

The Armidale Symphony Orchestra

Violin 1	Violincellos (cont.)	French Horns
Errol Russell	Rachel Meredith	Kerry Hawkins
Colin Sholl	Rhonda Davey	Bruce Menzies
Kate Chapman	Richard Kerr	David Gerrish
Marita Arnold	Angela Farrell	Tom Cooper
Sujata Allan	Michael Stevenson	Trumpets
Violin 2	Doublebass	Wayne Elliott
Emma Chapman	Wendy Griffiths	Craig Millar
Jessica Stanley	Ben O'Donnell	Michelle Harrison
Maurice Anker	Flutes	Trombones
Caroline Chapman	Geoffrey Derrin	David Brown
Yvonne Arnold	Rosalind Epps	Stephen McPhee
Belinda Storrie	Addy Watson	Margaret Sharpe
Violas	Oboes	Tuba
Laurie Pulley	Judith Tudball	Neville Crew
Chris Cunningham	Kate Worthing	Timpani
Annie Chapman	Cor Anglais	Murray Winton
Violincellos	Graeme Maddox	Percussion
Sue Metcalfe	Clarinets	Robyn Driscoll
Elisabeth Macdonald	Christopher Garden	Wendy Huddleston
Stephanie Arnold	Lauren Burchell	Robyn Reid (and Piano)
Pauline Gorman	Bassoon	
Bronwyn Jones	Kirsten Stoddart	
Caitlin Driscoll	Lachlan Storrie	

Special thanks are due to Mr. Evan Lewis for generously allowing the use of his Cor Anglais for this concert.

Armidale Vocal Ensemble

Dorothy Bell	Leanne Roobol	Alison Wright	Laurie Pulley
Emma Chapman,	Barbara Trehy	James Brown	
Susan Maddox-Gleeson	Renate Turrini	Greg Moin	

Armidale Symphony Orchestra

Conductor: Richard Peter Maddox

13 April 2002

Old Teachers College Auditorium

Armidale Choral Society

Music for a Winter Afternoon

3 pm Sunday 2 June, Armidale Uniting Church

Serenade for Strings op. 38

Richard Peter Maddox (1936-)

This work was written in 1997 for the string section of the orchestra with piano. The word “serenade” comes from the Italian *serenata*, which implies “evening music”, and in fact represents the idea of a song sung by a lover underneath the window of the beloved. There is a tradition of instrumental serenades from Mozart to Brahms and Tchaikovsky, and string serenades by composers such as Dvorak, Elgar and Suk.

I. *Legato*

A gentle piece that explores an extended theme, interspersed with a broader, very consonant idea. A rather syncopated passage also makes a couple of appearances.

II. *Pizzicato*

A light-hearted Scherzo in which all the strings play *pizzicato* in the outer sections, while the middle section has a more lyrical idea in which the 1st violins and cellos use bows.

III. *Ballato*

A waltz in which the instruments go round and round until the waltz theme dies out among the violas.

IV. *Fugato*

Based on a fugal idea that is handed around the orchestra from one group to another, while a lyrical counter-subject leads to several episodes between statements of the *fugato* subject. The movement ends quietly, the lover (having finished his song underneath the beloved’s window) packing up his instrument to go home for breakfast.

Karelia Suite op. 11

Jan Sibelius (1865-1957)

The Finnish composer Jan Sibelius studied in Berlin and Vienna, one of his teachers being Karel Goldmark (whose “Rustic Wedding” symphony was performed by the Armidale Symphony Orchestra in 1999). On his return to Finland in 1893, Sibelius was commissioned to write incidental music for a pageant depicting the history of the Karelia region of southern Finland. From the seven pieces written for the pageant, Sibelius eventually extracted a Suite. The first movement, *Intermezzo*, accompanied a tableau in which local workers are on their way to pay taxes to a Lithuanian prince. The second movement, *Ballade*, depicts the deposed king Charles Knutsson who has retreated to his castle and listens to a ballad (the Cor Anglais solo being sung in the original incidental music). The third movement, *Alla marcia*, is a call to arms.

Kubla Khan op. 68 [World Première] Soprano Samantha Cobcroft

The four movements of this work mirror the four sections of the Coleridge poem. I have tried to write music that will capture the magic of this poetry. Although Coleridge successfully promoted his 1816 poem *Kubla Khan* or, *A Vision in a Dream* as the result

of an opium-induced hallucination, I was lucky enough to hear Professor Wesley Milgate, in a lecture in 1953, describing the poem as a very clear-minded account, in poetic terms, of the creative process.

“In trying to interpret this symbolic site we can begin by seeing the dome as a human creation (art) built in and over nature’s beauty and power. Note that in the last part of the poem the newly introduced ‘I’ has a vision in which, inspired by a singing woman, he would imaginatively recreate in air the Khan’s dome. The artist who could accomplish this would be regarded with awe and even fear by those from whom he is separated by his inspiration” (P. Brians et al., *Reading About the World*, Vol. 2, American Heritage Custom Books).

INTERVAL

Symphony No. 2 in c-minor op. 17 Pyotr Ilyich Tchaikovsky (1840-1893)

Tchaikovsky’s second symphony received the nickname “Little Russian” because it uses tunes from the Ukraine, an area then known as Little Russia, although Tchaikovsky did not care for the name. It was completed in 1872 and extensively revised in 1880.

