



Southern
Highlands
Symphony
Orchestra

2024 CONCERT SERIES 3

**A NIGHT AT THE OPERA
GALA CONCERT & FUNDRAISER**

**Saturday 21st September, 7.30pm
Sunday 22nd September, 2.30pm**

Bowral Memorial Hall

Opening remarks and welcome to country

Jacques Offenbach Overture to *Orpheus in the Underworld*

Judith Rough

Luigi Arditi *Il Bacio*

Benjamin Oxley

Johann Strauss II *Als flötter Geist* from *The Gypsy Baron*

Andrew Lloyd Webber Selections from *The Phantom of the Opera*
arranged by Calvin Custer

Judith Rough

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

Benjamin Oxley

Richard Wagner *Mein lieber Schwan* from *Lohengrin*

Judith Rough and Benjamin Oxley

Leonard Bernstein *Tonight* from *West Side Story*

INTERVAL

Judith Rough

Gioachino Rossini *Una voce poco fa*
from *The Barber of Seville*

Benjamin Oxley

Ruggiero Leoncavallo *Vesti la Giubba* from *Pagliacci*

Pyotr Tchaikovsky Waltz from *Eugene Onegin*

Judith Rough

George Gershwin *Summertime* from *Porgy and Bess*

Benjamin Oxley

Giacomo Puccini *Nessun dorma* from *Turandot*

Judith Rough and Benjamin Oxley

Giuseppe Verdi *Brindisi* from *La Traviata*

Christopher Donaldson “10” *Happy Birthday SHSO*



THE SOUTHERN HIGHLANDS SYMPHONY ORCHESTRA

Patrons Ann Carr-Boyd AM and Andrew Ford OAM

In mid-2014 a number of musicians, led by Allan Stiles and Roma Dix OAM, embarked on a mission to gather together the most dedicated and accomplished musicians in the region and surrounding districts to form a symphony orchestra.

The Southern Highlands Symphony Orchestra presented its first concert series in September 2014 and is now considered to be one of the finest regional orchestras in NSW and a significant feature of the cultural life of the Southern Highlands. Many of our musicians have been with the orchestra since its inception and delighting the Highlands Community over the years. May it well continue into the future.

ALLAN STILES

Artistic Director and Chief Conductor

Commencing in his late teens, Allan has regularly directed orchestras, bands, choirs, and theatre productions. He formed the Western Youth Orchestra (now Sydney Northern Youth Orchestra) and The Beecroft Orchestra, both of which still thrive. He has 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 made two European concert tours.

Conducting studies were with Robert Miller from the SSO, 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. He has edited and published many previously unavailable works by Australian composers.

JUDITH ROUGH, Soprano



Judith is a freelance classical soprano. As a classical singer, she has sung music from the medieval period to the 21st century; from sacred and secular; from concert, opera and musical theatre. Each period and style brings its own inspiration and insight into the influences of the time.

Judith has extensive experience as a soloist in concert and oratorio, having performed most of the major soprano repertoire with various choirs and orchestras in and around Sydney.

While living in the USA Judith performed as soloist and ensemble member with professional chamber choirs Voces Novae et Antiquae and The Lady Chapel Singers, recording with them and touring in the USA and Europe. She was in demand as a recitalist, sang with the Mainline Opera Guild and performed opera as part of the music education programme in Philadelphia schools. She worked as resident cantor and soloist for 2 historic churches in Philadelphia.

Judith performs regularly in concert and recital in Sydney and in the Southern Highlands, where she has enjoyed singing with The Southern Highlands Symphony Orchestra and the Highlands Sinfonia. Enjoyable highlights have included:

- performing for the Governor at Government House in Hobart
- Opera Afloat in association with Sydney's Vivid Festival,
- performing with The Sydney Woodwind Orchestra in a world premiere of Philip Rugel's Chamber Opera *Purgatory* for Soprano and Tenor
- Performing music by Australian composers Ann Carr-Boyd and David Basden in a recent recital in the presence of the composers.

BENJAMIN OXLEY, Tenor



After studying at the Tasmanian Conservatorium, tenor Benjamin Oxley joined Opera Queensland, and subsequently Opera Australia, performing a variety of small roles. His further vocal study took him to England, initially on contract with English National Opera (ENO), with whom he toured Russia.

