2017

CONCERT SERIES

3

SATURDAY 9th SEPTEMBER 7.30PM
SUNDAY 10th SEPTEMBER 2.30PM

BOWRAL MEMORIAL HALL
BENDOOLEY STREET

Patrons:
Ann Carr-Boyd AM, Dr. Andrew Ford OAM, Richard Gill AO
THE SOUTHERN HIGHLANDS SYMPHONY ORCHESTRA

The orchestra was formed in 2014 as a result of overwhelming 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.
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 for the Department) 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.

SVETLANA YAROSLAVSKAYA - Soloist

Svetlana Yaroslavskaya was born in Kaliningrad, a western seaport city of Russia. She started playing the flute when she was six years old and the instrument soon became her passion and profession. In 1993 she moved to St. Petersburg to study flute performance in one of the most prestigious musical institutions, The St. Petersburg Rimsky-
Svetlana earned her Degree in Instrumental Performance and in Orchestral Performance in 2002. From 2003-2005 she completed her postgraduate study in the same institution and worked as an assistant of Professor A. Vavilina-Mravinskaya. During this period, Svetlana held the Principal Flute position of the St. Petersburg Academic Symphony Orchestra and the St. Petersburg Russian Concert Orchestra. Svetlana is a prize winner of the Rimsky-Korsakov All-Russia Woodwind Competition (St. Petersburg, 2000) and the International Chamber Ensemble Competition (Astana, 2004).

As a soloist, Svetlana first performed at the age of 14 with St. Petersburg Youth Chamber Orchestra and since then has appeared on numerous occasions with Kaliningrad Symphony Orchestra (Russia), Narva Chamber Orchestra (Estonia), St. Petersburg Academic Orchestra (Russia), St. Petersburg Russian Concert Orchestra, Central Coast Symphony Orchestra (Australia) and with The Metropolitan Orchestra
Svetlana has also featured as a soloist with The Royal Australian Navy Band at Angel Place and ABC Centre, Ultimo, and on a live TV broadcast in China performing *Home Away from Home* during a tour to Nanchang.

With The Metropolitan Orchestra and Maestra Sarah-Grace Williams, Svetlana has performed Mozart’s *Flute Concerto in D major*, Saint-Saens’ *Tarantella*, Vivaldi’s *Flute Concerto, La Notte*, Bach’s *Suite no.2* and Carl Vine’s *Pipe Dreams*. In 2011, she performed Adam's *Bravura Variations* - a brilliant duet for coloratura soprano, flute and orchestra - with world-renown Korean-born celebrity vocalist Sumi Jo at the Sydney Opera House. In 2015, Svetlana premiered Elena Katz-Chernin’s *Re-Inventions* for Flute and Strings. Originally written for recorder and strings, this composer’s adaptation for flute and strings was created specifically for Svetlana.

Svetlana has also recorded various repertoire including a flute concerto, solos with wind orchestra and chamber music with various ensembles for the RAN Band CD collection. She currently holds a principal chair in The Metropolitan Orchestra and is a full-time Leading Seaman Musician in the Royal Australian Navy Band.

---

**Rossini, Gioacchino (1792-1868) – William Tell Overture**

Gioacchino Rossini was possibly the most revered and certainly the most successful operatic composer of his day. By the age of 37, he had written thirty eight operas, twenty eight of them over an incredibly prolific period of eight years, from 1812 to 1819. In 1824, the French government brought him to Paris where he was contracted to compose for the Théâtre Italien and the Opéra. There he became fully aware of the revolutionary artistic and political trends that were then gaining prominence. In music, the Romantic Movement was heralded by such works as Carl Maria von Weber’s opera *Der Freischütz*, first staged in the French capital in 1824. In politics, republican sympathies were again festering, and stage works that portrayed the popular struggle against oppression and tyranny stirred considerable sentiment. Rossini, being closely attuned to public trends and opinion, began to look for a libretto that would solidify his position in Paris.
Schiller’s play *William Tell*, based on the heroic Swiss struggle against tyranny in the 14th century, had recently been introduced to Paris in a French translation and created much interest. Rossini decided that the drama would make a fine opera and he took special care to incorporate the emerging Romantic style into this epic work.

