

Southern Highlands

Symphony

Orchestra



2019 CONCERT SERIES



SATURDAY 21st SEPTEMBER 7.30PM

SUNDAY 22nd SEPTEMBER 2.30PM

BOWRAL MEMORIAL HALL

BENDOOLEY STREET

Patrons:

Ann Carr-Boyd AM and Dr. Andrew Ford OAM

JOHN WILLIAMS

Star Wars
The Phantom Menace Suite for Orchestra

1. *The Flag Parade*
2. *Anakin's Theme*
3. *The Adventures of Jar Jar*
4. *Duel of the Fates*

EDOUARD LALO

Symphonie espagnole for Violin and Orchestra

Soloist Cedar-Rose Newman

1. *Allegro non troppo*
2. *Scherzando. Allegro molto*
3. *Intermezzo. Allegretto non troppo*
4. *Andante*
5. *Rondo. Allegro*

INTERVAL

CAMILLE SAINT-SAËNS

Symphony No. 3 in C minor

1. *Adagio, Allegro moderato, Poco adagio*
2. *Allegro moderato, Presto, Allegro moderato, Maestoso, Allegro*

RECEPTION

You are invited to enjoy a reception after the Saturday performance.

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 in the Southern Highlands.



The SHSO with the soloists for the concerts in June

ALLAN STILES

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 at The King's School, Holy Cross College, and Pymble Ladies College. He was instrumental in pioneering and implementing bands in schools for the Department of Education. He has also played in orchestras both in Sydney and London. Conducting studies were with Robert Miller, then conductor of the ABC Training Orchestra, and later as part of his MMus at University of NSW.

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.

CEDAR-ROSE NEWMAN



Photograph supplied

Drawn to music from a young age, Cedar's interest has been nurtured by a family with strong musical traditions, the St. Jude's Music Association and the music community of the Illawarra. Cedar commenced violin studies with Sarah Hindson in 2010, before moving to the United States in 2016 to study with Albert Markov. She currently studies with Prof. Lucie Robert at the Pre-College Division of the Manhattan School of Music, where she was the 2018/2019 recipient of the Kate Bamberger Memorial Scholarship for violin. In 2018 she received her AMusA for piano studying with Gian-Franco Ricci.

Cedar has performed solo recitals and played with ensembles in Australia, the US and Europe. In 2017, Cedar and Lina Lee premiered *Australian Dawn* and *Bush Dance* by Ann Carr-Boyd (AO) with Steel City Strings and recorded this and other works for piano and violin for a CD, *Fandango Returns*. These works have been widely broadcast in Australia. In April 2019, she participated in the Australian Youth Orchestra's Young Symphonist program. Cedar is also an active participant in Music for Youth, a Connecticut organisation providing performance, mentoring and internships for young musicians. Her involvement includes performance, accompanying young violinists and hosting concerts. In 2018, she was awarded their Musical Ambassadors Award. In 2019, Cedar committed to raising funds for "A Musical Gift", a Rural Aid Australia program designed to help provide greater access to music for students in schools in rural communities.

Cedar attended a Montessori School until she was ten and is now an online student of Wolsey Hall, Oxford. Cedar enjoys bouldering, cooking and being in the Australian bush.

JOHN WILLIAMS (1931-)

Star Wars: The Phantom Menace Suite for Orchestra

John Williams is without doubt one of America's most accomplished and successful composers for film and for the concert platform. In a career that spans six decades, he has served as music director and laureate conductor of one of his country's most treasured musical institutions, the Boston Pops Orchestra, and he maintains thriving artistic relationships with many of the world's great orchestras, including the Boston Symphony Orchestra, the New York Philharmonic, the Chicago Symphony and the Los Angeles Philharmonic. Williams has composed the music and served as music director for more than one hundred films. His 40-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including *Schindler's List*, *E.T.*, *Jaws*, *Jurassic Park*, *Close Encounters of the Third Kind*, and four *Indiana Jones* films. He has composed the scores for all of the *Star Wars* films, the first three *Harry Potter* films, *Superman: The Movie*, and many others. He has been awarded five Academy Awards and received fifty Oscar nominations.

