

## The Armidale Symphony Orchestra

### Violin 1

Errol Russell (concert master)

Colin Sholl

Jason Stoessel

Kate Chapman

Lucelle Tollhurst

Margie Cassegrain

Lesley Gray Thomson

Alena Casey

Steven Ellison

Sujarta Allen

### Violin 2

Emma Chapman

Maurice Anker

Michelle Guppy

Yvonne Arnold

Roland Lubett

Liz Ryan

Anne Gates

Grahame Mackay

### Violas

Laurie Pulley

Michael Stockwell

Suzanna Powell

Annie Chapman

Isabel Caley

Fiona Munroe

Dan Williams

### French Horns

Kerry Hawkins

Bruce Menzies

Chandra Hale

Warwick Allen

### Trumpets/Cornets

Tony Jones

John Kellaway

Meredith Kellaway

Frank Logan

### Trombones

David Brown

Bruce Meyers

### Bass Trombone

Margaret Sharpe

### Tuba

Terry Million

### Tympani

Murray Winton

### Percussion

Robyn Reid

Chris Bradley

Robyn Bradley

### Harp

Barbara Bidenscope

### Violincellos

Sue Metcalfe

Rhonda Davies

Rachel Meredith

Pauline Gorman

Lucy Muldoon

Claire Chapman

### Doublebass

Wendy Griffiths

Carol Martinson

Vicki Harbison

Rob Dowdell

### Flutes

Geoffrey Derrin

Sharon Davidge

### Oboes

Grahame Maddox

Sue Taylor

### Clarinets

Chris Garden

Janet Million

Richard Tierney

### Bass Clarinet

Janet Million

### Bassoons

Andrew Patterson

Alex Bell

# Armidale Symphony Orchestra

## *The Last Night of the Proms in Armidale*



**Conductor**  
**David Gee**

**Soloist**  
**Richard Tierney**



**3 pm, 9 May 2004**  
**Lazenby Hall, UNE.**

### NEXT CONCERT

#### *Scenes from the Shows*

*Conductor: Bruce Menzies*

*Special Guest Soloist: Peter Cousens*

*Armidale Symphony Orchestra and Chorus*

August 7 2004 Evening (Armidale Ex-Services Club)

August 8 2004 Afternoon (Lazenby Hall)

### **The Promenade Concerts (Proms)**

The Proms commenced in 1895 in the Queens Hall, London. Henry Wood formed the Queen's Hall Orchestra especially for this purpose. Following destruction of the Queens Hall during the Second World War, the Proms were moved to the Royal Albert Hall where to this day these famous concerts in the world's music calendar are held. The Proms are renowned for adventurous programming and the famous last night when performances of such works as Jerusalem and Elgar's Pomp and Circumstance March No. 1 unleash much patriotic fervour. There are no stalls seats for the Proms in London.

For our Armidale version of The Last Night of the Proms, the audience is permitted to sit in seats. However we hope you will demonstrate a similar patriotic spirit by celebrating Australian nationalism and internationalism as well as experiencing the same works which have thrilled audiences in London on the last night for over 100 years. Please sing lustily, wave flags, throw streamers and enjoy our own Proms.

### **Conductor: 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 seventh appearance as conductor of the Armidale Symphony Orchestra. He has also 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 and operatic groups. 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. He formed the *Tamworth Singers*, a chamber choir, which gave many performances in Tamworth and the region including appearances on television and radio.

### **Soloist: Richard Tierney**

Brilliant young clarinetist, Richard Tierney is a Year 10 student at Armidale High School and has been playing clarinet for seven years. Richard quickly became involved in music at school and in other groups in town. He completed sixth grade clarinet while still at primary school. Richard obtained his Associate in Music, Australia, (A.Mus.A.) with distinction last September, while learning with Janet Million. He performed at the AMEB presentation ceremony, held in March this year at the Sydney Town Hall. He has twice been a soloist at Armidale Eisteddfod Gala Concerts. Last spring he toured New Zealand as a guest member of the Tamworth Clarinet Choir. Richard now learns from Mark Walton, of the Sydney Conservatorium. Most of his lessons are by live video conference. He is a long-standing member of the Armidale Youth Orchestra and the Armidale Clarinet Choir. At school he's involved with the concert band, jazz ensembles, clarinet ensemble, orchestra, chamber

group, choir, and his musical studies have been accelerated to the year 11 HSC music course. Now he is working towards his Licentiate in Music.