Since leaving the ENO, Benjamin has pursued operatic and concert work and has appeared with Netherlands Opera in *Lohengrin*, Opera de Vlaamse in *Billy Budd*, and with Nationale Reisopera in *Der fliegende Holländer*, *Parsifal*, *Manon Lescaut*, *Fidelio* and *Le Grande Macabre*, the latter in the presence of the composer György Ligeti.

Benjamin has worked with many leading conductors, including Harry Bicket, Richard Bonyng, Stuart Challender, Paul Daniel, Sir Mark Elder, Valery Gergiev, Elgar Howarth, Sir Charles Mackerras, Edo de Waart and Jaap van Zweden.

Most notably, he was invited to appear in *Simon Boccanegra* and *Tristan und Isolde* with the Berlin Philharmonic Orchestra conducted by Claudio Abbado in Berlin, and toured with the orchestra to the Salzburg Easter Festival, as well as to Tokyo, Japan.

Operatic roles include: the title role in *The Tales of Hoffmann* for Rockdale Opera Company, RICCARDO *A Masked Ball* for Northern Opera, Newcastle-upon Tyne, ALFREDO *La Traviata* and LINDORO *The Italian Girl in Algiers* for St. Alban's Chamber Opera, IL DUCA *Rigoletto* for Activopera, NADIR *The Pearl Fishers* for Belcanto Opera and GUSTAVUS *A Masked Ball* and DON JOSE *Carmen* for Riverside Opera, London and Opera Bites, Sydney.

Opera Magazine, June 1996 “Lindoro ventured forbiddingly high for the Tasmanian tenor Benjamin Oxley, for all his painstaking cultivation of Rossinian skills. Boldly taking the upper leger lines as his natural habitat, he added top notes of his own, including a stratospheric ending to his Act 2 aria...”

Benjamin directs LeBasqueTrio, performing music for tenor, French horn and piano.

CHRISTOPHER DONALDSON



Chris Donaldson is a professional music teacher and an exhibiting art photographer. He grew up on Sydney’s northern beaches in a family which held music and the visual arts in high regard. His mother was a painter and his father a keen amateur pianist, so an instilled love of photography and piano was only natural. Early lessons in piano gave way to the call of a surfboard, and serious study only recommenced in Chris’ early twenties. It was around this time that he decided that teaching music was to be his chosen profession.

During the 1970s, weekly lessons with Dulcie Holland encouraged within Chris an abiding love of theory, harmony, history and composition.

Following a move to the Southern Highlands in 1980, Chris taught full-time in local schools and his home studio. Musical composition, by necessity, had to take a back seat with only very small works and arrangements for his students being written. However, the desire to compose remained.

Now, having taught private music lessons for over 50 years (and having held 20 photographic exhibitions during that time), Chris is delighting in having

both the time and opportunity to compose.

Chris says:

“Both music and photography rely on tonal balance, light and shadow, unity and variety, rhythm, and a clear sense of form - however, music moves invisibly through time whereas photography is visible and frozen in time. To me they are both magic! I carry ideas of composition and structural relationships from music into photography and then back again. There is a saying ‘No man can serve two masters’, but I try to make them dance together.”

Jacques Offenbach (1819-1880) ***Overture to Orpheus in the Underworld***

The advent of musical theatre in the 19th century saw the rise of ‘popular’ music. Jacques Offenbach had a singular influence in effecting this new addition to the musical scene with his operettas. His devilish skill at skewering icons of culture with sparkling, witty, and adroit caricatures was unparalleled in French comedic theatre at the middle of the century. The critics and moral guardians of the time were outraged by his broad and biting satires of “sacred” and dignified topics, including unabashed appropriation of other composers’ tunes, but he quickly established himself as one the most important creators of operetta.

Orphée aux enfers created a scandal at its premiere. The operetta parodies the story of Orpheus, whose bride, Eurydice, dies on their wedding day. By means of his amazing musical talent Orpheus wins her back from the underworld only to lose her again by looking back at her before reaching the surface. It was typical of the composer’s approach in that it broadly satirised the ever-popular opera, *Orfeo*, by one of the most important composers of the eighteenth century, Gluck. The overture was added to the 1860 production in Vienna, cobbled together by a local composer and arranger, Carl Binder.

