

Southern Highlands

**Symphony
Orchestra**



2017

CONCERT SERIES

2

SATURDAY 17TH JUNE 7.30PM

SUNDAY 18TH JUNE 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 a growing interest in the establishment 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 and The Beecroft Orchestra. He has also conducted operas and musicals for the Hurstville Light Opera Company, the Hills Musical Society, the Gilbert and Sullivan Society, the Parramatta Musical Comedy Company and the Highlands Theatre Group. He enjoyed decades of conducting orchestras, bands, and theatrical productions while a teacher for the NSW Department of Education at Penshurst West (where he pioneered primary school bands) and Frenchs Forest, The King's School, Holy Cross College, and Pymble Ladies College. He has played in orchestras 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 Colin Brumby, Graham Powning and Alfred Hill, the latter for his PhD thesis, and has published many previously unavailable works by Australian composers.

ELIZA-JANE CORLEY – conductor

Eliza-Jane Corley's musical education began with piano studies (Grade 8 AMEB), she then commenced studying percussion whilst at high school with Brenton Mouy. Eliza performed with the Melbourne Youth Symphonic Wind Band, in the orchestras for the Mordialloc Light Opera Co. and the Babirra Players, the Melbourne Wind Orchestra and toured with the Australian Wind Orchestra (1990-1994) to Japan, the USA and Europe.



After graduating with a Bachelor of Arts (1991) and a Grad. Dip. Ed (Music 1992) from Melbourne University, Eliza commenced teaching in Perth for the W.A. Education Department (1994-2002) and enjoyed her role as a Senior Staff member for Percussion (1994-1998), also implementing a new percussion program at Presbyterian Ladies College. During these years her role included conducting a number of school ensembles including concert bands and percussion ensembles from the prestigious Churchlands SHS, Perth Modern School, Carine SHS and Como SHS. She was also a presenting guest Clinician in Percussion Education for Edith Cowan University, and the University of W.A., and at the ABODA (Australian Band and Orchestra Directors Association) conferences in Perth. Her freelance performance included working with the W.A. Symphony Orchestra, W.A. Symphonic Wind Ensemble, Midland Brick Brass and the W.A. Wind Orchestra. Eliza was invited as a guest conductor for the Perth Concert Band and the West Australian Symphonic Wind Ensemble.

After a move to Sydney in 2003, Eliza enjoyed performing with Warringah Concert Brass and raising two lovely children. In 2011, the Corley family moved to the Southern Highlands and were delighted by the vibrant music community. Eliza has performed with Brass Connections, The Southern Highlands Concert Band (as a percussionist and assistant conductor), the Highlands Sinfonia (as a percussionist and assistant conductor) and as timpanist for the SHSO. In her spare time, Eliza volunteers each week teaching a music class for the kindergarten students of Bowral Public School.

TIMOTHY SENIOR – soloist

Tim Senior is a keen amateur viola player, having played in orchestras since he was a teenager. Before joining the Southern Highlands Symphony Orchestra, he played in the Penrith Symphony

Orchestra, the Darwin Symphony Orchestra, the Sheffield Philharmonic Orchestra and the Bolton Symphony Orchestra. He has also tried his hand at conducting while studying medicine in the UK.



His real job is as a doctor working in Aboriginal and Torres Strait Islander health, as well as teaching, advising and writing about health care and health policy. In his spare time he bakes bread and brews beer!

He is making his concerto debut in these concerts.

BEETHOVEN, LUDWIG VAN (1770-1827)
Fidelio Overture

Beethoven wrote just one opera, *Fidelio*, but it probably cost him more effort than all nine of his symphonies put together. Based on the French drama, *Léonore*, by Jean Nicolas Bouilly, the story was drawn from real incidents during the French Revolution. It tells of the plight of Florestan, unjustly thrown into prison by a political rival Don Pizarro. Florestan's resourceful wife, Leonore, discovers where he has been hidden and, disguising herself as a young man named Fidelio, becomes a trusted attendant at the prison. At gunpoint, she faces down the evil Pizarro, and her heroism is rewarded by the sound of a distant trumpet, signalling the arrival of the Minister of Justice, Don Fernando. Fernando frees Florestan and the other political prisoners, and they join in a triumphant chorus hailing their freedom and Leonore's courageous love.

