



SOUTHERN HIGHLANDS SYMPHONY ORCHESTRA

CONCERT SERIES FOUR

SATURDAY 14TH NOVEMBER, 2015 7.30PM

SUNDAY 15TH NOVEMBER, 2015 2.30PM

*THE BOWRAL MEMORIAL HALL
BENDOOLEY STREET
BOWRAL*

Patrons:

Ann Carr-Boyd, Andrew Ford, Richard Gill OAM

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. The SHSO has become a significant feature of the cultural life of the Southern Highlands.

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 was the music director for *Oklahoma*, presented by the Highlands Theatre Group in July.

JUDITH ROUGH – SOPRANO

Judith studied voice at the Queensland Conservatorium of Music where she won the Blanche Campbell Memorial Scholarship, The Eastman School of Music USA and the Bryn Mawr Conservatory of Music, USA.

She has extensive experience as a soloist in concert and oratorio, having performed most of the major soprano repertoire with various choirs and orchestras in Sydney, most recently Bach's *Mass in B minor*, Haydn's *Paukenmesse*, Bach's *Sleepers Awake* and *Messiah*. She has recently had the pleasure and challenge of performing solo cantatas by Bach, Handel, Vivaldi, Pergolesi and Porpora. In the USA Judith has performed as a recitalist, and as soloist and ensemble member with the

professional chamber choirs *Voces Novae et Antiquae* and *The Lady Chapel Singers*, recording with them and touring in the USA and Europe. She 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 historic St David's Episcopal Church, Devon, USA, and as professional soloist at St Martin's Episcopal Church, Radnor.

Judith performs regularly in concert and recital in and around Sydney. Performances in 2014 included a performance at Government House in Hobart in the presence of the Governor of Tasmania, Opera Afloat in Association with Sydney's Vivid festival, Bach's solo cantata *Jauchzet Gott in Allen Landen* with the Highland Sinfonia, *Messiah* with Sutherland Shire Choral Society celebrating their 40th anniversary, and recitals at St Stephen's Uniting Church Macquarie Street with organist Mark Quarmby (works by Porpora and Handel) and at St Jude's Anglican Church Bowral with pianist John Martin ("*An Afternoon with the Late Romantics*") as part of their classical music concert series. In 2015 she has again performed with the Highland Sinfonia and in recital at St Stephen's and St Jude's along with other concert performances. She is looking forward to performing Strauss's *Four Last Songs* with the Southern Highlands Symphony Orchestra.

COPLAND, AARON (1900-1990) – *Fanfare for the Common Man*

Early in 1942, Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, invited 18 leading composers to submit fanfares to be performed at subscription concerts throughout the upcoming season. America was in the grip of World War II and Goossens wanted to do his part to arouse patriotic sentiment, as he had done during the First World War when he was assistant conductor of Thomas Beecham's Queen's Hall Orchestra in Britain. Each fanfare was to honour some aspect of the war effort, usually showcasing a branch of the military or an ally. Most had military themes, such as *A Fanfare for Airmen*, *A Fanfare for the Fighting French*, and *Fanfare for the American Soldier*. Copland, however, approached the assignment from a more grassroots level. "I sort of remember how I got the idea of writing *Fanfare for the Common Man*," he recalled later, "—it was the

common man, after all, who was doing all the dirty work in the war and the army. He deserved a fanfare.”

The work premiered on March 12, 1943 and stirred patriotic feelings like few others did. Unlike most fanfares, Copland’s is slow and majestic. It starts with percussive timpani, bass drum and tam-tam. Then the clear, clarion call of three trumpets, playing in unison, establishes the main theme. The horns join in building support and harmony. Finally, trombones and tuba emerge from below adding to the powerful wall of sound. With each repetition and additional voice the grandeur increases, until the work reaches a climax with a crescendo in the percussion matched by a swelling chord in the brass. Such rousing music readily captured nationalist feelings as it depicts the notion of people courageously joining forces in the face of danger.