Opening with a dramatic fanfare, the overture soon moves to a virtuoso cadenza for the solo clarinet and other attractive solos gleaned from the show follow. Contrasting sections appear leading to an especially winsome and famous solo for the concertmaster in slow waltz time. Finally, the tune we’ve all been waiting for arrives - the Can-Can! At that time, the melody was not associated with the licentious dance of flouncing skirts at a place like the Moulin Rouge. Rather, it was simply called a ‘Galop infernal’. Later it served its famous dance perfectly.

Luigi Arditi (1822-1903)

“Il Bacio”

Luigi Arditi was an Italian violinist, composer, and conductor known for his significant contributions to the world of music during the 19th century. Born in Crescentino, Italy, Arditi demonstrated his musical talents at an early age and received formal training as a violinist. He enjoyed a successful career as a performer, touring Europe as a renowned violin virtuoso. However, he is best remembered for his contributions to operatic and salon music. Arditi composed a number of operas, ballets, and vocal works, but he gained widespread recognition for his salon pieces, particularly the famous waltz song “Il Bacio” (The Kiss), which takes the listener on a melodious journey through a tale of love and affection. It remains a beloved composition to this day.

Johann Strauss II (1825-1899)

“Als flotter Geist” from *Der Zigeunerbaron* (*The Gypsy Baron*)

Der Zigeunerbaron is Strauss's second most popular operetta after *Die Fledermaus*. Its 1885 premiere had political resonance as the plot popularised the Dual (Austro-Hungarian) Monarchy which was to come to an end with the First World War.

The Gypsy Baron provides an unending stream of gorgeous melodies including some of Strauss's most famous waltzes. The aria “Als flotter Geist” is sung in the first act by the exiled Sandor Barinkay when he returns to Hungary to claim his lands.

Andrew Lloyd Webber (1948-)

Selections from *The Phantom of the Opera*

Andrew Lloyd Webber is a hugely successful contemporary English composer and impresario of musical theatre with over a dozen musicals to his name. His many honours include an Academy Award, seven Tonys, three Grammys and a knighthood. His music is an eclectic blend of classical, rock and folk music, the proportions of which change depending on the nature of the show.

The Phantom of the Opera premiered in London 1986 and has been a spectacular international success ever since. Based on the 1910 French novel by Gaston Leroux (1868-1927), it is the story of the beautiful singer Christine Daaé, the musical protégé and obsession of a mysterious masked musical genius, the Phantom. Residing in a secret apartment beneath the Paris Opéra,

the Phantom terrorises the staff and musicians, demanding Christine be the star of the theatre's productions.

This medley from the 1986 production, which became the longest-running Broadway musical of all time, includes *The Phantom of the Opera*, *Think of Me*, *Angel of Music*, *The Music of the Night*, *Masquerade*, and *All I Ask of You*.

Antonin Dvořák (1841-1904)
“Song to the Moon” from *Rusalka*

“Song to the Moon” is perhaps one of the most beautiful arias ever written for soprano voice. The aria takes place early in the first act of the opera *Rusalka* by Antonin Dvořák. The protagonist, Rusalka, is a water nymph who falls in love with a human prince she views swimming in her lake. As a water nymph, she is invisible to humans, so she prays to the rising moon in a heart-wrenching aria to reveal her love to the prince.

*Moon high above in the summer sky
He too, is watching you shining
Speak to his heart from up on high
Tell him I'm lonely and pining
Speak to his heart from up on high
Tell him I'm lonely and pining*

*O moon above him, shining
Tell him, O tell him how I love him
O moon above him, shining
Tell him, O tell him how I love him*

*Carry my thoughts in your light for me
Tell him I'll love him forever
Can he be thinking tonight of me?
Dreaming of when we're together*

*Can he be thinking tonight of me?
Dreaming of our night together*

*Tell him I'm longing for him
Silver moon
Please bring him quickly
To my arms sweet moon
Tell him I'm longing for him
Silver moon
Please bring him quickly to my arms
Sweet moon*

*If by chance he should dream of me
Let his memory wakened be
O moon, forsake me not, forsake me not
O moon, forsake me not*

Richard Wagner (1813-1883)
“Mein Lieber Schwan” from *Lohengrin*

Lohengrin, Wagner's sixth opera, premiered in 1850, brought him widespread recognition as the new genius in German opera. The story is based on the German Arthurian legend of Lohengrin, the son of Parsifal, both guardians of the Holy Grail – the chalice into which Christ's blood is said to have spilled. Wagner's *Lohengrin* is set in 10th Century German Brabant (Antwerp), where

the royal succession is endangered because the heir, Gottfried, has disappeared and his sister Elsa is accused of murdering him. The mysterious but noble knight, Lohengrin, arrives by boat pulled by a magnificent swan to help Elsa and her missing brother. As Lohengrin sets all to right, he falls in love with Elsa – he asks to marry her, however, only on the condition of maintaining his anonymity. Eventually, this condition is broken and Lohengrin must return to the Temple of the Holy Grail.

