



SOUTHERN HIGHLANDS SYMPHONY ORCHESTRA

CONCERT SERIES THREE

SATURDAY 10TH SEPTEMBER, 2016 7.30PM

SUNDAY 12TH SEPTEMBER, 2016 2.30PM

BOWRAL MEMORIAL HALL

BENDOOLEY STREET

Patrons:

Ann Carr-Boyd, Dr. Andrew Ford OAM, Richard Gill AO

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.

SCOTT STILES - soloist

Born in Sydney, Scott Stiles began learning the violin at the age of five, the early years with Aline Lugton then Joseph Costa and later at the N.S.W. Conservatorium of music with Faina Krel, Janet Davies and Christopher Kimber.

On leaving school he joined the ABC Training Orchestra and then The National Ensemble at the Conservatorium of Music, leading to casual work with the Sydney Symphony Orchestra and then being contracted to the Australian Opera and Ballet Orchestra (AOBO).

In 1995 Scott moved to Vienna to continue his violin studies participating in The Wiener Meisterkurse with Zakhar Bron and for the next three years continued working and studying with some of Vienna's leading teachers and ensembles.

On returning to Sydney in 1997 he resumed working with AOBO, SSO and the Seymour Group as well as being an active chamber musician, founding the Alfred Hill String Quartet.

At the end 2001 Scott returned to Austria and won a first violin job in the renowned Salzburg Mozarteum Orchestra where he still plays. During his time in Salzburg he has also been a member of the Salzburg Piano Trio and played with other leading orchestras including Camarata Salzburg, Les Musiciens du Louvre Grenoble and the Salzburg Orchester Soloists. He also had the great honour in 2008 to be invited by violin legend Ruggiero Ricci for intensive lessons in Palm Springs U.S.A.

In 2013 Scott was also given the honour to be a member of the Australian World Orchestra, performing with Zubin Mehta in Sydney and Melbourne and again in 2015 with Sir Simon Rattle, then on the tour of India in October with Zubin Mehta. Scott is a keen cyclist and a big fan of Classic Alfa Romeo cars. He is married to Italian pianist Elisabetta Calzavara and together they have two children. He plays a violin made by Marco Dobretsovich.

ANN CARR-BOYD - composer

Ann grew up in Sydney in a family of professional musicians and carried on this tradition by gaining a B Mus degree from the University of Sydney and later, as recipient of the Sydney Moss Scholarship, continued her studies in composition and piano in London.

On returning to Sydney she commenced life as a professional musician - composer, teacher and radio broadcaster - combining these activities with a busy family life. It was in this period that she wrote *Fandango* as well as many other works for mandolin. In 1996 she moved to the Southern Highlands where she has continued

to work as composer, teacher and performer - at the same time enjoying and participating in the rich artistic life of this community.

Recent projects have taken her to London for the performance of a new work for flute and mandolin orchestra; to the Tyalgum Festival of Classical Music for the premier of *Tyalgum Dawn* for soprano and string orchestra and Australia-wide for piano pedagogy festivals. She has also toured in Sydney and New South Wales as part of the Flying West project, with Diana Weston and her ensemble Thoroughbass, who have brought back to the concert platform many works for harpsichord and ensemble, composed earlier in her career. In October two new works for harpsichord will be performed by Diana Weston and Michael Tsalka at a festival of early keyboard instruments in Amsterdam.

Ann's music is published by Wirripang.

More of Ann's music may be heard at 4 pm on Sunday 24th September at the Rose Room, 51F Sunningdale Avenue, Burradoo in a concert by Thorough Bass.

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 French's Forest, The King's School, Holy Cross College, and Pymble Ladies College. He has also played in orchestras both in Sydney and London. 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. In 2015 he was the music director for *Oklahoma*, presented by the Highlands Theatre Group.

ANN CARR-BOYD - *Fandango*

The Fandango is a traditional Spanish dance and in this piece Ann features a typical fandango rhythm. Adrian Hooper commissioned Ann to write *Fandango* for his ensemble, The Sydney Mandolins, in 1982. The work became instantly popular and was recorded by the Ensemble at the old ABC studios in Chatswood, Sydney. This recording has had a long and varied life, appearing on airline inflight music, floating through the air in supermarkets and broadcast since 1982 on numerous radio stations. *Fandango* has achieved a nomination for Most Performed Work in the APRA awards, has achieved 55th place in the ABC's survey The Classic 100 Chamber Music, and a place in the ABC's Our Favourites. *Fandango* has also been performed by mandolin orchestras throughout the world, from the USA to Italy. Recent *Fandango* adventures and performances include arrangements for the students of

MLC School in Sydney, who took Fandango to Cuba; the clarinet ensemble Licorice Allsorts, who recently performed this arrangement in Melbourne, and at the opposite end of the scale *Fandango*, arranged for two harpsichords, has travelled through country New South Wales and will shortly appear in Amsterdam, Holland.