The opera had an extremely long and convoluted evolution. The first version, titled *Leonore* after the opera's heroine, had its première at the Theater an der Wien in Vienna on November 20, 1805, only seven days after Napoleon's army had entered the city. It closed after three performances. Beethoven then revised and shortened the work, and a revival of *Leonore* was staged in 1806 with a more favourable reception. However, this time it was withdrawn from performance because Beethoven suspected the theatre management was not paying him his fair share. Eight years later, Beethoven revised the opera yet again, under the new title *Fidelio*. It was a success both in the eyes of the public and, perhaps more importantly, to Beethoven himself. Along with his three versions of the opera, Beethoven composed four versions of the overture: one for each of the performances, plus one believed to have been written for a planned performance of the second *Leonore* in Prague that never took place. The earlier overtures quoted sections of the opera, the second in particular using much material from the second act climax, making listening to the opera seem almost redundant.

The *Fidelio Overture* was Beethoven's final version. In this his fourth attempt, he did not use any themes or passages from the opera, yet succeeds in building excitement and anticipation for the drama to come without giving away its dénouement. Beethoven was the master of creating music from small musical ideas or motives, which nearly always incorporated a strong rhythmic element, most famously heard in the first movement of his Fifth Symphony. Here he creates everything from the simple three notes with a vigorous dotted rhythm that we hear at the beginning. The overture mingles slow, quiet, harmonically uncertain music, perhaps standing for Florestan's plight, with forceful 'Allegro' music representing Leonora's heroic determination to save him. This is noble music which suggests the concepts of heroism, loyalty and the triumph of goodness.

TELEMANN, GEORG PHILIPP (1681-1767)

Viola Concerto in G Major

Today we automatically associate the names of J. S. Bach and George Frideric Handel with the glory years of the late Baroque age in the first half of the 18th century, but in their own time it was Georg Philipp Telemann who was the composer of supreme fame and

influence in the German musical world. Born into a family of remarkable sophistication and culture, he received a university education, travelled widely, and from his earliest years held important positions in major German cities, including Leipzig, Frankfurt and Hamburg. Telemann was unusually prolific and versatile—he composed more than 40 operas, 46 Passions, some 125 orchestral suites, another 125 concertos, 130 trios, 145 pieces for keyboard, and countless other works, large and small.

The *G Major Viola Concerto* is generally accepted to be the first for this instrument. We do not know exactly when it was written, but it is highly probable that it comes from the period 1712 to 1721, when Telemann was in charge of the Gesellschaft Frauenstein, an association of merchants in Frankfurt which held “Weekly Grand Concerts”. Unlike the concertos of Bach, which are almost always laid out in the three-movement (fast/slow/fast) format, Telemann here follows an earlier Italian model, found in the concertos of Arcangelo Corelli and other Italian composers of the late 17th century. This ‘sonata da chiesa’ form, with four alternating slow-fast movements, is scored for strings and basso continuo. Throughout the concerto, Telemann favours showcasing the warmth and richness of the viola’s register over flashy coloratura passages and florid ornamentation.

The opening *Largo* leads off with a dignified, lilting ‘ritornello’, a short musical passage used as a refrain, played by the strings, then taken up by the solo viola. This introductory material then glides through several related keys, with a cadenza (a modern interpolation not customarily found in Telemann’s day), and a quiet close in the home key of G. The *Allegro* second movement is filled with rhythmic vigour. As with the first movement, here again the ‘ritornello’, that characteristic Baroque device so characteristic of Italian string writing, is employed to give a structural clarity to the music: heard at the outset, again at midpoint, and then in the final bars of the movement. The third movement, an *Andante*, with a delicately-inflected melodic line heard over a restless bass line, is set in E Minor and again returns to the mellow character of the opening movement with the writing predominantly in the upper register of the instrument. Once again, modern editors have introduced a cadenza toward the end of this movement. The *Presto* finale has a dance-like character, emphasised by

the use of binary form with each of its two sections repeated. It provides an exciting finish full of verve and joy.

HILL, ALFRED (1869-1960)

Sunset Fantasy

Alfred Francis Hill was born in Melbourne in 1869. His family moved to New Zealand in 1872. His father, a talented amateur violist, encouraged his children's musical abilities—at nine Alfred played the cornet in Martin Simonsen's opera company, and toured New Zealand as first violin with Charles Harding's Grand Opera Company in 1884. With his elder brother John he studied from 1887-91 at the Royal Conservatorium of Music in Leipzig. He won the Helbig prize and played the violin with the Gewandhaus Orchestra under such conductors as Brahms, Grieg, Tchaikovsky and Max Bruch.

