



## THE SOUTHERN HIGHLANDS SYMPHONY ORCHESTRA

The orchestra was formed in 2014 due to interest in establishing a symphony orchestra in the region. Musicians from the Southern Highlands and surrounding districts rehearse on Sunday evenings. It is envisaged that the orchestra will become a significant feature of the cultural life of the Southern Highlands.

### **Peter Ilyich Tchaikovsky**

#### *Romeo and Juliet Overture-Fantasy*

It was in 1868 in St. Petersburg that Tchaikovsky first made contact with The Russian Five, a group of composers who sought to create a nationalistic music specifically Russian in style. The group was not entirely sympathetic to Tchaikovsky's musical outlook, which was too international for their liking. Nonetheless, it was Balakirev, the group's leader, who suggested to Tchaikovsky that Shakespeare's *Romeo and Juliet* would be a suitable subject for musical interpretation. Composed in 1869, and sandwiched between his Symphonies No. 1 and No. 2, *Romeo and Juliet Overture-Fantasy* was arguably Tchaikovsky's first true masterpiece. Rather than composing a programmatic tone-poem attempting to outline the plot of *Romeo and Juliet*, Tchaikovsky chose to capture the play's spirit with all its turbulence, romance and pathos by presenting a variety of characters and moods in a carefully constructed sonata form, with introduction and coda.

The slow introduction, in chorale style, depicts Friar Lawrence. The exposition (*Allegro giusto*) begins with a vigorous, syncopated theme depicting the conflict between the feuding Montagues and Capulets. The contrapuntal interweavings and the rising intensity of the theme in this section suggest the fury and confusion of a fight. The battle subsides and the second subject is announced, the well-known love theme played by the cor anglais and violas to represent Romeo's passion. A tender, sighing phrase for muted violins suggests Juliet's response. A stormy development section utilizing the driving main theme and the theme from the introduction denotes the feud between the families and Friar Lawrence's urgent pleas for peace. In the recapitulation the thematic material from the exposition is considerably compressed. Juliet's sighs again ignite the ardour of Romeo, whose motif is here given a grand, emotional setting marking the high point of the work. The tempo slows, the mood darkens, and the coda emerges with a sense of impending doom. The themes of the conflict and of Friar Lawrence's entreaties sound again, but a funereal drum beat presages the lovers' fatal pact. Romeo's theme appears for a final time in a poignant transformation with the closing woodwind chords giving the music a sense of radiant transfiguration.

Note by Elizabeth Dalton

## **Alfred Hill**

### ***Concerto for Horn and Orchestra*** **Soloist – Robert Johnson**

*Allegro maestoso*  
*Adagio – Allegro molto*  
*Lively*

In the catalogue of Alfred Hill's music this has the identifier 1.3.4.2 CoH.

On the short score (composed before the orchestration) is the annotation "Suggested by and dedicated to Alan Mann", as well as details on its composition at both Linthorpe (the Hills' holiday house at Katoomba) and Mosman (their Sydney home), where it was completed in December 1947. Alan Mann was then the principal hornist in the Sydney Symphony Orchestra and a teaching colleague of Hill's at the Sydney Conservatorium of Music. Mann's pupils became some of the country's leading players. One of them, Barry Tuckwell, remembers being shown the manuscript of the concerto when a student. Hill's other compositions for solo horn were also written at Mann's suggestion and some of these have been recorded by Robert Johnson, who was once a student of Mann, and broadcast by ABCFM.

A performance of the concerto by Alan Mann with the Sydney Symphony Orchestra conducted by Eugene Goosens was advertised for a concert in the Sydney Town Hall. Stanley Fry played the concerto later with the Adelaide Symphony Orchestra conducted by Henry Krips.

The composer's autograph orchestral score is yet to be found and was long thought to have been lost. During my research into Hill's music, a previously misfiled copy was located in 1998 in a library in Sydney, leading to a performance that year by Paul Stiles with The Beecroft Orchestra which I conducted. My edition was used in 2007 by Edward Allen, principal horn in the NZSO, to perform this concerto with the Wellington Chamber Orchestra conducted by Donald Maurice.

This fine work has now been made available to hornists and future performances are assured. Will the missing autograph full score someday be found?

Note by Allan Stiles.

## **INTERVAL**

20 minutes

Refreshments will be available in the supper room.

