

# The Armidale Symphony Orchestra

## Violin 1

Emma Chapman

Jason Stoessel

Kate Chapman

Elizabeth Hutchinson

Colin Sholl

Narita Arnold

Julie Fawcett

## Violin 2

Lucette Tolhurst

Lachlan O'Donnell

Yvonne Arnold

Anne Gates

Roland Lubett

Hugh Driscoll

Geoff Metcalfe

## Violas

Laurie Pulley

Chris Cunningham

Annie Chapman

Isabel Caley

## Violincellos

Sue Metcalfe

Claire Chapman

Stephanie Arnold

Rachel Meredith

Pauline Gorman

## Doublebass

Ben O'Donnell

Gabrielle Martin

Wendy Griffiths

## Flutes

Geoffrey Derrin

Rosalind Epps

Sharon Davidge

## Oboes

Kate Worthing

Amy Gow

## Clarinets

Christopher Garden

Janet Million

## Bassoons

Jennifer Yeh

Kirsten Stoddart

## French Horns

Kerry Hawkins

Sarah Opie

Bruce Menzies

Tom Cooper

## Trumpets

Wayne Elliott

David Arnold

## Trombones

David Brown

Margaret Sharpe

Merrily Skinner

Angelo Vardouniotis

## Tuba

Terry Million

## Timpani

Tamsin Lloyd

## Percussion

Murray Winton

Noreen Metcalfe

Wayne Elliot

## Piano

Peter Maddox

# The Armidale Symphony Orchestra

**Conductor: Wendy Huddleston**

**Soloist: Errol Russell**

**19 August 2001, Lazenby Hall**

# Programme

*Symphony No. 2 in B minor*

Alexander Borodin (1833 – 1887)

## *Sun Music III*

Peter Sculthorpe (1929 – )

Sun Music III was commissioned by Sir Bernard Heinze to mark the 20<sup>th</sup> anniversary of the ABC's Youth Concert Series, and was first performed by the West Australian Symphony Orchestra under Heinze in 1967- the piece was initially called *Anniversary Music*. It represented a new stylistic direction for Sculthorpe who later identified it as "the first work in which I really did something about my interest in Asian music."

The title of *Sun Music* is referring to an "Asian sun", reflecting the warmth of the tropics. The atmospheric opening with shimmering strings and percussion leads to a section played by woodwinds and vibraphone which is closely based on music of the gong ensembles used in Balinese shadow-puppet plays. Sculthorpe's model was taken from an important book which had proved to be an enormous influence in his music education- Colin McPhee's *Music in Bali: A Study in Form and Instrumental Organisation in Balinese Orchestral Music*. The calm central section of *Sun Music III* also is derived from a model given in McPhee's book, of Balinese *arja* theatre music. Chant-like and repetitive, the melody, in vocal-and-accompaniment idiom, is later repeated by the violins. Other examples of the influence of Balinese music are Sculthorpe's use of ostinato patterns, and the pentatonic scale.

## *Fantasia on Scottish Folk Tunes*

Max Bruch (1838 – 1920)

### *I Introduction: Grave – Adagio cantabile*

### *II Allegro*

### *III Andante sostenuto*

### *IV Allegro guerriero*

#### *Soloist Errol Russell*

Bruch composed the Fantasy in 1879-80. Each of the four movements features a Scottish tune- *Old Rob Morris*, *The Dusty Miller*, *I'm a Doun for Lack of Johnny*, and *Scots wha hae wi' Wallace bled*. According to legend the text of *Walter Scott's Scots wha hae* was proclaimed by Robert the Bruce at the Battle of Bannockburn in 1314. Bruch uses this song in the last movement- appropriately marked *allegro guerriero* (warlike)! The earlier movements display a range of musical colours from the sombre, contemplative opening, through a lively dance, to a lush and tuneful third movement.

Bruch is probably best known for this work along with his violin concerti and *Kol Nidrei* for cello and orchestra. His music has been criticised for a lack of adventure in harmonic style, but here the virtuoso performer brings to the concert platform a sense of adventure and excitement through their own interpretation.

## INTERVAL

### *I Allegro*

### *II Scherzo. Prestissimo – Allegretto*

### *III Andante*

### *IV Allegro*

Members of the audience who detect hints of *Prince Igor* in the Symphony should not be surprised, for Borodin in fact suspended work on the opera to begin the symphony, the first movement of which was completed in 1871. In fact it is likely that music Borodin composed for *Prince Igor* found its way into the first, third and fourth movements. Because music was a spare-time occupation for Borodin - he was the Professor of Chemistry at the St Petersburg Medico-Surgery Academy - the Symphony was not given its first performance until 1877.

Borodin's music displays a fine mastery of form. His strong sense of musical structure is backed by his effortless ability to blend music which is both epic and tender. His melodic style, stemming from Euro-Asia, and his rugged sense of rhythm owe much to his love of the theatre. These qualities, along with his imaginative orchestration, have ensured that the symphony has remained popular with audiences. This highly evocative and exciting work is one of the great symphonies in the Russian literature.

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## Errol Russell

Errol commenced violin studies with his father in Singleton at age four. He subsequently studied with Jascha Gopinko in Sydney and won many prizes in the City of Sydney Eisteddfods. Errol joined the Sydney Symphony Orchestra in 1964 and played there for 16 years, including several overseas tours. During this time he also played with the Hoffmann String Quartet and formed the Adel Piano Trio. Errol came to Armidale in 1983 to teach music at O'Connor Catholic High School. He has since been involved in a wide variety of musical activities in this region, including the Armidale Symphony Orchestra.

## Wendy Huddleston

Recently retired as Head Teacher of Music at Armidale High School after 32 years of teaching, Wendy is no stranger to the Armidale Symphony Orchestra as conductor and percussionist. She maintains a commitment to the Armidale music community and enjoys particularly her contact as accompanist for young musicians. A recent pleasure was giving a recital with Laurie Pulley for the Armidale Music Foundation. A new venture for Wendy is the opportunity to do some Eisteddfod adjudicating. Having spent a career teaching, retirement is offering the opportunity to travel and to pursue other interests as well as keeping in closer contact with the grandchildren!