Returning to Wellington, Hill was active as a violin pedagogue, recitalist, and chamber music performer, but principally as conductor of choirs and orchestras, including the Wellington Orchestral Society. He later settled in Sydney in 1911, and became principal of the Austral Orchestral College, played the viola in the Austral String Quartet and also conducted the Sydney Amateur Orchestral Society. He was appointed to the advisory committee for the establishment of the NSW Conservatorium of Music and in 1916 became its first professor of theory and composition. He was passed over as the Director more than once and from 1937 devoted all his energies to composition. He wrote string quartets and concertos for piano, violin, viola, French horn and trumpet. He also revised earlier chamber music pieces to create thirteen symphonies. In 1947 he became president of the Composers' Society of Australia. In 1959 his 90th birthday was celebrated by a special concert of his music played by the Sydney Symphony Orchestra under Henry Krips. He died the following year. *Sunset Fantasy* is an example of his significant contribution to Australian musical composition in the twentieth century.

INTERVAL

Refreshments will be available from the Supper Room.

FRANCK, CÉSAR (1822-1890)

Symphony in D minor

- I. **Lento – Allegro non troppo**
- II. **Allegretto**
- III. **Allegro non troppo**

César Franck was born in 1822 in Liège, then a part of the Kingdom of the Netherlands and from 1830 part of Belgium. After a childhood during which his phenomenal musical talent as a pianist was exploited mercilessly by an ambitious father, he was enrolled at the Paris Conservatoire, where he learned music theory and honed his keyboard virtuosity. His brilliant early career waned, however, as he grew from teenage prodigy into a merely gifted young pianist, and he grew disillusioned. He eventually broke ties with his father and gave up public performance. During this period he wrote a few minor piano works, none of which predicted the genius that would later emerge. For the next twelve years he supported himself and his wife as a church organist. Finally, at age thirty-six, he was appointed Music Director and organist of the new Basilica of Ste. Clotilde and ultimately became known as the greatest organ improviser of his time. He was eventually appointed Professor of Organ at the Paris Conservatoire in 1872 and his master classes in organ became 'de facto' classes in composition and theory for his circle of friends, known as "the Franckists". With stability and maturity he resumed composing, primarily organ, choral and sacred works. The last ten years of his life were intensely creative and he wrote several great orchestral works near the end of his career, including his only symphony.

Composed in 1888, just two years before Franck's death, the Symphony in D minor was not initially well received. The première was fraught with disapproving criticism from both the musicians and audience alike, but from such ignoble beginnings it has grown to become one of the favourites in the symphonic repertoire. Very much a Romantic work, it is written, nonetheless, in the Classical form of three movements.

The symphony starts with a *Lento*, a slow majestic introduction, in which a three-note motif of mysterious and unresolved character is stated at once by the lower strings, horns, bassoons and then tuba, with

great dramatic suspense as a type of question. It grows in intensity and mystery until finally the *Allegro non troppo* bursts forth triumphantly and this opening phrase is transformed into a lively forceful principal theme. A second *Allegro* introduces the soaring second subject, which subsequently culminates in a grand third theme, the first evidence of the symphony's heroic character. The development continues in the *Allegro*. In the recapitulation the main theme of the *Lento* is played in a grand fortissimo by the full orchestra, with trumpets answering in canon. The movement ends with a positive-sounding coda as if to answer the question with a blaze of affirmation. The mood of the movement conveys a sense of mystery, blending an almost religious fervour with joyous good humour.

The second movement unconventionally combines in one movement the second and third movements of a conventional symphony. The pizzicato of strings and harp first, then the contrapuntal subject in the cellos, form backgrounds to a sweet melody played by the cor anglais. Ironically the beauty and tenderness evoked by the cor anglais was a source of great upset to the musical pundits of Franck's time who were very suspicious of the introduction of this instrument into the symphonic texture. As the movement continues that melody is given in turn to the clarinet and horn in unison. A counter subject of equal eloquence on the strings and a sprightly *Scherzo* complete the principal melodic subjects of the movement. Then the cor anglais melody comes back and leads to the coda ending the movement with a warm glow of quiet happiness.

The final movement, *Allegro non troppo*, is joyful and spirited. A technical device that Franck developed to produce unity in his works is present in this movement. It is known as cyclical form, in which he builds his principal melodic subjects out of a single idea and finally repeats all these principal themes in the last movement. After a brief introduction, a rich opening theme is launched in cellos and bassoons. Throughout the movement, themes from the first and second movements are recalled as part of the unifying process, most notably the cor anglais theme of the second, which appears in all three sections in grandiose form, and the main theme of the first movement, mostly near the end of the recapitulation. The coda recalls themes of the first

movement but closes with the theme of the last in a grandly jubilant climax.