Williams' music is often inspired by late Romantic composers such as Richard Strauss, Gustav Holst and Richard Wagner, whose idioms were incorporated into the Golden Age Hollywood scores of Erich Korngold and Max Steiner. In fact, Williams' association of musical themes with movie characters is a modern example of Wagner's compositional device called 'leitmotif' – the use of a phrase or theme to signify a character, plot element, or mood. Just as Wagner designated 'leitmotifs' to various characters and situations in his operas, Williams carefully matches musical themes to characters and events in nearly all of his film scores.

It was sixteen years after completing the original *Star Wars* trilogy that Williams found himself in the unusual position of scoring its prequel, *The Phantom Menace*. This film trilogy takes place 32 years before *Star Wars*. The villainous Darth Vader is still a young and innocent boy and the galaxy feels like a very different place, far preceding the Civil War action from previous films. In addressing this situation through music, Williams had to create completely new themes for all the new characters, places and concepts, but he also had to reference already known material and foreshadow their future development. This proved to be an interesting challenge as the cinema landscape had changed drastically. Progress in technology had allowed George Lucas greater creative freedom to realise his fantastic ideas on the big screen but he nonetheless wanted the score to have a classic 'Hollywood' feel to it. For Williams the goal was not to emphasize the futuristic aspects of the films, which might have invited electronic effects or extended instrumental techniques. Instead, Williams wrote original music that did not disguise its kinship to such earlier symphonic masters as Wagner, Bruckner, Stravinsky, or Korngold. In this sense, it mirrors the stance of the films themselves, which are unquestionably set in the land of sci-fi but also draw on more traditional Hollywood genres, from swashbuckling adventure epic to gun-slinging Western. The concept of 'leitmotif', so important in the original trilogy was retained for the prequel films.

In the *Phantom Menace Suite for Orchestra*, Williams draws on many of the familiar *Star Wars* themes but there are also new themes for new characters. The four movements contain exciting music, tender-hearted music, comic music and music of heroic resolve.

1. *The Flag Parade*

This movement composed in a majestic style starts with a loud cymbal crash and a brass fanfare. The horns announce the main melody backed by percussion and low brass. A trumpet fanfare continues with the trumpets and low brass playing between each other followed by a repeat of the main melody again played by the French horns. Then the strings take up the fanfare-like part before the horns play the primary melody for the third time, with the trumpets occasionally coming in with short phrases. The ending of the melody is played by the low brass and trumpets, who take turns on each phrase. The snare drum rhythm provides rhythmic integrity.

2. *Anakin's Theme*

In *The Phantom Menace*, we meet Anakin Skywalker as a young nine-year-old boy who helps two Jedi Knights and Queen Amidala escape from the desert planet of Tatooine when their ship requires essential hyperdrive repairs. Qui-Gon Jinn recognises the boy's potential and is determined to start training him as his new padawan learner. This enthusiasm is not shared by his fellow Jedi masters, Mace Windu and Yoda. They fear that the boy's attachment to his mother might one day bring dark consequences. Williams' composition for the character of Anakin is a stroke of genius. He basically deconstructs *The Imperial March*, as heard in the original trilogy, and presents hints of it within the otherwise sweet and innocent new theme. It encompasses both the slave boy's kindness and his doomed destiny.

3. *The Adventures of Jar Jar*

There is no more controversial character in the *Star Wars* canon than Jar Jar Binks. Originally, developed to be the first fully-computer generated character in a live-action setting, this sidekick character causes unspeakable mayhem in the action. Williams captures the farcical nature of Jar Jar's adventures with the clarinet theme in this movement, which is one of the most comedic pieces in the entire *Star Wars* repertoire.

4. *Duel of the Fates*

Large melodic leaps add to the drama of this pagan-sounding battle piece, which sets the scene for the film's final light-saber duel. An ostinato is used to drive the accompaniment. Fast-paced, explosive trumpets and percussion accents contribute to the sense of tension in the music.

EDOUARD LALO (1823-1892) *Symphonie espagnole*, Op. 21

1. *Allegro non troppo*
2. *Scherzando: Allegro molto*
3. *Intermezzo: Allegro non troppo*
4. *Andante*
5. *Rondo: Allegro*

Edouard Lalo was born in Lille in 1823 and at the age of sixteen left home to study composition and violin at the Paris Conservatoire. He started composing in the 1840s, but, discouraged by the lack of performances and publications of his music, he abandoned his creative work for almost a decade to play viola in the Armingaud-Jacquard Quartet. His muse was rekindled in 1865 when he married Bernier de Maligny, a gifted contralto who performed many of his songs in recital and who also inspired his first opera, *Fiesque*. Encouraged by the formation of the Société Nationale de Musique in 1871 and the support of such conductors as Padeloup, Lamoureux and Colonne, Lalo produced a succession of instrumental works that brought him to the forefront of French music. Confirmation of this eminent position was confirmed when he was awarded the *Légion d'Honneur* in 1888.