I. *Andante sostenuto - Allegro vivo*

The movement opens with a quiet statement of a Ukrainian folk-tune on the horn, echoed by the bassoon. After being shared by all sections of the orchestra, this theme gives way to an energetic idea developed in the strings. The opening folk-tune is re-introduced later by the clarinet as a counter-theme. The movement builds to a great climax before the opening theme is restated in its original form by the horn, and the movement dies away.

II. *Andantino marziale quasi moderato*

This is an almost spectral march, suggesting a distant view of an army marching along a ridge. It begins with a timpani solo announcing the march rhythm. Clarinet, strings and flutes in turn give out the steady march theme, with the timpani constantly underpinning the texture. A contrasting middle section introduces another Ukrainian folk-tune, and there is some respite from the insistent drum-beat until the opening theme returns and grows to a climax, then gradually fades away again as the army passes.

III. *Scherzo: Allegro molto vivace*

This movement is a very spirited scherzo which flies at breakneck speed through the orchestra. There is a contrasting Trio section that demonstrates both the rhythmic variety and the orchestral colouration of which Tchaikovsky was such a master.

IV. *Finale: Moderato assai – Presto*

This movement opens with a grand statement of another Ukrainian folk-tune, this one familiar from Mussorgsky’s *Pictures at an Exhibition*. The tune provides the first major theme for the movement, until a second slightly lop-sided dance theme is introduced. These two themes then take us into some distant tonal areas as they are developed through the movement. The ending comes in a helter-skelter accelerando that leaves orchestra and audience out of breath.

KUBLA KHAN
by Samuel Taylor Coleridge

In Xanadu did Kubla Khan
A stately pleasure-dome decree:
Where Alph, the sacred river, ran
Through caverns measureless to man
Down to a sunless sea
So twice five miles of fertile ground
With walls and towers were girdled round:
And there were gardens bright with sinuous rills
Where blossom'd many an incense-bearing tree;
And here were forests ancient as the hills,
Enfolding sunny spots of greenery.

But O, that deep romantic chasm which slanted
Down the green hill athwart a cedarn cover!
A savage place! as holy and enchanted
As e'er beneath a waning moon was haunted
By woman wailing for her demon-lover!
And from this chasm, with ceaseless turmoil seething,
As if this earth in fast thick pants were breathing,
A mighty fountain momently was forced;
Amid whose swift half-intermitted burst
Huge fragments vaulted like rebounding hail,
Or chaffy grain beneath the thresher's flail:
And 'mid these dancing rocks at once and ever
It flung up momentarily the sacred river.
Five miles meandering with a mazy motion
Through wood and dale the sacred river ran,
Then reach'd the caverns measureless to man,
And sank in tumult to a lifeless ocean:
And 'mid this tumult Kubla heard from far
Ancestral voices prophesying war!

The shadow of the dome of pleasure
Floated midway on the waves;
Where was heard the mingled measure
From the fountain and the caves.
It was a miracle of rare device,
A sunny pleasure-dome with caves of ice!

(continued overleaf)

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(continued overleaf)

A damsel with a dulcimer
In a vision once I saw:
It was an Abyssinian maid,
And on her dulcimer she play'd,
Singing of Mount Abora.
Could I revive within me,
Her symphony and song,
To such a deep delight 'twould win me,
That with music loud and long,
I would build that dome in air,
That sunny dome! those caves of ice!
And all who heard should see them there,
And all should cry, Beware! Beware!
His flashing eyes, his floating hair!
Weave a circle round him thrice,
And close your eyes with holy dread,
For he on honey-dew hath fed,
And drunk the milk of Paradise.

Richard Peter Maddox was born in Western Samoa and grew up in Sydney. After a career as an accountant he decided to study music seriously, taking a B.Mus. (Hons.) from the University of London in 1973, an M.A. in Music from the University of Sydney in 1977, and then moved to Los Angeles to study at UCLA for his Ph.D. (awarded in 1987). In 1982 he was appointed to a lectureship in Music at UNE, retiring in 1991 to concentrate on performance and composition. Many of his compositions are listed in the AMEB syllabus. In August 1999 his orchestral song-cycle "Blood and Carnations" was performed by the Sydney singer Nadia Piave with the Armidale Symphony Orchestra, and in March this year Wendy Lorenz and Ann O'Hearn gave the première performance of his Suite for Two Pianos at the Newcastle Conservatorium, using the two Stuart pianos there. He lives in Armidale and is active as a conductor and accompanist.

Samantha Cobcroft was born in Sydney and grew up in Rocky River, attending Armidale High School before going on to the University of Newcastle Conservatorium, where she took her B.Mus. with first class honours and was the first person in the Faculty of Music to be awarded the University Medal. She has sung major roles in several of the Faculty's productions, including Nero in Monteverdi's "The Coronation of Poppea". In 1998 she recorded the CD "Richard Peter Maddox: Australian Songs" with the composer and oboist Graham Maddox (Move Records MD 3227). She currently lives in Newcastle with her three young children where she is enrolled in a Ph.D. at Newcastle University, and is in demand as a recitalist. She is well-known in Armidale and Newcastle as a singer and teacher.

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