Of all the Goossens commissions only *Fanfare for the Common Man* has stood the test of time. Copland himself knew he had something notable. He used the theme again in the final movement of his Third Symphony which was composed in 1946 to celebrate the end of World War II.

STRAUSS, RICHARD (1864- 1949) – *Four Last Songs*

Strauss’ *Four Last Songs* are tributes to two very important loves in his life: his wife Pauline, a soprano of volatile temperament but magnificent voice, and his father, Franz who was an eminent horn player in the orchestra of the Munich Opera. Having lived through both World Wars, Strauss was greatly affected by the devastating loss of life and destruction of institutions that were sacred to him... “The burning of the Munich Hoftheater, as it was called during the Imperial era, consecrated to the first performances of *Tristan* and *Meistersinger*, where 73 years ago I heard *Freischütz* for the first time, where my good father sat for 49 years in the orchestra as first horn, where... I experienced the keenest sense of fulfilment as the composer of ten operas produced there – this was the great catastrophe of my life. For that there can be no consolation in my old age, no hope.” Strauss had also witnessed huge musical changes happening around him including Hindemith’s “New Objectivity,” the intensely aggressive rhythms of Stravinsky, Arnold Schoenberg and the Second Viennese School.

The music Strauss created in *Four Last Songs*, with its soaring melodies and lush tonal harmonies in the rich, Romantic style, hark back to a time and world the composer knew was gone forever. Though composed near the end of his life, Strauss did not know the four songs would be his last. Three of the four songs, *Frühling* (Spring), *September*, and *Beim Schlafengehen* (Time to Sleep), are poems by Herman Hesse. The fourth poem, *Im Abendrot* (At Dusk), was written by Joseph von Eichendorff. Strauss completed the works in 1948 and died within a year, never having heard them performed. The title *Four Last Songs* was provided by Strauss' friend, Ernst Roth, chief editor at Boosey & Hawkes, who in 1950 published the songs as a single unit in the sequence they are performed today.

In the first song, *Frühling*, the composer pays nostalgic tribute to this hopeful time of year following the chill of winter. Woodwinds frame and interact with the soprano's low opening lines, then the strings mirror the soaring vocal phrases. The cycle of seasons continues in *September*. As summer fades and autumn inevitably approaches, text and atmosphere darken and decay as the poet accepts the end of summer, and of all things. A powerful solo for horn can be heard in the final moments of the movement. In *Beim Schlafengehen*, the poet continues on the journey toward the afterlife, letting go of life's hardships and toil. Another of Strauss' favourite instrumental voices, the violin, is featured between the powerful, soaring lines of the soprano, representing the soul's flight. The final song, *Im Abendrot*, completes the poet's spiritual voyage. Trilling flutes represent a loving pair of larks soaring heavenwards. Strauss quotes the "transfiguration" theme from *Death and Transfiguration*, a tone poem he had composed 60 years earlier, just after the soprano sings "ist dies etwa der Tod?" (Can this, perhaps, be death?), perhaps symbolizing the consummation of the soul into eternal life.

These are indeed songs of parting, loss and death, a farewell to life and a vanished world, but rather than an anguished outcry they are an expression of calm surrender, acceptance and fulfilment. The music is intensely sensuous and nostalgic, beautifully crafted with subtle interweaving of voice and instruments. It seems that Strauss saved his best for last.

1. "Frühling" ("Spring")

(Text: Hermann Hesse)

In dämmrigen Grüften träumte ich lang von deinen Bäumen und blauen Lüften, von deinem Duft und Vogelsang.	In a twilight of tombs I was dreaming too long of your trees and blue sky, of your scents and bright song.
Nun liegst du erschlossen in Gleiss und Zier von Licht übergossen wie ein Wunder vor mir.	Yet now you lie open in splendour and grace, so warm and so wondrous before my stunned face.
Du kennst mich wieder, du lockst mich zart, es zittert durch all meine Glieder deine selige Gegenwart!	You know me, you lure me with tenderest kiss – you make my limbs tremble, your presence is bliss!

