

The Armidale Symphony Orchestra

Violin 1

Errol Russell

Colin Sholl

Lucette Tolhurst

Kate Nash

Kate Chapman

Emma Chapman

Sujata Allan

Margie Cassegrain

Violin 2

Marion Barford

Gunar Daniel

Yvonne Arnold

Maurice Anker

Steven Ellison

Roland Lubett

Graham MacKay

Violas

Laurie Pulley

Chris Cunningham

Sofia Dodds

Suzanna Powell

Violincellos

Sue Metcalfe

Rhonda Davey

Camilla Taifa

Caitlin Driscoll

Kathryn Loon

Claire Chapman

Doublebasses

Wendy Griffiths

Vicki Harbison

Flutes

Geoff Derrin

Sharon Davidge

Tomoko Maeda

Oboes

Graham Maddox

Sue Taylor

Rebecca Brine

Clarinets

Jane Grownns

Janet Million

Bassoons

Alex Bell

Andrew Patterson

French Horns

Kerry Hawkins

Bruce Menzies

Alastair Finco

Tom Cooper

Trumpets

Tony Jones

Frank Logan

Trombones

Dave Brown

Simon Hughes

Terry Million

Tuba

Michael Jobson

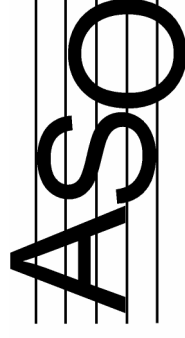
Harp

Barbara Bidencope

Percussion

Murray Winton

Armidale Symphony Orchestra



Conductor
David Gee

Soloist
Janis Laurs

3 pm, 3 April 2005.
Lazenby Hall, UNE

www.armsymph.org

Armidale Choral Society *Autumn Concert*

Sunday 15 May, 3 pm.
Armidale Uniting Church, Rusden St.
Conductor: Richard Peter Maddox
Works by Bach, Pergolesi and Maddox.

PROGRAM

***Prelude to "The Afternoon of a Faun"*
*Solo flute Geoff Derrin***

Claude Debussy (1862-1918)

Prelude to the Afternoon of a Faun was Debussy's first important orchestral work and initiated his most productive composing period which lasted nearly twenty years. It was inspired by Mallarmé's poem *L'Après midi d'un faune*. Debussy's impressionistic style was to reject the overblown forms and harmonic style of composers such as Mahler and Richard Strauss. He preferred understated effects and wanted his music to sound improvisatory, as though it had not been written down.

***Concerto for Violincello in B minor*
*Soloist Janis Laurs.***

Antonin Dvorak (1841-1904)

Allegro

Adagio, ma non troppo.

Allegro moderato.

Dvorak was a prolific composer in all forms and his music has a spontaneous freshness about it. Like Schubert, whom he greatly admired, he was a melodist of genius and, like Brahms, he wrote within the confines of traditional classical forms. The cello concerto is a fine example of his talent. It has three contrasted movements; it displays power in the first, warm lyricism in the second and bravura in the third.

Janis Laurs

From 1975 to 1982 Janis Laurs was cellist with the acclaimed New England Ensemble at the University of New England. After spending two years with the Melbourne Symphony Orchestra he moved to Adelaide and was the foundation cellist with the Australian String Quartet from 1985 to 1997. He made many recordings and toured extensively through Australia, Europe, North and South America and China. Janis has been principal cellist of the Adelaide Symphony Orchestra since 1997. He is also Senior Lecturer in Cello at the Elder School of Music, University of Adelaide, and cellist of the Melba Quartet. Since the commencement of his career Janis has shared his skills as a conductor, leader, tutor and artistic director with many community groups, such as orchestras, choirs, summer schools and music camps. He conducted the Armidale Symphony Orchestra during his time in Armidale. It is a great pleasure to welcome Janis back as a soloist.

INTERVAL

Symphony No. 3 (Eroica)

Ludwig van Beethoven (1770-1827)

Allegro con brio.

Marcia Funebre. Adagio assai.

Scherzo. Allegro vivace.

Finale. Allegro molto.

This symphony was Beethoven's first Romantic symphony. He had originally intended to dedicate it to Napoleon Bonaparte, but when Napoleon crowned himself Emperor of France, Beethoven crossed Napoleon's name off the symphony in disgust and named it Eroica (heroic symphony to celebrate the memory of a great man). The four movements of the Eroica have the following expressive associations: struggle, death (a funeral march), rebirth (a dancelike scherzo that begins quietly) and glorification.

David Gee

David Gee is a graduate of the Newcastle Conservatorium and University of Newcastle in music and of the Universities of New England and London in education. He has had extensive experience as a conductor. David is a regular conductor of the Armidale Symphony Orchestra and has also conducted the Armidale Choral Society in large Choral works. In recent times he sang the role of Boris Goudonov in the Coronation scene from Moussorgsky opera at the Celebration Concert at the Sydney Opera House. Before moving to Armidale to take up his position as Principal of Armidale High School from which he has recently retired, David had a major involvement as a conductor of opera, oratorio and musicals in Newcastle and Tamworth.

Armidale Symphony Orchestra and TOPS Orchestra, Sydney

Conductor Mal Hewitt

Mahler Symphony No.2

Armidale 21 August

Sydney Town Hall 4 September