The opera recounts the tale of the legendary Swiss hero, William Tell, during the time of the Swiss fight for independence from the Austrian Hapsburgs in the 14th century. Tell, a noted marksman with the crossbow, refuses to bow to a hat set up on a pole by the Austrian governor, Gessler, and is arrested. Gessler says Tell will be freed if he can shoot an apple off of his son’s head. Tell does so, but says if he had failed he would have shot Gessler and is chained again. Eventually Tell is freed long enough to kill Gessler, leading to a revolt by the Swiss.

The full opera is such a spectacle that it requires six hours to perform. Not only is it Rossini’s longest opera, its overture is also his longest and most elaborate as well. Its musical imagery is seen by many as a precursor to the tone poem. Indeed, its depictions of a storm, a pastoral scene, and heroic horsemen are now the definitive musical metaphors for each of these images. The cellos and basses open the work, heralding the dawn. This peaceful beginning is actually a virtuosic segment for the low strings: Rossini divides the passage into seven separate parts. Some "raindrops" from the woodwinds and swirling "wind" from the strings develop into a violent storm, with blaring brass and drum rolls. In the calm that follows, a cor anglais and flute sound the familiar tune now associated with quiet, bucolic scenes. Rossini based this melody on the Swiss ‘*ranz des vaches*’, a tune played on the Alpine horn by cowherds to call in their cattle. Finally, a trumpet sounds the four notes known throughout the world as the opening of the theme for the Lone Ranger. This rousing rhythm is that of a popular dance called the *galop*. Rossini used it to signify the approaching Swiss army, in a cavalry charge of galloping horses coming to liberate their homeland from the Austrians. It provides a triumphant conclusion to this splendid Overture.
Graham Powning was born in Sydney in 1949. He is a graduate of the Sydney Conservatorium of Music where he studied with Victor McMahon, Guy Henderson and Raymond Hanson.

As a professional oboist he held teaching positions at the Sydney, Newcastle and Central Coast Conservatoriums and was appointed Principal Oboe at the Elizabethan Sydney Orchestra (now the AOBO) in 1972. He was awarded the Queen Elizabeth Jubilee Medal for services to music in 1977. In 1983 he was the first Australian to lecture at the Florida Double Reed Convention.

Graham has composed over 800 pieces, mainly chamber music for woodwinds (often in unique combinations) as well as concertos for oboe, flute, and bassoon, two symphonies and 53 string quartets. His works have been published in Australia, USA, UK and Europe.

His music has been widely performed. Commissions from overseas are regularly received, especially for flute and clarinet conventions. His compositions have often been used for examinations, scholarship auditions, and competitions. Recordings made by the Australian Broadcasting Corporation and private companies are heard on Australian radio. Graham, whose works demonstrate a high degree of invention, wit, and creativity, is a remarkably imaginative and prolific composer writing in a style which, while unquestionably a product of recent decades, retains an attractive and lyrical quality.
Graham Powning  *Flute Concerto* (2011)

This concerto is the result of twenty years’ work and is dedicated to Victor McMahon, his teacher in 1963 at the Sydney Conservatorium. It is in the usual three-movement form. The first movement, which features virtuosic runs, has a barbaric quality with frequent changes of metre. The second is mournfully funereal and features solos by the bass clarinet at the start and finish. The finale is a joyous romp.

---

**INTERVAL**

Refreshments will be available from the Supper Room.

---

**Tchaikovsky, Piotr Ilyich (1840-1893)**

*Symphony No. 4 in F minor, Op. 36*

Tchaikovsky composed his Fourth Symphony in 1877, during one of the most turbulent periods of his lifetime, when the power of fate must have been uppermost in his thoughts. The previous year he had married a former student, Antonina Milyukova, under duress. His desperate desire to conceal his homosexuality, a wish to please his aging father by getting respectably married off and Antonina’s persistent advances pushed him into this marriage that was from the outset a disastrous mistake. It lasted only three months and left Tchaikovsky profoundly depressed to the point of attempted suicide. During this same period he entered into a highly influential relationship with Nadezhda von Meck, an immensely wealthy patron of music. Already deeply attached to Tchaikovsky’s compositions, she made contact with him through a mutual acquaintance, conductor/pianist Nikolai Rubinstein. She agreed to supply Tchaikovsky with a generous monthly allowance, which gave him the freedom to compose more freely. She did so on the condition that they would never meet. In the letters they wrote to each other over the ensuing thirteen years, however, they developed a mutual emotional outlet and a profound personal intimacy. While composing the Fourth Symphony, frequently referring to it in his letters as “our symphony”, he wrote her a detailed description of the work, which offers a valuable guide to the music:
“The introduction is the germ of the whole symphony, unarguably the main idea. This is Fate, that inexorable force that prevents our aspirations to happiness from reaching their goal, that jealously ensures our well-being and peace are not unclouded, that hangs over our heads like the sword of Damocles, that with steadfast persistence poisons our souls. It is invincible, you will never master it. One can only resign oneself to fruitless sorrow.”

