

The Armidale Symphony Orchestra

Violin 1

Errol Russell
Colin Sholl
Kate Chapman
Lachlan O'Donnell
Eliza Shaw
Willow Stahlut-Kemp
Sujata Allan
Violin 2
Emma Chapman
Jessica Stanley
Yvonne Arnold
Maurice Anker
Hugh Driscoll
Alison Goldzieher
Graham Mackay
Violas
Laurie Pulley
Annie Chapman
Chris Cunningham
Dan Williams

Violincellos

Sue Metcalfe
Bronwyn Jones
Rachel Meredith
Stephanie Arnold
Pauline Gorman
Claire Chapman

Doublebass

Gabrielle Martin
Wendy Griffiths
David Curtis

Flutes

Sharon Davidge
Byron Spencer
Geoffrey Derrin

Oboes

Graham Maddox
Judith Tudball

Cor Anglais

Sue Taylor

Clarinets

Janet Million
Chris Garden
Richard Tierney

Bassoon

Andrew Patterson

French Horns

Kerry Hawkins
Tom Cooper
Bruce Menzies
Jodie Winton

Trumpets

Tony Jones
Zoe Paleologos
Jessica Edmunds

Trombones

David Brown
Katie Bradley
Margaret Sharpe

Tuba

Terry Million

Timpani

David Worrall

Percussion

Robyn Reid
Chris Bradley
Murray Winton
Piano
Robyn Driscoll

Armidale Symphony Orchestra

Conductor: Wendy Huddleston

4 May 2003
Lazenby Hall, UNE

The Armidale Symphony Orchestra is grateful to the University of New England for support for this concert.

***Die Lustigen Weiber von Windsor (The Merry Wives of Windsor) Overture* Otto Nicolai (1819-1849)**

Otto Nicolai was a highly regarded German conductor and composer. His early music training was in Berlin and then in Italy where he was organist at the Prussian Embassy in Rome for a time. Nicolai, who was a “modern” and very competent conductor, began the Philharmonic Concerts in Vienna in 1842 in which he offered exemplary programmes in an exemplary manner.

The opera, *The Merry Wives of Windsor*, was composed and first performed in Berlin in 1849 to immense acclaim. To this day provincial German opera houses include *The Merry Wives* in their comic opera repertoire due to its wit and irony as well as for its sparkling melodies and brilliant orchestration. Paul Henry Lang describes the work as the only “German buffa” (comic) of the period, and perhaps “the only romantic opera that attempted to follow in Mozart’s footsteps”. The overture, with its beautiful melodies, spirited and “impish” allegro and simple structure, is a fun opener to today’s concert.

***Concerto for Cello and Orchestra No. 1* Camille Saint-Saëns (1835-1921)**

Soloist: Nick Metcalfe.

Does no one care sufficiently for Saint-Saens to tell him he has written enough music? So said Claude Debussy in 1921! Thank goodness Saint-Saens had already completed such major works as his Symphony No 3, The Carnival of the Animals, the five wonderful piano concertos, and the beautiful Cello Concerto No 1! In his early years Saint-Saens, as well as reviving interest in the music of composers such as Gluck, Handel and Bach, was considered somewhat radical due to his passionate advocacy of Wagner and Schumann. Later he was to attack Wagner bitterly and criticize Debussy fiercely.

The great cellist Pablo Casals, who had performed the concerto under Saint-Saens baton said that the composer was inspired by Beethoven’s Pastoral Symphony and that the concerto should be thought of as a “storm interrupted by passages of great calm and peace”. This seems to sum up the mood of the work, with its melodic vitality, spells of great energy as in the first and last sections and its almost “unworldly” minuet-like middle section. Like many 19th century concertos the work is in one continuous unit-

Allegro non troppo – Allegretto con moto – Molto allegro.

INTERVAL

Symphony No. 2 (1955)

Willem Kapp (1913-1964)
In a way we owe a debt of gratitude to the great Estonian conductor and champion of Estonian music, Neeme Jarvi for the opportunity to perform the Kapp Second Symphony today. Jarvi was so passionate about the work that he tracked down a hand written copy of the score and parts in Sweden and subsequently gave a performance at the new festival of *Eduard Tubin and his Time* in Tallinn in 2001.

The work is a “traditional symphony of the Soviet era, lush with melodies worthy of Rachmaninoff, jaunty with woodwind serenading and spiked with moments of Shostakovich-like irony and percussive brutality”. There are the usual four movements.

- 1 *Grave – Allegro risoluto*
- 2 *Adagio espressivo*
- 3 *Allegro*
- 4 *Allegro – Largo – Grave – Allegro molto – Allegro risoluto*

Nick Metcalfe

It is a great pleasure to welcome back one of Armidale’s successful musicians. Nick, the last of four children in the musical Metcalfe family, grew up in Armidale and attended St Mary’s Primary School and O’Connor Catholic High School. His first and most important cello teacher was mum, Sue! Nick had occasional lessons from Gary Williams in Toowoomba before studying at the Queensland Conservatorium with Marcus Stocker. He completed a Bachelor of Music in 2002 and is now studying with Janis Laurs in Adelaide. Nick passed the A.Mus.A in 1997 with Distinction. His participation in the local musical community as a player in the Armidale Youth Orchestra and the ASO, as well as three years in the Pan Pacific Orchestra and two years at National Music Camp set him up for acceptance into the Australian Youth Orchestra in 2002 and 2003. Recently Nick successfully auditioned for a casual position with the Adelaide Symphony Orchestra. He was also honoured to be one of three “called-back” in an audition for a permanent position with the Western Australia Symphony. Congratulations Nick!

Wendy Huddleston

This special concert is the second time Wendy has conducted the ASO since retiring as Head Teacher of Performing and Creative Arts at Armidale High School at the end of 2000. She is delighted to present the Kapp Symphony that has never been heard before in Australia, and to work with Nick Metcalfe. In 2003 she is also co-conducting the Armidale Youth Orchestra with Sue Metcalfe. Later in the year she will conduct the Armidale Choral Society and ASO for the Mozart *Requiem*. In retirement Wendy also pursues her greatest hobby, Patchwork, as well as enjoying beautiful grandchildren and Eisteddfod adjudicating in Burnie, Charleville and Goulburn in 2002.