Perhaps his best-loved and best-known work is the *Symphonie espagnole*. More a concerto than a symphony, Lalo himself explained his choice of name – “I kept the title *Symphonie espagnole*, contrary to, and in spite of, everybody’s advice first, because it conveyed my thought—that is to say, of a violin solo soaring above the rigid form of an old symphony—and then because the title was less banal than others that were proposed to me.”

Some believe that Lalo’s reference to Spain is significant on a personal level as he wanted to make the work an expression of his national roots. (His father’s family had immigrated from Spain during the 16th century to settle in northern France, so he could claim Spanish ancestry.) At the same time, it seems probable that Lalo, like many composers of his day, was motivated by the craze for “things Spanish” in late 19th-century France. Perhaps the real reason, however, for this work being designated the descriptor “espagnole” is related to the violinist for whom it was composed. Lalo was taken with the musicianship of the Spanish virtuoso Pablo Sarasate (1844-1908), who had introduced European audiences of the late 19th century to a new style of violin playing, marked by astonishing technical perfection and a sweet, lush tone. Sarasate had given the world première of Lalo’s first concerto during the early 1870s, and in 1874 the composer produced the *Symphonie* expressly for him and his peculiar style. Sarasate was both a virtuoso and a great stage presence – as Alberto Bachmann states in his classic *Encyclopedia of the Violin*, “no one else could combine grace, clean-cut brilliancy, and bewildering vitality in so remarkable a degree”. His colourful playing, so different in style from that of the great German master, Joseph Joachim, was a great inspiration to Lalo, who in turn provided Sarasate with the opportunity to express his personality as well as the spirit of his native land.

The structure of *Symphonie espagnole* is not what one might expect of a nineteenth-century concerto. There are five movements, instead of the usual three or

four, and whilst Lalo employs some symphonic structures, the virtuosic writing for the violin leaves no doubt that this is a concerto.

The first movement, *Allegro non troppo*, is the most assertively symphonic of the five. It opens with a great orchestral flourish, which the soloist quickly picks up. This opening fanfare with its upward leap of a fifth shapes the vigorous first subject, announced by solo violin over the powerful accompaniment. The beginning also introduces the rhythm of a duplet followed by a triplet, and this two-plus-three (sometimes three-plus-two) pattern lends a Spanish quality to the music. The movement proceeds in sonata form with the violin introducing a rising-and-falling melody marked 'dolce espressivo' as the tender second subject.

The energetic *Scherzando* opens with a pizzicato introduction that suggests guitars or castanets. The rhythm is that of a Spanish 'seguidilla', alternating groups of two and three notes. The violin glides in gracefully above these figures; the brief middle section alternates slow tempos with the pizzicato figure before a close on the opening material. This nimble, dance-like movement calls for both lyricism and flexibility from the soloist.

The central movement, an *Intermezzo*, is characterized by the extensive use of the Spanish rhythmic device of alternating groups of two and three notes. The powerful opening pounds out different permutations of this rhythm before the violin makes its own brusque entrance on the same material. The music grows more animated in the 6/8 central episode, then returns to the opening material before a massive final chord.

The melancholic *Andante* turns to darker orchestral colours with the focus on the violin's eloquent low register. It opens in D minor with a sombre introduction for the winds and brass; the violin sings wistfully on its entrance, then becomes impassioned and brilliant before the music falls away to the wonderful close. Here Lalo slips into D Major, in preparation for the finale, and sends the solo violin up to high D, where it soars above the orchestra's concluding chords.

The light-hearted mood of the fifth and final movement breaks the soulful spell. After the atmospheric opening, with its bell-like sonorities, the orchestra sets up an ostinato pattern, which is repeated several times heightening the anticipation, until the violin inserts a delicate counter melody with elaborate embellishments. The music is full of Iberian spirit with lots of opportunity for bravura playing from the soloist. The pace slows midway, for a hushed appassionato second subject, whose 3+2 rhythm suggests the characteristic stresses of a 'habanera'. The music rushes ahead brilliantly at the end, with some left-handed pizzicatos adding to the pyrotechnics, before coming to a resounding close.

