1761 and 1763 he performed as soloist at the Vienna Burgtheater on fourteen occasions. In 1764, after a brief spell at Esterhazy, he was listed as horn-player for the Salzburg court, where he first encountered the young Mozart and became a family friend. In 1777, Leitgeb moved to Vienna and asked Mozart's father, Leopold, for a loan to buy a cheese shop which he worked in while continuing his musical career. The camaraderie that developed between the young Mozart and Leitgeb is evident in the musical scores of the horn concertos, which contain several jocular and at times insulting comments from the composer.

The third concerto, K.447 is in three movements, a model strongly influenced by the Bohemian pioneer of horn concertos, Antonio Rosetti (né Rösler, c. 1750 - 1792). The first movement is in sonata form, with the second a serenading romance and the finale a vivacious hunting rondo. It is possible that the central Romance was originally conceived as a stand-alone piece since Mozart's signature is placed above it. Curiously the work is not mentioned in Mozart's own catalogue, conceivably because it was a private gift to Leitgeb. In this concerto Mozart uses clarinets and bassoons in his orchestration. He professed to dislike the clarinet, until he was persuaded of its beauty by the virtuoso Anton Stadler, for whom he completed a concerto for clarinet in 1791, the final year of his life. It is this late-developed acceptance of the clarinet that suggests that the *Horn Concerto No. 3* was written later than supposed by the cataloguer, Köchel, and dates to around 1787.

## JEAN SIBELIUS (1865-1957)

### *Symphony No. 2 in D major, Op. 43*

*Allegretto,*

*Andante ma rubato,*

*Vivacissimo,*

*Allegro moderato*

At the turn of the twentieth century, Finland was undergoing turmoil due to oppressive Russian occupation. An upsurge in nationalistic fervor created a passion by the Finns for homegrown culture with a renewed interest in traditional music and dance, ancient Finnish legends, and a return to the use of the Finnish language. Sibelius was caught up with the artists, writers and musicians who supported an independent Finland, and he composed a number of patriotic tone poems – *Finlandia*, *The Swan of Tuonela*, *Lemminkäinen's Return* – which began to earn him a reputation beyond Finnish borders.

Sibelius was an international traveller who never composed in isolation in his native country. After musical studies in Helsinki, he received a government stipend upon successfully composing a string quartet, allowing him to continue his studies in Berlin. He also studied in Vienna and his music was published in Leipzig. He made concert tours to the principal cities of Europe; he also frequently went to England, where his works were very popular. He taught for a while at the New England Conservatory of Music in Boston. In the last decades of his life, he retired from international exposure, seeking seclusion in his native Finland.

In 1899, Sibelius wrote his *Symphony No. 1*, in which he looked backward to such models as the Tchaikovsky symphonies. In his strong and heroic *Symphony No. 2*, Sibelius forged a new, independent path for himself. The music of this vigorous symphony has great boldness and individuality. It started as a series of sketches which he worked on in Italy in the early spring of 1901. Following his return to Finland in June that year, Sibelius began to recognise that what was forming out of these sketches was not a set of tone poems, but rather a fully-fledged symphony—one that would exhibit an extraordinary degree of unity among its sections. With his goal now clarified, Sibelius worked assiduously over the next few months and completed the symphony in November 1901. Then he revised it profoundly and conducted its premiere in March 1902 with the Helsinki Philharmonic Orchestra.

Sibelius's originality in this symphony stems from the structural technique. Instead of introducing full-blown themes, he first presents fragments,

short melodic motifs that he later combines to make up larger thematic units. This musical technique is very innovative because it reverses the usual classical procedure in which the composer begins with statements of complete themes, which are then broken up in the development section. Sibelius himself explained his practice poetically, “It is as if the Almighty had thrown down the pieces of a mosaic from Heaven’s floor and asked me to put them together.”

In the first movement, *Allegretto*, he begins with what seem to be unrelated fragments, which then metamorphose into extended long themes in the development section, the part of the movement where traditionally composers break themes down into their components; later, he dissolves and disperses the material again in the recapitulation.