The aria “Mein Lieber Schwann” is sung by Lohengrin as he alights from the swan-boat.

*My thanks to you, dear swan!
Glide back over the wide water to the place
from which your boat brought me;
return to where alone lies our happiness!
Then will your task be faithfully fulfilled.
Farewell, farewell, beloved swan!*

Leonard Bernstein (1918-1990) **“Tonight” from *West Side Story***

Leonard Bernstein, a native of Boston, had a life-long fascination with New York City. He served as music director and conductor of the New York Philharmonic for many years, and used the city as the setting for several of his own original works. He was introduced to the idea of an adaptation of *Romeo and Juliet* set in New York by choreographer Jerome Robbins as early as 1949. His idea was to turn the story of the warring Capulets and Montagues into one about New York Jews and Catholics, and set on the east side of New York. Bernstein liked the idea but could not make time in his busy schedule to really think about it until about six years later. By then the idea had evolved into a gang feud between white New Yorkers and Puerto Ricans on New York’s west side. Finally completed in 1957 the show was enormously popular, taking out 6 Tony awards. In 1961 it was made into a movie and took 10 Oscars, including Best Picture. In 2021 a second feature-length adaptation of the stage musical was released.

Characterised as an American *Romeo and Juliet*, the work is noted for its "extraordinary dance sequences, melodic characterization, musical continuity, cohesive plot construction, and excellent orchestration." With a romantic setting against a background of social and racial and ethnic strife, Bernstein's music reflects the countless emotions which permeate Stephen Sondheim's lyrics. From a basic mood of studied nonchalance and defiance by

the juvenile set, the music at times becomes devout and tender or, in contrasting sections, dynamic in intensity. “Tonight” is the balcony scene duet between the protagonists, Tony and Maria, sung while Tony visits Maria on the fire escape outside her apartment, in which both proclaim their love for one another.

Gioachino Rossini (1792-1868)

“Una voce poco fa” from *The Barber of Seville*

Rossini’s opera, *Il barbiere di Siviglia*, is based on a play of the same name by the French playwright Beaumarchais. Irrepressible Rosina refuses to marry her pompous old guardian. Meanwhile, a bold young count is eager to win Rosina for himself and is aided by the cleverest character in all of Seville: the barber Figaro, whose services are sought after by everyone for everything.

“Una voce poco fa” is a cavatina (entrance aria) that introduces Rosina’s character. Rosina expresses her feelings upon hearing the voice of her beloved Lindoro, which resonates deeply within her heart. The lyrics reveal her wounded heart and her determination to be with Lindoro, despite the objections of her guardian, whom she plans to outsmart.

Rosina's character is portrayed as sweet and obedient, yet beneath this facade, she possesses a cunning and resilient spirit. The lyrics '*Io sono docile, Son rispettosa, Sono obbediente*' suggest her outward compliance, but she quickly reveals her true strength in lines like '*Ma se mi toccano dov'è il mio debole, Sarò una vipera.*' This indicates that if pushed or threatened, she will fight back fiercely, using '*cento trappole*' or a hundred traps before she would consider surrendering her love or her will. The aria encapsulates the themes of love, determination, and the complexity of human emotions.

Ruggiero Leoncavallo (1857-1919)

“Vesti la Giubba” from *Pagliacci*

Ruggiero Leoncavallo was a Neapolitan opera composer whose fame rests on his 1892 opera, *Pagliacci*, which represented a reaction against Wagner and Romantic Italian opera. The opera tells the tale of Canio, actor and leader of a *commedia dell'arte* theatrical company.

"Vesti la giubba" (Put on the costume), is a tenor aria sung at the conclusion of the first act, when Canio discovers his wife's infidelity, but must nevertheless prepare for his performance as *Pagliaccio*, the clown, because "the show must go on".

