

The Armidale Symphony Orchestra

Violin 1

Errol Russell

Colin Sholl

Jason Stoessel

Kate Chapman

Lachlan O'Donnell

Lucette Tolhurst

Sujata Allan

Lesley Gray-Thompson

Violin 2

Emma Chapman

Maurice Anker

Hugh Driscoll

Gareth Rickards

Eliza Shaw

Nick Humphries

Violas

Laurie Pulley

Chris Cunningham

Annie Chapman

Carissa Hutchinson

Isobel Caley

Violincellos

Sue Metcalfe

Stephanie Arnold

Pauline Gorman

Bronwyn Jones

Caitlin Driscoll

Rhonda Davey

Doublebass

Wendy Griffiths

Tim Birkett

Dave Curtis

Vicki Harbison

Flutes

Geoffrey Derrin

Addy Watson

Sharon Davidge

Oboes

Judith Tudball

Amy Gow

Clarinets

Anthony Birkett

Janet Million

Bassoon

Andrew Patterson

Tina Mcleary

French Horns

Kerry Hawkins

Bruce Menzies

David Gerrish

Tom Cooper

Trumpets

Wayne Elliott

Michelle Harrison

Trombones

David Brown

Stephen McPhee

Margaret Sharpe

Tuba

Terry Million

Timpani

Murray Winton

Percussion

Noreen Metcalfe

Chris Bradley

Armidale Symphony Orchestra

Conductor: David Gee

18 August 2002

Lazenby Hall, UNE

Armidale Choral Society

Songs for Spring

3 pm Sunday 1 September

Armidale Uniting Church

Armidale Music Foundation Auction Dinner

7 pm Saturday 7 September

Ex-Services Club

Overture to Hansel and Gretel

Engelbert Humperdinck (1854-1921)

Humperdinck's Hansel and Gretel, despite a disastrous first performance under the baton of Richard Strauss in which this overture was omitted because the orchestral parts were not complete, is now firmly in the standard repertoire of most opera companies. The opera which is sometimes described as having Wagnerian-like sections, bubbles with melody. The overture, which reflects many of these melodies, is based around a beautiful hymn for four horns heard at the outset. Later in the overture Humperdinck weaves this melody around other themes from the opera to provide a taste of the Wagnerian treatment which is to follow later. The overture ends softly, a perfect introduction to the initial fun and games of Hansel and Gretel and their exploits later on in the forest with the dew fairy, sandman, the witch and the gingerbread children.

Concerto for Piano and Orchestra No. 4 in G major, op. 58

Ludwig van Beethoven (1770-1827)

Soloist: Keith Power.

Allegro moderato.

Andante con moto.

Vivace.

Lovers of concerts of contemporary music would have given their eye-teeth to attend a certain concert in Vienna in December 1807. Beethoven's 5th and 6th symphonies were premiered, and, in addition, the 4th piano concerto was played in public for the first time with the composer himself at the piano (a private performance of the work had been given in the previous March). These great works comprised only half the programme which also included the Choral Fantasy, excerpts from the C major Mass, and several other pieces by the composer.

By this time Beethoven had no further need to prove himself as either composer or performer, indeed his increasing deafness was fast excluding performance from his professional life while his writing had confirmed his undeniable genius as a composer. Although his mode of composition was far from spontaneous, masterpieces were now flowing from his pen at an astounding rate, and in an astonishing range of works for many different instrumental combinations. The Fourth piano concerto is entirely focussed on the music rather than the performer. Even the traditional 'contest' between the soloist and orchestra is determined by a preemptive strike by the soloist, unaccompanied, announcing the main theme in the first five bars of the work. This poetic theme is developed by the orchestra and then exquisitely elaborated by the piano, in a manner more lyrical than virtuosic. The short middle movement, using strings only as accompaniment, is more an introduction to the brilliant rondo finale rather than a movement in its own right - a device Beethoven used also in the nearly contemporary piano sonata Op 53 (Waldstein). The rondo, while certainly fast and brilliant, nevertheless displays the same lyrical mood as the preceding movements.

INTERVAL

Symphony No. 3 in A minor, (the Scottish) **Felix Mendelssohn (1809-49)**

Andante con moto – *Allegro poco agitato* – *Assai animato.*

Vivace non troppo.

Adagio.

Allegro vivacissimo.

The *Scottish* Symphony, completed in 1842, was Mendelssohn's final symphony. Despite a lack of enthusiasm for folk music, Mendelssohn filled this symphony with folk like melodies which reflect many visits he made to Scotland from 1829. The four movements proceed without a break. The opening andante, which reflects the dark tragedy of Mary Queen of Scots, is followed by an allegro which, despite its lightness and great beauty, is still dark in atmosphere and leads to the depiction of a storm. The second movement, a scherzo marked *vivace non troppo*, features buzzing semiquaver passages initially for strings and brilliant passages for all instruments based on a very Scottish sounding main theme first heard on the clarinet. The adagio contrasts a sentimental melody with stern calls from the full orchestra. The finale begins in warlike fashion and the music is macho and athletic. A beautiful pianissimo bridge passage leads to a noble song-like melody, a glorious sunset to a day of Scottish contrasts.

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. This is David's sixth appearance as conductor of the Armidale Symphony Orchestra and is well known for the tradition of the Last Night of the Proms in Armidale. He has conducted the Armidale Choral Society in large Choral works, started the annual tradition of Festivals of Lessons and Carols at Christmas time in Armidale and, as a singer, performed principal roles with the Armidale Musical Society and with other regional musical groups. Most recently he sang the role of Boris Goudonov in the Coronation scene from Moussorgsky's opera at the schools' Celebration Concert at the Sydney Opera House. Before moving to Armidale to take up his position as Principal of Armidale High School, David had a major involvement as a conductor of opera, oratorio and musicals in Newcastle and Tamworth. He formed the *Tamworth Singers*, a chamber choir, which gave many performances in Tamworth and the region including appearances on television and radio.

Keith Power

Keith Power studied piano in Sydney with Dorothy Hobart, and at the NSW State Conservatorium with Gordon Watson. Since 1985 he has specialised in performance on period instruments and has performed yearly in the Schureck subscription series concerts in Sydney. Keith is a paediatrician and is a frequent participant in Armidale's musical events.