2. "September"

(Text: Hermann Hesse)

Der Garten trauert, kühl sinkt in die Blumen der Regen. Der Sommer schauert still seinem Ende entgegen.	The garden is in mourning, rain runs into the flowers... And summer humbly shudders before his final hours.
Golden tropft Blatt um Blatt nieder vom hohen Akazienbaum. Sommer lächelt erstaunt und matt In den sterbenden Gartentraum.	The tall acacia tree drops leaves, a golden stream... And summer wanly smiles into the dying dream.
Lange noch bei den Rosen bleibt er stehn, sehnt sich nach Ruh. Langsam tut er die müdgeword'nen Augen zu.	He stops among the roses, stands longing for repose... Until his tired eyes ever so slowly close.

3. "Beim Schlafengehen" ("Going to sleep")

(Text: Hermann Hesse)

Nun der Tag mich müd
gemacht,
soll mein sehnliches Verlangen
freundlich die gestirnte Nacht
wie ein müdes Kind empfangen.

Hände, lasst von allem Tun
Stirn, vergiss du alles Denken,
Alle meine Sinne nun
wollen sich in Schlummer
senken.

Und die Seele unbewacht
will in freien Flügen schweben,
um im Zauberkreis der Nacht
tief und tausendfach zu leben.

Now day has wearied me,
O restless mind, turn mild,
welcome the starry night,
just like a tired child.

Leave off all labour, hands,
forget all thinking, brow;
my senses yearn to sink
into a slumber now.

And my unguarded soul
shall soar to heights untold,
to live within night's spell –
deeply, a thousandfold.

4. "Im Abendrot" ("At sunset")

(Text: Joseph von Eichendorff)

Wir sind durch Not und Freude
gegangen Hand in Hand;
vom Wandern ruhen wir
nun überm stillen Land.

Rings sich die Täler neigen,
es dunkelt schon die Luft.
Zwei Lerchen nur noch steigen
nachträumend in den Duft.

Tritt her und lass sie schwirren,
bald ist es Schlafenszeit.
Dass wir uns nicht verirren
in dieser Einsamkeit.

O weiter, stiller Friede!
So tief im Abendrot.
Wie sind wir wandermüde--
Ist dies etwa der Tod?

We have gone through sorrow and
joy hand in hand;
From our wanderings, let's now rest
in this quiet land.

Around us, the valleys bow
as the sun goes down.
Two larks soar upwards
dreamily into the light air.

Come close, and let them fly.
Soon it will be time for sleep.
Let's not lose our way
in this solitude.

O vast, tranquil peace,
so deep in the evening's glow!
How weary we are of wandering---
Is this perhaps death?

Translations by Christina Egan

INTERVAL

Refreshment will be available from the Supper Room.

TCHAIKOVSKY, PIOTR ILYICH (1840-1893)

Symphony No. 5 in E Minor, Op. 64

- I. *Andante – Allegro con anima*
- II. *Andante cantabile (con alcuna licenza)*
- III. *Valse – Allegro moderato*
- IV. *Finale – Andante maestoso – Allegro vivace*

Tchaikovsky understood the principles of musical form and development learned during his conservatory training, and favoured the western classical form of the symphony more than his nationalist contemporaries. Moreover, he was an intensely emotional man given to frequent bouts of deep depression and self-doubt, so for him the symphony was the ultimate expression of musical ideas and personal feelings. His first three symphonies show considerable charm and skill and the Fourth exhibits a giant advance in technique and richness of expression. It came at a time of supreme personal desolation due to his disastrous and short-lived marriage and subsequent total collapse. Slow recovery from a nervous breakdown caused a creative dry spell which accounted for the ten years it took Tchaikovsky to return to composing another symphony.

The *Fifth Symphony in E Minor* was composed over the summer of 1888. Its four movements are unified through common reference to a “motto theme,” which is announced by sombre clarinets at the outset of the work. Most commentators agree that this represents the idea of Fate, to which Tchaikovsky referred in his early writings about the piece. It reappears often in this symphony, sometimes reworked considerably.