Notes by Elizabeth Dalton

RECEPTION

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

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 leaving it in the Friends box at the front of the Hall.

Enquiries: 0416 380 567

Email: shsonsw@gmail.com

ENCORE SOCIETY

The Southern Highlands Symphony Orchestra wishes to acknowledge the following members of its Encore Society. Each one of the following patrons has made a tax-deductible donation to ensure that the SHSO is able to maintain its artistic and community vision. We thank you.

Mr and Mrs K R McCutcheon

Ms Cheryl Tucker

Peter and Kate Cox

Elizabeth and Philip Walker

We also thank those music lovers who have donated anonymously.

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 deductible, please contact the Fundraising Chair on 0416 192 229.



ORCHESTRA MANAGEMENT

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

FLUTES

Zoe Andrews – chair sponsor
Betsy Andrews
Roma Dix – chair sponsor
“Friends of Roma Dix”

OBOE and COR ANGLAIS

Michellé Biasutti

SOPRANO SAXOPHONE

Richard Gawned

CLARINETS

Mark Biasutti
Adrienne Bradley-Smith
Alexandra Donaldson
Peter Smith

BASS CLARINET

Richard Gawned

BASSOON

Melissa Reyder
Graeme Widmer

HORNS

Elizabeth Dalton – chair
sponsor Margaret Buckland
Ian McQuillan
Gay Scanlon
Patrick Webb

TRUMPETS

John Corley
Jeremy Donaldson
Julian Paviour

TENOR TROMBONES

William Short
John Thompson

BASS TROMBONE

Simon Mitchell

TUBA

Ross Sadler – chair sponsor
Douglas Pritchard

TIMPANI / PERCUSSION

Eliza-Jane Corley

FIRST VIOLINS

Jillian Bridge – leader
Amelia Bull
Rebecca Coulter
Alexandra Denning
Lisa Gemell
David Mee
Rebecca Michael
Emily Sinden
Sarah Tomlinson

SECOND VIOLINS

Maggie Loo – principal
Robert Arthurson
Kilmeny Brodrick
Anne Graham
David Hart
Howard Lesslie
Brenton Paix
Lesley Staats

VIOLAS

Timothy Senior – principal
Stewart Bullivant
Xanthe Herps
Catherine Kerr
Quentin Woods

CELLOS

Catherine Barnett – principal
David Archer
April Butcher
Emma Hamilton
Sarah Hick
Lisa Kawai
Meiyoong Lui

DOUBLE BASS

Louis Ameneiro – principal
Paul Laszlo

HARPSICHORD

Lisa Kawai

Wind and brass players are listed alphabetically, as are strings after principals.

NEW PLAYERS ARE WELCOME.

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



ACKNOWLEDGEMENTS

Support from the following is gratefully acknowledged:

Artemis Wines, Thompson Health Care, Harps Australia, Southern Highlands Concert Band, The Highlands Sinfonia, Wingecarribee Shire Council, photography by Christopher Donaldson, Janet Ninio for the use of her harp, David Archer for the use of his harpsichord, Van Til Flowers, Robert Crowe, BDCU Alliance Bank, Destination Southern Highlands, Ten Thousand Paces, Localure, Stiles Music Publications, Southern Highlands News, ABC Illawarra, Richard Harman at Highlands FM, Graeme Day at 2ST, and the many businesses that displayed our flyers.

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

Visit our website at www.shso.org.au

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



Visit our website at www.shso.org.au

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



SOUTHERN HIGHLANDS SYMPHONY ORCHESTRA

2017

CONCERT SERIES THREE

Saturday 9th September 7.30pm and Sunday 10th September 2.30pm

Rossini *Overture to William Tell*

Graham Powning *Flute Concerto* (premiere)
soloist **Svetlana Yaroslavskaya**

Brahms *Symphony No.3*

CONCERT SERIES FOUR

A Festive Spectacular

Saturday 2nd December 7.30pm and Sunday 3rd December 2.30pm

John Williams *Star Wars Medley*

Alfred Hill *The Call of a Bird*

Grieg *Peer Gynt Suite No.1*

Tchaikovsky *The Nutcracker Suite*

Leroy Anderson *A Christmas Festival*

The SHSO reserves the right to amend the advertised repertoire.

THE SOUTHERN HIGHLANDS CONCERT BAND
PRESENTS

"Concerto!"

"An Inspiring Celebration of the Instrumental Soloist."

Bowral Memorial Hall
November 11th at 7:30pm
November 12th at 2:00pm