The aria is often regarded as one of the most moving in the operatic repertoire of the time. The pain of Canio is portrayed in the aria and exemplifies

the entire notion of the "tragic clown" smiling on the outside but crying on the inside.

*Recitar! Mentre preso dal delirio,
non so più quel che dico,
e quel che faccio!
Eppur è d'uopo, sforzati!
Bah! Sei tu forse un uom?
Tu se' Pagliaccio!*

*Vesti la giubba e la faccia infarina.
La gente paga, e rider vuole qua.
E se Arlecchin t'invola Colombina,
ridi, Pagliaccio, e ognun applaudirà!
Tramuta in lazzi lo spasmo ed il pianto
in una smorfia il singhiozzo e 'l dolor, Ah!*

*Ridi, Pagliaccio,
sul tuo amore infranto!
Ridi del duol, che t'avvelena il cor!*

*Act! While in delirium, I no longer know
what I say or what I do!
And yet it's necessary. Force yourself!
Bah! Are you even a man?
You are a clown!*

*Put on your costume and powder your
face.
The people are paying, and they want to
laugh here.
And if Harlequin steals away your
Columbina,
laugh, clown, and all will applaud!
Turn your distress and tears into jokes,
your pain and sobs into a smirk, Ah!*

*Laugh, clown,
at your broken love!
Laugh at the grief that poisons your heart*

Pyotr Ilyich Tchaikovsky (1840-1893) **Waltz from *Eugene Onegin***

The waltz is, of course, proudly claimed by the Viennese as their own, and Johann Strauss II is deservedly its King. Tchaikovsky, however, raised the waltz to a higher level of sophistication thanks to his symphonic training and his devotion to ballet. His waltzes are not a mere string of captivating tunes designed for the ballroom, they are thoroughly theatrical, accompanying dancing and action in ballet or opera.

Eugene Onegin is Tchaikovsky's most successful opera, based on Pushkin's verse novel and first performed in 1879. In the second act he sets the scene of the Larins' ballroom with a graceful waltz melody that is enchanting. The introductory build-up, so characteristic of Tchaikovsky's skill, is played before the curtain rises, which is cued to happen at exactly the moment that the main tune begins. The impact of the great melody and the brilliant sight of the Larins' ballroom full of spiralling dancers in the spectacular dresses and uniforms of 1820s Russia makes for a stunning spectacle.

George Gershwin (1898- 1937)
“Summertime” from *Porgy and Bess*

"Summertime" was originally composed as an aria in 1934 by George Gershwin for his 1935 opera *Porgy and Bess*. The lyrics are by DuBose Heyward, the author of the novel *Porgy* on which the opera was based, and Ira Gershwin. It is initially sung by Clara as a lullaby to her baby, though it is later reprised by Bess. Though it was intended as an operatic number, it quickly became a popular and much-recorded jazz standard, described as "without doubt... one of the finest songs the composer ever wrote". Gershwin's highly evocative writing brilliantly mixes elements of jazz and the song styles of African-Americans in the South-East United States from the early twentieth century.

Giacomo Puccini (1858-1924)
“Nessun dorma” from *Turandot*

To become a successful opera composer in Italy in the latter half of the nineteenth century was a formidable challenge. Giuseppe Verdi, born at the beginning of the century, dominated the operatic scene with a steady stream of successes throughout Europe, thus raising the bar for newcomers. But by the 1890s time was ripe for new directions in Italian opera and Giacomo Puccini, born to four generations of musicians and opera composers, stepped up to become Italy's next leading opera composer. He was a born musical dramatist with a talent for melodic invention and colourful orchestration as well as a keen sense for dramatic situations. Starting with *Manon Lescaut* in 1893 and ending in his death in the midst of *Turandot*, he produced a stream of successful operas, most of which have remained within the mainstream repertory of opera companies to this day.

Turandot is a fantastic tale from the eighteenth century set in a mythical China. To avenge the rape and death of a distant ancestress, the Chinese princess Turandot challenges her suitors with three riddles and, if they fail to answer them correctly, has them beheaded. Prince Calaf has just seen Turandot on the ramparts of the palace and is instantly bewitched by her beauty. He beats Turandot at her own game by challenging her to discover his true name, agreeing to sacrifice his life if she succeeds. The cruel and emotionally cold princess then decrees that none of her subjects shall sleep that night until his name is discovered. If they fail, all will be killed.

