

The Armidale Symphony Orchestra

Violin 1

Errol Russell
Colin Sholl
Jason Stoessel
Lachlan O'Donnell
Eliza Shaw

Barbara Trist

Alena Casey

Violin 2

Emma Chapman
Jessica Stanley
Yvonne Arnold
Maurice Anker

Roland Lubett

Alison Goldzieher

Karen Traise

Anne Gates

Jo Johnston

Violas

Laurie Pulley

Isabel Caley

Chris Cunningham

Ruth Egan

Violincellos

Sue Metcalfe

Claire Chapman

Rachel Meredith

Pauline Gorman

David Jarrott

Andrew Alter

Doublebass

Wendy Griffiths

Alicia Wilson

Vicki Harbison

Flutes

Geoffrey Derrin

Rosalind Epps

Sharon Davidge

Oboes

Judith Tudball

Kate Worthing

Clarinets

Chris Garden

Jane Growns

Bassoon

Andrew Patterson

French Horns

Kerry Hawkins

Jodie Winton

Tom Cooper

Bruce Menzies

Trumpets

Tony Jones

Zoe Paleologos

Trombones

David Brown

Simon Hughes

Stephen Watt

Timpani

Murray Winton

Percussion

Robyn Bradley

(and contrabassoon part)

Armidale Symphony Orchestra

Conductor: Graham Maddox

Soloist: Renate Turrini

3 pm 17 August 2003

Lazenby Hall, UNE



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Symphony No. 1 in C minor, Op. 68 (1876)* **Johannes Brahms (1833-1897)*

In stark contrast to Mozart, who composed his first symphony when he was nine, Brahms was in his forty-third year when his First Symphony was completed, after fifteen years of doubt-filled and desultory work on it. The usual explanation for Brahms's reluctance to release his symphony to the public is that he stood trembling in Beethoven's mighty symphonic shadow, and feared to allow his work to be contrasted to Beethoven's. He was still unsure of his orchestral technique, and worried lest his 'classical' style be greeted as reactionary in a Romantic age. Yet the First Symphony is now universally hailed as a majestic achievement, establishing Brahms as one of the true heirs of Beethoven. Indeed, this symphony is sometimes cheekily dubbed 'Beethoven's Tenth Symphony', but its style is deeply personal to Brahms. The most obvious external resemblance to Beethoven is that its fourth movement contains a chorale passage strongly reminiscent of the Chorale in the last movement of Beethoven's final symphony, though Brahms uses no voices.

Renate Turrini

Renate studied at the Elder Conservatorium in Adelaide with Clemens Leske. She won an Australia Council grant to study in Europe where she won The Lane Group's "Young Artists 20th Century Music" competition in 1981. As a result of this win she made her debut as a soloist at London's South Bank Festival Hall. Renate has been involved locally with the Regional Outreach Music Programme and she gives recitals and workshops as a soloist and chamber musician throughout the region and interstate, as well as broadcasts for ABC radio.

Graham Maddox

Graham Maddox studied the oboe under Professor Ian Wilson at the New South Wales Conservatorium of Music, where he held an orchestral scholarship. He has also studied in London with Neil Black, Evelyn Barbirolli and John Anderson. He has played the oboe with the Armidale Symphony Orchestra and given many solo performances. His obligato to a song cycle by Richard Peter Maddox is recorded on disc with Move Records MD 3227 ('Australian Songs'), featuring Peter and Samantha Smith (Cobcroft). He has frequently conducted the Armidale Choral Society, The Tamworth Choral Society, The Tamworth Musical Society and the Armidale Symphony Orchestra.

Mozart Requiem

The Armidale Choral Society and the Armidale Symphony Orchestra will present the Mozart Requiem on Sunday 16 November.
Conductor Wendy Huddleston.

From Bohemia's meadows and forests (a movement of Ma Vlast (My Country)1875).
Bedrich Smetana (1824-1884)

Although Dvorak is probably the more famous Czech nationalist composer, the Bohemian Romantic Movement was actually set in train by Smetana. 'My Country', Smetana's tribute to a Bohemia oppressed under the Austrian Empire, consisted of six 'tone poems' modelled on the examples of Ferenc Liszt. He also drew inspiration from Beethoven's programmatic 'Pastoral Symphony'. The most famous of these is 'The Moldau', but 'Bohemia's Meadows and Forests' is an exhilarating portrait of the grandeur of his land, not merely confined to topography, but echoing festivals and dances. The climax of the work comes with a resounding polka.

Piano Concerto No. 23 in A major, K. 488 (1786)
Wolfgang Amadeus Mozart (1756-1791)

Soloist: Renate Turrini.

- 1 *Allegro.*
- 2 *Andante.*
- 3 *Presto.*

This concerto stands at the centre of Mozart's period of greatest creativity when he concentrated on developing the art of the piano concerto, producing no fewer than twelve masterpieces of the genre. The A major is one of Mozart's most familiar works. It is rather more gentle and reflective than the impassioned outbursts which exploded with the concertos surrounding it, particularly numbers 20 and 21, 24 and 25. Yet it is replete with the most haunting melodies, especially in the slow movement and, as always with Mozart, it presents a challenge to the performer in the brilliance of its piano writing. It was composed in 1786, the year of *The Marriage of Figaro*, the music for which opera, according to its librettist, Lorenzo da Ponte, was astonishingly completed in six weeks. This concerto was also part of the miraculously rapid output of that period.

INTERVAL