### **Irish Tune from County Derry**

Grainger

### **Jerusalem**

Parry

(Choir and Audience Participation)

### **Jerusalem**

And did those feet in ancient time  
Walk upon England's mountains green?  
And was the holy Lamb of God  
On England's pleasant pastures seen?  
And did the countenance divine  
Shine forth upon our clouded hills?  
And was Jerusalem builded here  
Among those dark satanic mills?  
Bring me my bow of burning gold!  
Bring me my arrows of desire!  
Bring me my spear! O clouds, unfold!  
Bring me my chariot of fire!  
I will not cease from mental fight,  
Nor shall my sword sleep in my hand,  
Till we have built Jerusalem  
In England's green and pleasant land.

### **Home Sweet Home**

Trad. arr. Taylor

Soloist: Rowena Moon

### **Home Sweet Home**

Home, home, sweet, sweet home

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### **Special Thanks**

Special thanks are extended to our solo singers, Leanne Roobol, Rowena Moon, Mike Gibson and Laurie Pulley. Thank you to Geoff and James Walsh for their drumming and

contribution to the international spirit of the evening.

We also thank members of our choir who have given up a considerable amount of time to lead the singing and assist with the preparation and serving of refreshments at interval.

### **The Wild Colonial Boy**

There was a wild colonial boy  
Jack Doolan was his name  
Of poor but honest parents  
He was born in Castlemaine  
He was his father's only hope  
His mother's pride and joy  
So dearly did his parents love the wild colonial boy

### **Waltzing Matilda**

Once a jolly swagman camped by a billabong  
Under the shade of a coolabah tree  
And he sang as he watched and waited till his billy boiled  
You'll come a waltzing Matilda with me.

### *Chorus*

Waltzing Matilda, Waltzing Matilda  
You'll come a waltzing Matilda with me  
And he sang as he watched and waited till his billy boiled  
You'll come a waltzing Matilda with me.

Down came a jumbuck to drink at the billabong,  
Up jumped the swagman and grabbed him with glee,  
And he sang as he shoved that jumbuck in his tucker bag  
You'll come a waltzing Matilda with me.

### *Chorus*

**Naval Flourish** Taylor  
Drummers: **Geoff Walsh, James Walsh**

**The Hornpipe** Traditional  
(Audience participation)

**Rule Britannia** Arne  
(Choir and audience participation)  
Special Guests representing Britannia – **Leanne Roobol, Rowena Moon, Mike Gibson, Laurie Pulley**

**Rule Britannia**  
Rule Britannia  
Britannia rule the waves  
Britons never, never, never shall be slaves

## PROGRAMME

## Introduction, Theme and Variations for Clarinet and Orchestra

Rossini

### National Anthem

Soloist: Richard Tierney

### *Overture to Orpheus in the Underworld* Offenbach

The operetta Orpheus in the Underworld is a musical spoof on Orpheus and Eurydice. It is especially well known for the Can Can which has a prominent role in the operetta. The overture is brimming with bright tunes from the show and concludes with the originally infamous Can Can.

### *Symphony No. 5 in C Minor, Opus 67* Beethoven

Allegro con brio

Andante con moto

Allegro – Allegro

Beethoven's pivotal role in the development of music and in particular, the symphony, needs no explanation. Of all his symphonies the Fifth is arguably the most popular and regularly performed. Despite its wide popularity, performances of Beethoven's Fifth remain a fresh experience. The Fifth never ceases to provide new insights to the most experienced listener and is a revelation to those hearing the work for the first time.