As the final act opens, it is now night. Calaf is alone in the moonlit palace gardens. In the distance, he hears Turandot's heralds proclaiming her command. His

aria begins with an echo of their cry and a reflection on Princess Turandot. Echoing her words, “Nessun dorma”, Calaf is at first reflective as he considers the perilous situation in which he has placed himself. Ultimately, it all builds to a three-fold declaration of expected triumph: “Vincerò! Vincerò! Vincerò!” This heroic aria has become an anthem of hope and resilience far beyond the confines of the opera house.

Giuseppe Verdi (1813-1901) **“Brindisi” (Drinking Song) from *La Traviata***

La Traviata is now arguably Verdi’s most popular opera but at its Venice premiere in March, 1853, it was deemed a fiasco. Already the foremost composer in Italy with seventeen operas to his credit, Verdi could afford to expand beyond the artistic conventions of the genre. From its 17th century roots serious opera dealt exclusively with mythological or grand historical themes. Verdi’s lifetime interest, however, was the human psyche, regardless of the social rank of the characters. In *La Traviata* he completely broke with tradition.

Based on the dramatization of *La dame aux camélias* by Alexandre Dumas, a French bestseller of the previous year that was immediately dramatised, *La Traviata* was the first tragic opera to treat a contemporary subject. Even more scandalizing was the fact that the heroine was a courtesan; although Violetta Valéry travels only in the best Parisian circles, the word “traviata” literally means “the wayward woman”, that is, the “fallen” or “debauched one”. At a party to celebrate her supposed recovery from a bout of consumption, Violetta meets Alfredo and they fall in love. They sing the spirited Brindisi (drinking song) just before the plot begins its tragic trajectory with her dying of consumption in a garret.

Chris Donaldson **“10” Happy Birthday SHSO**

Chris Donaldson has been a piano teacher in the Southern Highlands since moving here with his family from Sydney in 1980. Prior to that he studied composition for 9 years with Dulcie Holland. After his recent retirement from teaching Chris decided to compose a set of musical tributes to many of the composers that had enriched his life and that of his students over 50 years of teaching.

To celebrate the tenth birthday of our symphony orchestra he was invited to orchestrate ten of those tributes, eight of them from his newly published *32 Variations for Piano on Happy Birthday*.

The composers, in order of appearance are Berlioz, Beethoven, Haydn, Mozart, Mendelssohn, Dvorak, Verdi, Tchaikovsky, Rossini and Strauss Jnr.

Glimpses of the works referenced include symphonic, operatic and ballet music – with several of them having been featured in our orchestra's programs over the years.

The "*Happy Birthday*" tune was originally composed in the 1880's by Patty and Mildred Hill, two American sisters, a primary school teacher and a concert pianist. You may hear this well-known tune stretched, truncated, and rhythmically flattened as a unifying element in the work.

Chris would like very much to thank various players who have assisted, in particular John Corley for his unstinting mentorship, during this his first foray into the labyrinth of symphonic composition, which has been for him both challenging and rewarding.

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. We also thank those music lovers who have donated anonymously.

Daria Ball, Jan and Frank Conroy, Dr. Penny Knowlden, R and D McAllery, Moss Vale Community Pharmacy, Jenny Simons OAM, and Vanessa Woodhill.



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James Marko, Veolia Mulwaree Trust, Melanie Van Til, volunteers who
assisted with setting up the hall and front of house, and the businesses that
displayed flyers and banners.



RECEPTION AND RAFFLE SPONSORS



Reception – Food supplied by Parting Glass

The SHSO is grateful to the following people and businesses for the donations to the Gala Raffle.

Bowral Fine Jewellery

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Thanks to Melanie Van Til for design and flowers.

Ann Carr-Boyd AM for donation to the reception.



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Players are listed alphabetically.
Strings are listed after principals.

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2024 SUMMER CONCERT SERIES 4 A FESTIVE RHAPSODY

Saturday 30th November, 7.30pm
Sunday 1st December, 2.30pm

Bowral Memorial Hall,
Bendooley St, Bowral

TICKETS

Adults: \$48

Concession: \$45

Students (16 to 21yrs): \$15

Students under 15: Free

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George Gershwin | *Rhapsody in Blue*
with soloist Lisa Kawai

Alfred Hill | *Australia Symphony*

John Corley | *Christmas Crackers*



Featured soloist
Lisa Kawai



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