# Ludwig van Beethoven

## *Symphony No.5 in C Minor Op. 67*

*Allegro con brio*  
*Andante con moto*  
*Scherzo. Allegro*  
*Allegro*

Beethoven wrote his *Symphony No. 5 in C Minor* over the space of some four years, beginning in the spring of 1804. This was a most productive period during which he composed the Fourth and Sixth symphonies, the Fourth Piano Concerto, his Violin Concerto, the Mass in C, three ‘Razumovsky’ string quartets, the first two versions of his only opera *Fidelio*, and many other works. Large-scale pieces like the opera, or commissions like the Mass, interrupted his progress on the Fifth, and so it was not completed until early 1808. It is considered to be one of the most famous of all symphonies and its first four notes – a distinctive rhythmic figure of three shorts and a long – are perhaps the best known in classical music. According to Beethoven's secretary and factotum Anton Schindler, the composer himself said of this figure, “Thus fate knocks at the door.” As a young man beset by a growing deafness, he had vowed, “I will take fate by the throat” and in this symphony he creates an immensely powerful musical statement of his spiritual struggle and triumph.

All four movements of the work seem to grow from the seed sown in the opening bar which clearly unifies the entire Symphony and indeed this “fate” motif dominates the entire first movement. Beethoven uses imitations and sequences in almost every bar with such rhythmic regularity that they appear to form a single, flowing melody. The forceful horn call which introduces the second theme mimics both the rhythm and the shape of the Symphony’s opening. Then the music seems to become more tranquil. However, deep in the orchestra's cello and bass sections the initial rhythmic motif quietly yet persistently makes itself heard. After the development section a small oboe cadenza momentarily interrupts to herald the recapitulation and a massive coda. Everything about this movement is concentrated and intense.

The second movement brings a respite from the fierce passion of the first. The violas and cellos introduce a long pliant theme of great serenity. A second theme soon follows, with harmony provided by clarinets, bassoons, violins, with a triplet arpeggio in the violas and bass. These two beautiful themes are developed as a set of variations. A subliminal appearance of the “fate” rhythmic pattern can be heard even in this oasis of peace.

The third movement, a three part scherzo, exudes an ominous and mysterious mood. It starts with the main idea based on a pianissimo arpeggio followed by a fortissimo horn call whose rhythmic contour recalls the “fate” motif. The middle section is a pounding fugato which begins in the cellos and basses and runs through the rest of the orchestra. Then the mysterious opening statement is repeated in delicate pianissimo guise. Growing even fainter it seems about to vanish but an insistent beat

from the timpani stretches the suspense even further. Then with Beethoven's typical dramatic surprise a sudden crescendo leads directly into the blazing triumph of the finale.

In this final movement Beethoven introduces martial trombones and piccolo to provide greater orchestral depth and colour. The key of C major is triumphantly asserted and affirms the dramatic progression from darkness to light. During the extended development the ominous scherzo figure is heard again but eventually a long coda of C major chords played fortissimo by the full orchestra confirms triumph over even the darkest fate and with epic grandeur the work reaches a stirring conclusion.

Note by Elizabeth Dalton

### **ALLAN STILES - CONDUCTOR**

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 (now the Northern Sydney Youth Orchestra) and the Beecroft Chamber Orchestra, which became The Beecroft Orchestra. He has also conducted various operas and musicals for the Hurstville Light Opera Company, the Hills Musical Society, the Gilbert and Sullivan Society, and the Parramatta Musical Comedy Company. He enjoyed decades of conducting orchestras, bands, and theatrical productions while a teacher for the NSW Department of Education at Frenchs Forest, The King's School, Holy Cross College, and Pymble Ladies College. Conducting studies were with Robert Miller and later as part of his MMus at UNSW. 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. He is the music director for *Oklahoma*, to be presented at the Clubbe Hall by the Highlands Theatre Group in July.

### **ROBERT JOHNSON - SOLOIST**

Robert Johnson studied the French Horn at the NSW Conservatorium of Music with Alan Mann, for whom Alfred Hill's *Horn Concerto* was written. After holding the positions of Principal Horn with the West Australian Symphony Orchestra and the Australian Opera and Ballet Orchestra, he was appointed as Principal Horn with the Sydney Symphony Orchestra in 1986, a position he still holds. During his time with the SSO, he has performed as soloist in works by Mozart, Strauss, Britten and Ross Edwards on both Regional Tours and at the Sydney Opera House. He has also appeared as Guest Principal with all the major Australian Orchestras, The Australian Chamber Orchestra, and the New Zealand Symphony Orchestra. As a teacher he has worked as Horn Lecturer at the NSW Conservatorium of Music and Canberra School of Music and has appeared as Artist in Residence at Universities and Music Schools in Brisbane, Hobart, Melbourne, Perth, and Hong Kong.