The first movement begins with the well known four repeated notes or "fate motif" which have been said to represent fate knocking at the door. This thematic germ cell becomes the basis of a dramatic colossus of a movement described by Hermann Kretzschmar as "a stirring, dogged and desperate struggle". The second movement is a set of variations based on a beautifully lyrical melody first played by the cellos. The third is a scherzo, with its first section based on the "fate motif". The middle section is a ghostly fugato. The "fate motif" returns in particularly foreboding form, but a dramatic crescendo leads to the radiant final allegro. Fate has been defeated and, save for a brief return to the previous foreboding atmosphere, the symphony ends in a blaze of glory and triumph.

## INTERVAL

### WE NEED YOUR HELP

- Keep your little bag of "goodies" until the second half of the program after the Rossini Introduction, Theme and Variations.
- As you leave for interval, collect your glass of champagne or juice and a sandwich and move away from the serving stations (outside if weather is fine).  
When finished, please bring your glass back to the serving station.
- At the end of the concert it would be greatly appreciated if everyone picked up the streamers etc. around them and took them to the receptacles provided in the foyer.

**Thank you very much for your assistance.**

The Introduction is slow, but the solo part is embellished in a most florid way. The Theme is a jaunty little melody which forms the basis of five highly virtuosic variations. This early work of Rossini was composed at a similar time to his String Sonatas. The Introduction, Theme and Variations has the same freshness as the String Sonatas and is a test of the virtuosity of the clarinet soloist.

### *Pomp and Circumstance March No. 1* Elgar

(Choir and audience participation)

Elgar's Pomp and Circumstance March No. 1 was first performed in Liverpool in 1901. According to Ernest Newman, it was intended to be adapted for marching purposes, while not sacrificing "any of the fine qualities required for performance in the concert room."

The 'Land of Hope and Glory' words were added later and this section was incorporated in the *Coronation Ode* of 1902.

### Land of Hope and Glory

Land of Hope and Glory

Mother of the Free

How shall we extol thee

Who are born of thee?

Wider still and wider shall thy bounds be set

God, who made thee mighty

Make thee mightier yet

God, who made thee mighty

Make thee mightier yet.

### *A Bicentennial Selection of Australian Tunes*

Taylor

(Choir and audience participation)

Derek Taylor MBE was formerly Musical Director of the Band of the Welsh Guards and Director of the Tamworth Regional Conservatorium of Music.

This selection of Australian melodies was first composed for the Bicentennial Celebrations in Tamworth NSW in 1988. It was performed on the city's main sporting oval by the Combined Schools of Tamworth Concert Band, conducted by David Gee. The work, which is filled with such well known favourites as both versions of Waltzing Matilda, Botany Bay, the Wild Colonial Boy and the Song of Australia, has been rescored for symphony orchestra and brass band.

### **Along the Road to Gundagai**

There's a track winding back  
To an old fashioned shack  
Along the road to Gundagai  
Where the blue gums are growing  
And the Murrumbidgee's flowing  
Beneath that sunny sky  
Where my daddy and mother  
Are waiting for me  
And the pals of my childhood  
Once more I will see  
Then no more will I roam  
When I'm heading right for home  
Along the road to Gundagai

### **Click Go The Shears**

Out on the board the old shearer stands  
Grasping his shears in his thin bony hands  
Fixed is his gaze on a bare bellied yoe  
Glory if he gets her,  
Won't he make the ringer go

### *Chorus*

Click go the shears, boys, click, click, click  
Wide is his blow and his hands move quick  
The ringer looks around and is beaten by a blow  
And curses the old snagger with the bare bellied yoe.

In the middle of the floor in his cane-bottomed chair  
Sits the boss of the board with his eyes everywhere  
Notes well each fleece as it comes to the screen  
Paying strict attention that it's coming off clean

### *Chorus*

### **Botany Bay**

Farewell to old England for ever  
Farewell to my rum culls as well  
Farewell to the well known old Bailey  
Where I once used to cut such a swell  
Singing too ralli ooralli addity  
Singing too ralli ooralliay  
Singing too ralli ooralli addity  
And we're bound for Botany Bay