An ominous brass fanfare opens the symphony, depicting the Fate theme. Starting with immense vigour, it becomes gradually less insistent as the music leads toward the principal subject. Tchaikovsky uses three groups of themes for this movement, each progressing through a series of emotions and orchestral colours until being replaced or augmented by another. The first is the syncopated principal subject, the second a dotted theme and the third a soaring cantilena, all perfect contrasts to each other. There are some moments of consolation, but these are driven into the background by the Fate theme. The coda is stark and uncompromisingly tragic – Fate seems triumphant.

The second movement expresses another phase of depression with a melancholy song introduced by the oboe. A yearning string melody builds to an impassioned climax, a reminder of the grieving phrases that dominate the first movement. Then the soulful theme returns to gently close out the movement. Tchaikovsky wished to portray it as

“that melancholy feeling that comes on in the evening, when you are sitting on your own, tired with work, and you take up a book but it falls out of your hands. Memories come flooding in. It is sad that so much has been and gone; it is pleasant to recollect one’s youth. One regrets the passing of time yet there is no wish to begin life anew. Life wears one out. It is pleasant to rest and reflect. There are so many memories! There have been happy moments when young blood coursed through the veins and life was good. There have also been difficult times, irreplaceable losses. But now that is all somewhere in the past. There is a sweet sadness in burying oneself in the past.”

The third movement does not express any precise feelings. It is based on the delicate yet exciting tone colour of massed pizzicato strings, and is contrasted by passages in the brass and winds. Oboes and bassoons play a rustic dance tune, suggesting peasant revels while brass
and piccolo offer a humorous imitation of military band music. Tchaikovsky described it as

“whimsical arabesques, the elusive images that flash across one’s imagination when one has had a little wine to drink and is in the first stage of intoxication. One’s spirits are not happy, but neither are they sad. One does not think about anything: one gives free rein to one’s imagination that, for some reason, sets about painting strange pictures. Amongst them one recalls a picture of some roistering peasants and a street song. Then somewhere in the distance a military parade goes by. There is no connection between these images that are like those which flash through your mind as you are going to sleep. They have nothing to do with reality: they are strange, wild, and incoherent.”

The Finale is in loose rondo form. The first subject projects a bold and wild excitement, which becomes more controlled upon repetition. The second subject is quite flowing and melodious by contrast, and is based on the Russian folk-song “In a Field there stood a birch tree”. This theme is developed heroically as the movement progresses, rising to great heights, and then becoming closely inter-related with the principal subject. The coda is marked by the return of the fanfare from the opening movement reminding us that fate cannot be outrun. However, the positive force triumphs and Tchaikovsky, having carried us from gloom to melancholy to slow recovery, concludes his Symphony with life-affirming energy.

“If you find no pleasure in yourself, look about you. Go to the people. See how they can enjoy life and give themselves up entirely to festivity. There still is happiness, simple, naive happiness. Rejoice in the happiness of others – and you can still live.”

Tchaikovsky’s Fourth Symphony is indeed a masterpiece founded on deep emotion and bears truth to the composer’s own contention that his works “have all been felt and lived by me, and have come straight from my heart.”

Notes on the overture and symphony by Elizabeth Dalton
**RECEPTION**

Following the Saturday performance there will be a reception to which all are invited. Enjoy the opportunity to meet the musicians and management committee.

---

**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 flyer available at the ticket desk or email: shsonsw@gmail.com

**Enquiries:** 0416 380 567

---

**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.

Peter and Kate Cox  
Mr and Mrs K R McCutcheon  
Ms Cheryl Tucker  
Elizabeth and Philip Walker

We also thank those music lovers who have donated anonymously.