## RECEPTION

Following the concert on Saturday there will be a reception to which all are invited.

## FUTURE CONCERTS

August: Saturday 29<sup>th</sup> at 7.30pm and Sunday 30<sup>th</sup> at 2.30pm  
Mozart Overture to *The Magic Flute*  
Smetana *The Moldau*  
Brahms *Symphony No.2 in D Major*

November: Saturday 14<sup>th</sup> at 7.30pm and Sunday 15<sup>th</sup> at 2.30pm  
Repertoire TBA.

Details will be advertised at [www.southernhighlandssymphonyorchestra.com](http://www.southernhighlandssymphonyorchestra.com)  
or join our mailing list to be kept informed by completing the enclosed flyer.

## ORCHESTRA MANAGEMENT

<b>President</b>	Mrs Jenette Stiles
<b>Vice-President</b>	Mr Gerald Power
<b>Secretary</b>	Dr Allan Beavis OAM
<b>Treasurer</b>	Mrs Elizabeth Dalton
<b>Musical Director</b>	Dr Allan Stiles
<b>Orchestra Manager</b>	Ms Roma Dix OAM
<b>Librarian</b>	Mrs April Butcher
<b>Members</b>	Mr Peter Glass JP Mr Douglas Pritchard JP, FCA

## 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 organization of concerts and fundraising.

Please join our mailing list by completing the enclosed flyer and leave it in the Friends box at the front of the Hall.

**Enquiries: 0416 380 567**

**Email: [southernhighlandssymphonyorchestra@hotmail.com](mailto:southernhighlandssymphonyorchestra@hotmail.com)**

**PICCOLO and FLUTE**

Zoe Andrews

**FLUTES**

Roma Dix

Gerald Foster

**OBOE and COR ANGLAIS**

Michellé Biasutti

**CLARINETS**

Mark Biasutti

Adrienne Bradney-Smith

Alex Crowe

**BASS CLARINET**

Richard Gawned

**BASSOON**

Melissa Reyder

**HORNS**

Elizabeth Dalton

Ian McQuillan

Gay Scanlon

Paul Stiles

Patrick Webb

**TRUMPETS**

Jeremy Donaldson

Robert George

**ALTO and TENOR TROMBONES**

John Thompson

**TENOR TROMBONE**

Angus Blake

**BASS TROMBONE**

William Short

**TUBA**

David Ricketts

**TIMPANI**

Eliza-Jane Corley

**PERCUSSION**

Paul Blackstone

Christine Tilley

**KEYBOARD**

Jan Rhodes

**FIRST VIOLINS**

Jillian Bridge – Leader

Sophia Hans

David Hart

Lily Liu

Michelle Mulvihill

Allan Rooke

Scott Stiles

**SECOND VIOLINS**

Maggie Loo

Robert Arthurson

Anne Graham

Danielle Koek

Howard Lesslie

Rebecca Michael

**VIOLAS**

Mellisa Lamrock

Xanthe Herps

Catherine Kerr

Quentin Woods

**CELLOS**

Sarah Hicks

David Archer

April Butcher

Lisa Kawai

Gemma Small

Leslie Wilkinson

**DOUBLE BASSES**

Adrian Whitehall

Hayden Koek

Players are listed alphabetically.

After the string principals, players are also listed alphabetically.

## 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 Deductable, please contact the President on 0416 380 567.

## ACKNOWLEDGEMENTS

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The Southern Highlands Concert Band, The Highlands Sinfonia, Jenny Kena (The WSC Cultural Development Officer), Artemis Wines, Destination Southern Highlands, Southern Highlands News, 2ST, Highlands FM, The Brown Bookshop, Bowral District Credit Union, Kennard's Hire, ABCFM, Luke Menteith, David Shipman, and Van Til Flowers.

Thanks to the volunteers who assisted with front of house, and refreshments at the interval and the reception.