CAMILLE SAINT-SAËNS (1835-1921)

Symphony No. 3 in C Minor, Op. 78 (Organ)

1. *Adagio – Allegro moderato – Poco adagio*
2. *Allegro moderato – Presto – Maestoso – Allegro*

Camille Saint-Saëns was an exceptional polymath. Not only a gifted musician, he was also a writer, a world traveller, and an avid and informed aficionado of such disciplines as Classical languages, astronomy, archaeology, philosophy, and even the occult sciences. He started piano lessons at the age of two with a former pupil of Mendelssohn, and embarked on composition and organ instruction at seven, by which time he was already performing Bach, Handel, and Mozart in public. In 1846, when he was ten, Saint-Saëns made his formal debut in recital at the Salle Pleyel in Paris, with a program that included piano concertos by Mozart and Beethoven. He quickly grew into an artist of maturity and taste, both as a performer and as a composer, and his career is one of music's longest and most productive. When he died, at age eighty-six, he had made his mark as a writer of operas, symphonies, concertos, and a treasure trove of smaller, miscellaneous pieces.

The last of Saint-Saëns's completed symphonies, the Third, was composed at the behest of the Philharmonic Society of London. It was published in 1886 and dedicated to the memory of Franz Liszt who had recently died in Bayreuth. Liszt's music served as a model to Saint-Saëns throughout his career. The unconventional form of this C minor symphony, with two movements distilled from the usual four each with its own two sub-sections sections, as well as the use of a signature theme that is transformed as the work proceeds, are clearly homage to the innovations of Liszt's own scores. Prominent use of the organ has earned this piece the nickname "Organ Symphony," although this title was never sanctioned by the composer. Saint-Saëns recognized that requiring an organ could limit performance possibilities, since many concert halls lacked them, but he was perfectly content with the idea of a small organ being brought in for the occasion — and, in fact, suggested specifically that solution for a performance by the Concerts Colonne in Paris.

The work opens with a brief, slow introduction announcing a rising four-note motif that is Saint-Saëns's main musical material. This theme is already changed, in character if not in content, by the first agitated measures of the main *Allegro* section that follows. A second, more lyrical melody eventually is combined with the main motif before the music loses momentum as it prepares the way for the *Poco adagio*, reached without pause. Here, an "extremely peaceful, contemplative theme," as the composer described it, is presented in the low strings over soft organ chords. The calm and beauty are eventually disturbed by the turbulence of the *Allegro*. By the end of the movement, the two contrasting musical worlds sit happily together with the nervous pizzicato triplets from the *Allegro* accompanying the *Poco adagio*'s serene and untroubled melody.

The second movement begins with a scherzo-like tempestuous transformation of the symphony's main material, dispelled briefly by "arpeggios and scales" on the piano. This peculiar combination of fury and "tricky gaiety" is later

undercut by a powerful, “grave, austere” theme in the trombones, tuba, and basses. “There is a struggle for mastery,” Saint-Saëns writes, “which ends in the defeat of the restless, diabolical element.” This solemn theme rises “and rests there as in the blue of a clear sky,” signalling a significant change in the symphony’s direction. A mighty chord from the full organ “announces the approaching triumph of calm and lofty thought.” The initial theme, now entirely transformed by the strings and shimmering piano chords, leads into a development of majesty, energy, and lyricism. Saint-Saëns unleashes the full power of his contrapuntal inventiveness in this final section, giving each family of instruments, from strings to winds to brasses, a chance to shine. In the magnificent concluding coda, the entire orchestra joins the organ in a jubilant sustained C-major chord with pounding timpani to emphasise the majestic finish.

Programme notes by Elizabeth Dalton.

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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.

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

Jan and Frank Conroy
Dr. Penny Knowlden
R and D McAllery
Michelle and Michael Phillips

Moss Vale Community Pharmacy
Jenny Simons OAM
Cheryl Tucker
Vic Vila

We also thank those music lovers who have donated anonymously.

ACKNOWLEDGMENTS

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Photographs by Christopher Donaldson.

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