---

**SHSO 2018 CONCERT SERIES**

17\(^{th}\) & 18\(^{th}\) March  
30\(^{th}\) June & 1\(^{st}\) July  
15\(^{th}\) & 16 September  
1\(^{st}\) & 2\(^{nd}\) December
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.

If you have a favourite musician/instrument in the orchestra and you wish to sponsor their “chair”, please pick up a “Musical Chairs” flyer at the front desk and see how you can provide ongoing support for the SHSO.

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 & Fundraising Chair         Mrs April Butcher 
Members:                Dr Allan Beavis OAM 
                        Mr Peter Glass JP

ACKNOWLEDGEMENTS

Support from the following is gratefully acknowledged:

Southern Highlands Concert Band, The Highlands Sinfonia, Robert Crowe, Van Til Flowers, Christopher Donaldson (photography), BDCU Alliance Bank, Destination Southern Highlands, Highlands FM, ABC Illawarra, 2ST, Ten Thousand Paces, Stiles Music Publications, Southern Highlands News, and the 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.
When only the best will do

In the heart of the Highlands our luxury homes, Bowral House and Abbey House, offer Aged Care living at its best.

Private ensuite rooms in each home feature large windows for natural light, air conditioning and Foxtel. Both homes have 24 hour Registered Nurse care, secure dementia units, palliative and respite care, an onsite chef, physiotherapy, aromatherapy, diverse recreation programs, beauty and hair salons and pain massage programs.

Call Donna Gladwin
Abbey House Director of Nursing
Phone: (02) 4871 1085

Call Collette Beaufils
Bowral House Director of Nursing
Phone: (02) 4862 8900

www.thompsonhealthcare.com.au
PICCOLO
Claire Jacobson

FLUTE
Zoe Andrews –
  *Betsy Andrews
Roma Dix –
  **“Friends of Roma Dix”
Claire Jacobson

OBOE
Michellé Biasutti
Macy Torrington

COR ANGLAIS
Michellé Biasutti

CLARINET
Mark Biasutti
Richard Gawned
Peter Smith

BASS CLARINET
Richard Gawned

BASSOON
Melissa Reyder
Maria Smith
Phoebe Staats

HORN
Radu Boros
Ian McQuillan
Gay Scanlon
Paul Stiles
Patrick Webb

TRUMPET
Fay Craig
Robert George

TENOR TROMBONE
Jessica Bannerman
William Short

BASS TROMBONE
Ross Sadler

TUBA
David Ricketts –
  *Douglas Pritchard

TIMPANI
Eliza-Jane Corley

PERCUSSION
Paul Blackstone
Adrienne Bradney-Smith
Rhonda Langford

FIRST VIOLIN
Jillian Bridge – leader
Myee Clohessy
Rebecca Coulter
Alexandra Dening
  * Bowral Comfort Footwear
Lisa Gemell
David Hart
Kate Malone
David Mee
Emily Sinden

SECOND VIOLIN
Maggie Loo – principal
Robert Arthurson
Kilmeny Brodrick
Sarah Caddy
Rosemary Eddowes
Howard Lesslie
Lesley Staats
Jodi Torrington
VIOLA
Timothy Senior – principal
Stewart Bullivant
Xanthe Herps
Catherine Kerr
James Landrigan

CELLO
Catherine Barnett – principal
David Archer
Emma Hamilton
Sarah Hick
April Hudson
Lisa Kawai

DOUBLE BASS
Ethan Ireland – principal
Louis Ameneiro
Vitaliy Rayiston

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

* Chair sponsors

New players are welcome. Contact:
Allan Stiles on 0415 309 760
or Roma Dix on 0432 466 882

Visit our website at www.shso.org.au
SOUTHERN HIGHLANDS SYMPHONY ORCHESTRA

2017 CONCERT SERIES FOUR

A Festive Spectacular

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

John Williams Star Wars Medley

Alfred Hill The Call of a Bird

Grieg Peer Gynt Suite No.1

Tchaikovsky 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."

Featuring Lisa Kawai performing Leroy Anderson's "Concerto in C for Piano" and Keva Abotomey performing Saint-Preux's "Concerto pour Une Voix"

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