After the opening Fate motif, clarinets and bassoons present the first theme, derived from a Polish folksong, in a bright Allegro setting. Strings follow with a lyrical melody, which comprises the second theme. A long development and recapitulation complete the first movement structure.

In the second movement, Tchaikovsky presents one of his most

beloved themes, a poignantly languid horn solo. A second melody is played by the oboe and echoed by the horn. After a link passage, lower strings take up the horn's first theme, and the music builds to a climax before subsiding again. The violins pick up the first theme, and then the haunting sound of clarinet and bassoon present a third theme, which the strings build upon. The emotional intensity of this movement is twice shattered by the return of the Fate motif, which blazes out dramatically in the trumpets.

In place of a scherzo, the third movement is a lyrical and lilting waltz, which is passed around the orchestra and developed. The trio section, in F minor, is more texture than melody, with its delicate flurry of semiquavers. The movement closes with a reminder of the Fate motif as it appears in a subdued statement by clarinets and bassoons.

The finale opens with a majestic statement of the Fate motif announced by the lower strings, but now in an amazing major key transformation. A brisk, bold and very Russian dance ensues with four main melodic ideas, each distinctive and highly idiomatic. The Fate motif makes two further returns, the first time presented by brass supported by a swirling string accompaniment, the second after a pause following the recapitulation. Then the music moves forward into a headlong Presto and with great pomp and fanfare the symphony comes to a triumphant conclusion.

Notes by Elizabeth Dalton

RECEPTION

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

FLUTES

Zoe Andrews
Roma Dix
Tanya Goodman

OBOE

Michellé Biasutti

CLARINETS

Mark Biasutti
Adrienne Bradney-Smith
Alexandra Donaldson

BASS CLARINET

Richard Gawned

BASSOON

Melissa Reyder
Phoebe Staats

HORNS

Elizabeth Dalton
Ian McQuillan
Gay Scanlon
Patrick Webb

TRUMPETS

John Corley
Jeremy Donaldson
Julian Paviour

TENOR TROMBONES

Angus Blake
John Thompson

BASS TROMBONE

William Short

TUBA

Ross Sadler

TIMPANI

Eliza-Jane Corley

KEYBOARD

Rhonda Langford

FIRST VIOLINS

Jillian Bridge – Leader
Jacob Antonio
Sarah Caddy
Rebecca Coulter
Sophia Hans
David Hart
Joanna Landstra
David Mee
Allan Rooke

SECOND VIOLINS

Maggie Loo – Principal
Robert Arthurson
Rosemary Eddowes
Howard Lesslie
Rebecca Michael
Jack Michlethwaite
Lesley Staats

VIOLAS

Timothy Senior – Principal
Xanthe Herps
Catherine Kerr
Roger Lavers
Quentin Woods

CELLOS

Catherine Barnett – Principal
David Archer
April Butcher
Sarah Hick

DOUBLE BASS

Louis Ameneiro - Principal
Vitaliy Rayitson

Wind and brass players are listed alphabetically. After the string principals, players are also listed alphabetically.

ORCHESTRA MANAGEMENT

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

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 organisation 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

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.

NEW PLAYERS ARE WELCOME.

Contact: Allan Stiles on 0415 309 760 or Roma Dix on 0432 466 882.

2016 CONCERT SERIES

Saturday 12th and Sunday 13th March
Saturday 18th and Sunday 19th June
Saturday 10th and Sunday 11th September
Saturday 19th and Sunday 20th November

Details will be advertised at:

www.southernhighlandssymphonyorchestra.com.

Join our mailing list to be kept informed
by completing the enclosed flyer.

ACKNOWLEDGEMENTS

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Southern Highlands Concert Band, Southern Highlands News, 2ST,
and Van Til Flowers,
Thanks to the volunteers who assisted with front of house,
and refreshments at the interval and the reception.

EST.  1996

ARTEMIS

Vinum Sanguis Vitae