The slow second movement, *Andante ma rubato*, opens with an accompaniment figure in the low strings and a multitude of fragments of melody, beginning in the bassoons. Sibelius eventually extends the fragments so they come together as two themes, one melancholy and one lyrical.

The third movement is more conventional, a tumultuous scherzo, *Vivacissimo*, with the woodwinds introducing fragments of melody. After a contrasting middle section, *Lento e suave*, whose main theme starts very unusually and boldly with the oboe’s repetition of a single note nine times, the movement is joined to the last movement without a pause.

The finale, *Allegro moderato*, has a stately and ceremonious feel. The Symphony’s opening three-note motif is now presented in a heroic transformation. The movement unfolds slowly, continuously, and with increasing power and majesty. It rises and soars and in a stunning climax the motif undergoes its final and most eloquent transfiguration to conclude the work in blazing triumph.

Notes by Elizabeth Dalton

### **BENEFACTORS**

The Southern Highlands Symphony Orchestra wishes to acknowledge the following, who have made tax-deductible donations to ensure that the SHSO is able to maintain its artistic and community vision. We thank you.

Jan and Frank Conroy

Moss Vale Community Pharmacy

Dr. Penny Knowlden

Jenny Simons OAM

R and D McAllery

We also thank those music lovers who have donated anonymously.

### **FRIENDS OF THE ORCHESTRA**

Cheryl Tucker

Margaret Buckland



## JOIN OUR MAILING LIST

For news about the Southern Highlands Symphony Orchestra's concerts, join our mailing list. Email: [shsonews@shso.org.au](mailto:shsonews@shso.org.au)

Phone: 0416 380 567 Website: [www.shso.org.au](http://www.shso.org.au)

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## EDUCATIONAL OPPORTUNITY

The Southern Highlands Symphony Orchestra invites students of orchestral instruments to experience our rehearsals. Students must be of at least grade 5/6 AMEB level. Rehearsals are on Sundays from 7.00 till 9.00 pm. Interested participants should apply to the Artistic Director, Dr. Allan Stiles, at: [directorshso@gmail.com](mailto:directorshso@gmail.com) This opportunity is provided as part of the SHSO commitment to education and the community.



Ian McQuillan



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**FLUTE**

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Aaron Smart

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Heath Robertson

Martin Stiles

Thomas Zachary

**DOUBLE BASS**

Ethan Ireland – principal

Louis Ameneiro

Mark Scotland

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

\*Acknowledges a chair sponsor.

## ACKNOWLEDGMENTS

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Southern Highlands Concert Band, The Highlands Sinfonia,  
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Veolia Mulwaree Trust, Steve Cheers from the Highlands Theatre Group,  
the volunteers who assisted with setting up the hall and front of house,  
and the businesses that displayed our flyers and banners

Photographs by Christopher Donaldson





Southern  
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Symphony  
Orchestra

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## 2023 CONCERT SERIES 3

### SATURDAY

16th September 7.30PM

### SUNDAY

17th September 2.30PM

#### Venue:

Bowral Memorial Hall,  
Bendooley St, Bowral

#### Tickets

Adults \$45

Concessions/Seniors \$38

Students 16 to 21yrs \$15

Children under 15 free

#### Online tickets:

[www.shso.org.au](http://www.shso.org.au)

[www.trybooking.com/CIQDG](http://www.trybooking.com/CIQDG)

#### In Store:

Destination Southern Highlands

Main St, Mittagong 2575

Ph: 4871 2888

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*The SHSO reserves the right to  
amend the advertised repertoire  
and venue.*

### DVOŘÁK

*Carnival Overture*

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Winning work in the Composition Competition

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### FRANZ LISZT

*Piano Concerto No.1 in Eb*

soloist Luke Bowen

### BRAHMS

*Symphony No.2*

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Photo supplied by Steven Foster