Ann was delighted when Allan Stiles asked her to arrange *Fandango* for the Southern Highlands Symphony Orchestra and found it an intriguing task to convert the sounds of mandolin and guitar into the many colours of the orchestra.

Note by the composer.

BRAHMS, JOHANNES (1833-1897) – *Violin Concerto in D major, Op. 77*

Allegro non troppo

Adagio

Allegro giocoso, ma non troppo vivace

A discussion of the Brahms Violin Concerto requires mention of his dear friend, violin virtuoso Joseph Joachim. Following Niccolò Paganini, his immediate predecessor in the virtuoso violin world, Joachim is recognized as the 19th century's greatest violinist. As a composer he wanted to find a way to make orchestra and soloist complete equals in a violin concerto. His goal was to compose a score that demonstrated the full mastery of the orchestra just as the violin solo displayed the virtuosity of the soloist. Joachim's own *Violin Concerto in D minor*, the “*Hungarian*” Op. 11, was an attempt to reach this goal, but the violinist felt that his ability to compose for the orchestra as a whole did not match his ability to write for the violin. The greatest fulfilment of Joachim's ambition was the concerto that Johannes Brahms composed in 1878.

Unlike many other composers who wrote violin concertos, Brahms was not a proficient violinist. Mozart, Mendelssohn, and Beethoven were all able violinists in their own right. Brahms was solely a pianist, and he first became familiar with violin repertoire by accompanying Joseph Joachim on his concert tours throughout Europe. The two men developed a close friendship, and it was during these extended trips that Brahms became aware of Joachim's ambition to reinvent the violin concerto. Brahms was a great admirer of Joachim's own concerto, and it is clear from existing letters between the two that Brahms delayed any attempt to write a violin concerto until it was apparent that Joachim had given up composing entirely.

It was in the summer of 1878, after the successful premiere of his second symphony, that Brahms returned to his favourite spot for composition, the town of Pörlsach on the Worther See in Austria and began writing a violin concerto for his friend. He sent the solo violin part to Joachim to review, asking him to make corrections “or perhaps mark the music: difficult, awkward, impossible, etc.” Joachim responded with enthusiasm and Brahms took on many of his suggestions. By the time the two premiered the work in Leipzig on New Year's Day 1879, Brahms had also incorporated Joachim's fingerings, bowings and first-movement cadenza.

While the virtuoso's influence on the violin part was enormous, it was Brahms's musical imagination that transformed expectations of how a violin should sound in a concerto setting, far exceeding existing conventions for violin and orchestra

compositions. Brahms exploits the high register of the violin in a particularly lyrical way. He also uses the instrument in a percussive manner, taking advantage of its capacity to be magnificently melodic, harmonic, and percussive all at once, and in his hands, the violin becomes the rhythmic force driving the orchestra forward. Fierce technical challenges include difficult leaps and double-stops but far from being a frivolous virtuosic display, these extraordinary demands greatly heighten the expression of the music. Even Joachim was initially taken aback by the technical demands of the solo part, though he soon became its champion.

The Concerto begins with the entire orchestra playing a dramatic theme that highlights Brahms's characteristic use of rhythmic displacement. Some way into the movement the solo violin enters, and then abruptly changes key to state the theme in a fiery, wide-ranging, minor-key commentary. This twist initiates the violin's dialogue with the orchestra, and the shifts from major to minor characterize the rest of the movement.

The second movement is a beautiful song form. A solo oboe states the main theme to begin the movement. Supported only by horns and woodwinds, the solo oboe melody is simple and exquisitely lyrical, yet the simplicity is deceiving because it ingeniously contains its own elaboration. The violin takes over and transforms the melody with further varied elaborations. At the end the oboe solo returns, this time together with the violin, to perform an intimate, almost conversational meditation based on a transformed version of the melody itself. The violin dominates the coda and the movement draws to a quiet close.

The finale features a sprightly double-stopped melody with a gypsy-based rhythm. The 'Hungarian' style - quite popular in Brahms's time - was most likely a tribute to Joachim's background, as he was born in what is now Bratislava in the Czech Republic. Brahms sets up a rhythmic tension between duple and triple divisions of the beat. Without explicitly repeating any themes from the prior movements, he echoes earlier events in this feisty conclusion, making the concerto an organically unified whole. The movement comes to an energetic close with a long, dramatic coda shared between the orchestra and soloist.

INTERVAL

Refreshment will be available from the Supper Room.

BORODIN, ALEXANDER (1833-1887) – *Symphony No. 2 in B minor*

Allegro

Scherzo: Prestissimo – Allegretto – Prestissimo

Andante

Finale: Allegro

The strongest unified movement toward Russian nationalistic expression in 19th century concert music occurred during the 1860s with the formation of a group of composers known as ‘The Five’ or ‘The Mighty Handful’. This group, organized by self-taught pianist Mily Balakirev (1837-1910), also included Alexander Borodin (1833-1887), César Cui (1835-1918), Modest Mussorgsky (1839-1881) and Nikolai Rimsky-Korsakov (1844-1908). At the time of the group’s inception, all except Balakirev were musical amateurs. Borodin was better known as an eminent chemist, inventor of the nitrometer and a distinguished physician who helped to found the School of Medicine for Women in St. Petersburg. His busy schedule left him little time, other than vacations and an occasional weekend, for writing music. He once confided to a friend: “I was never able to concentrate upon composition except during my summer holiday, or when some ailment compelled me to keep to my rooms.” Despite these obstacles, Borodin’s two Symphonies (1862-67, 1869-76), the two String Quartets (1874-79, 1881), his orchestral tone poem *In the Steppes of Central Asia* (1880) and the opera *Prince Igor* (1869-1887) demonstrate a genuine and individual talent for melody and instrumental colour.

In 1869, Borodin told Vladimir Stasov, a musicologist and the chief journalistic champion of ‘The Five’ that he was interested in composing an opera on a Russian historical topic, and the writer drew up a scenario based on the ancient tales about Prince Igor. Some of the early sketches for *Prince Igor*, to which Borodin returned throughout his life but never completed, were borrowed for the Second Symphony. Indeed, so much of the mood and matter of the opera found their way into the Symphony that Stasov wrote, “Borodin was haunted when he wrote this Symphony by the picture of feudal Russia, and he tried to paint it in his music.”

The sonata-form first movement depicts a gathering of Russian knights; it opens with a strong, noble theme played on unison strings, as brass and winds provide a chivalric-sounding contrasting theme. After a few repetitions of the opening music, a second theme enters, sung by the cellos. Based on motifs from the folk songs “The Terrible Tsar” and “The Nightingale”, it is distinguished by its easy lyricism. The development section introduces a gallop rhythm from fragments of the themes lending a knightly feel to the proceedings, which then leads into a recapitulation whose massive final statement of the opening theme brings the *Allegro* to a powerful close. The vivid brilliance of the scoring, often dominated by the brass (Borodin and Rimsky-Korsakov had undertaken extensive studies of the military band, and believed that the brass instruments were capable of more virtuosity than had hitherto been required of them) and the elemental rhythmic energy create a characteristically Russian quality in the music giving the impression of ferocious and enduring strength.

The second movement is a sprightly-paced Scherzo which, according to Gerald Abraham (*Borodin: the composer and his music*, 1927), “suggests the gleam of

sunlight upon the helmets of Slavic warriors.” A succession of quick, bright, lightly scored melodies are presented in a kaleidoscope of orchestral colours. The more relaxed central *Trio (Allegretto)* features the winds with its arched melody, also derived from the above-mentioned folk songs, and provides a contrasting warm lyricism. A reprise of the opening *Scherzo (Tempo I)* brings the movement to a whispered close.

The Andante third-movement portrays a legendary minstrel named Bayan, and evokes the sound of his zither in the opening bars with harp and pizzicato strings. At first, a warm horn melody dominates, but soon a struggle develops between a minor-mode motif introduced by the woodwinds and the opening melody. Then this opening melody is heard triumphantly in both the strings and the brass before a coda that brings back the minstrel evocation; this in turn leads directly into the Allegro finale.

The final movement depicts a jubilant crowd, in a festival of orchestral colour. Borodin uses an appropriately buoyant main theme, decorated with lots of percussion, and a second theme that begins as a quiet lyric, but soon expands into a celebration itself. A new development theme recalls the symphony's opening music, but this soon yields to a supremely joyous, unstoppable elaboration of the two main themes, whose momentum propels the music with optimism and vitality to a dashing conclusion.

Borodin's *Symphony No. 2* deserves its exalted position in the annals of the Mighty Handful's orchestral music. To quote Harold C. Schonberg (*The Lives of the Great Composers*, 1970), “*Symphony No. 2 in B minor* is a masterpiece. Borodin had a refined ear for orchestral sound and, working as closely with Rimsky-Korsakov as he did, knew the potentiality of each instrument in the orchestra as well as any composer in Europe... In the *B-minor Symphony* there is, beside the gorgeous, resilient, exotic-sounding melodies, a kind of bright orchestral sound of unusual personality. There are those who, like Debussy and his friends at the [Paris] Conservatoire, put that work at the top of all Russian symphonies, including the last three by Tchaikovsky.”

Notes by Elizabeth Dalton

RECEPTION

There will be a post- performance reception to which all are invited.

FLUTES

Zoe Andrews
Roma Dix
Claire Jacobson

OBOE and COR ANGLAIS

Michellé Biasutti

SOPRANO SAXOPHONE

Richard Gawned

CLARINETS

Mark Biasutti
Alexandra Donaldson

BASSOON

Melissa Reyder
Phoebe Staats

HORNS

Radu Boros
Gay Scanlon
Paul Stiles
Patrick Webb

TRUMPETS

John Corley
Jeremy Donaldson
Julian Paviour

TROMBONES

Ross Sadler
William Short
John Thompson

TUBA

David Ricketts

TIMPANI and PERCUSSION

Eliza-Jane Corley
Paul Blackstone
Adrienne Bradney-Smith
Jeremy Donaldson
Gerald Power

KEYBOARD

Rhonda Langford

FIRST VIOLINS

Jillian Bridge – Leader
Rebecca Coulter
Alexandra Dening
Sophia Hans
David Mee
Rebecca Michael
Emily Sinden
Sarah Tomlinson

SECOND VIOLINS

Maggie Loo – Principal
Robert Arthurson
Rosemary Eddowes
David Hart
Howard Lesslie
Jack Michlethwaite
Michelle Mulvihill
Lesley Staats

VIOLAS

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

CELLOS

Catherine Barnett – Principal
David Archer
Sarah Hick
Lisa Kawai
Meiyoong Lui
Martin Stiles

DOUBLE BASS

Louis Ameneiro – Principal
Ethan Ireland
Adrian Whitehall

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: shsonsw@gmail.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.



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

SOUTHERN HIGHLANDS SYMPHONY ORCHESTRA

2016 CONCERT SERIES FOUR

SATURDAY 19th NOVEMBER, 2016 at 7.30pm

SUNDAY 20th NOVEMBER, 2016 at 2.30PM

Alfred Hill - Celebrations Overture

Smetana - Vltava (Die Moldau)

Tchaikovsky - Symphony No 6 "Pathétique"

Bowral Memorial Hall

Visit our website at: www.shso.org.au



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ACKNOWLEDGEMENTS

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Highlands Welcome Centre, Southern Highlands News, BDCU Alliance Bank,
The Bookshop Bowral, Van Til Flowers, Highlands FM, and 2ST.

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

The Southern Highlands Concert Band

presents

SPIRIT OF THE DANCE

Enticing rhythms and seductive melodies to make your soul soar.

Featuring soloists **Nina Krezo** and **Stephen Wheatley**.

Bowral Memorial Hall

Saturday 26th November at 7.30 pm

Sunday 27th November at 2.00 pm

Adults \$20, Students and children \$5. Group discounts available

Bookings online at www.southernhighlandsconcertband.org.au

Destination Southern Highlands, Mittagong 1300 657 559

or at the door Box Office opens 6.30 mp Saturday and 1.00pm Sunday

The Highlands Sinfonia

CONCERT

Friday 16 September at 10.30am

St. Jude's Church, Bendooley Street, Bowral

The program opens with the rather light-hearted but charming Overture to *L'Italiana in Algeri* by Rossini. This is followed by Mozart's *Second Violin Concerto* with the talented young violinist **Cedar-Rose Newman**, an exceptionally talented young musician in her early teens who recently attended a Summer School in the UK where her exceptional talent was recognised and developed.

The other major work on the program is Schubert's *Symphony No.1* which has been described as having echoes of late Mozart and early Beethoven imbued with a spirit of optimism.

Admission \$20 (concert) \$25 (concert & lunch).



SOUTHERN HIGHLANDS SYMPHONY ORCHESTRA

2017 Concert Series

CONCERT SERIES ONE

Saturday 18th March at 7.30pm

Sunday 19th March at 2.30pm

CONCERT SERIES TWO

Saturday 17th June at 7.30pm

Sunday 18th June at 2.30pm

CONCERT SERIES THREE

Saturday 9th September at 7.30pm

Sunday 10th September at 2.30pm

CONCERT SERIES FOUR

Saturday 2nd December at 7.30pm

Sunday 3rd December at 2.30pm