

The Armidale Symphony Orchestra

Violin 1

Errol Russell (concert master)

Colin Sholl

Kate Nash

Emma Rumble

Lucette Tolhurst

Marie McKenzie

Gunar Daniel

Lesley Gray Thomson

Steven Ellison

Michelle Carlin

Violin 2

Margaret Howard

Marian Barford

Maurice Anker

Michelle Guppy

Lisa Kok

Graham MacKay

Jhana Allen

Yvonna Arnold

Anne Gates

Jennifer Baker

Violas

Laurie Pulley

Beth Kenrick

Chris Cunningham

Marjorie Hystek

Violincellos

Sue Metcalfe

Ian Slater

Rhonda Davey

Camilla Tafra

Sophia Dodds

Claire Chapman

Doublebass

Sarah Christopher

Vicki Harbison

Flutes

Geoffrey Derrin

Sharon Davidge

Tomo Romaeo

Oboes

Graham Maddox

David Rowe

Cor Anglais

Rebecca Brine

Clarinets

Chris Garden

Jane Grows

Bass Clarinet

Janet Million

Bassoons

Alex Bell

Melissa Norris

French Horns

Kerry Hawkins

Bruce Menzies

Alastair Finco

Jodie Winton

Kate Boston

Trumpet

Noeline McGrane

Frank Logan

David Wood

Kathleen Hyslop

Trombones

Dave Brown

Felix Graser

Margaret Sharpe

Tympani

Murray Winton

Percussion

Robyn Bradley

Peter Maddox

Wendy Huddleston

James Walsh

Geoff Walsh

Harp

Barbara Bidenscope

Armidale Symphony Orchestra

The Last Night of the Proms in Armidale



Conductor
David Gee

Inge Southcott, Mezzo-Soprano

James Walsh, Drummer



3 pm, 6 May 2007

Lazenby Hall, UNE.

FUTURE CONCERTS

6 pm Saturday 18, 3 pm Sunday 19 August

Conductors: Wendy Huddleston, Stuart Pavel

Rutter: Mass of the Children (with the Choral Society and children's choirs)

Haydn: Trumpet concerto (soloist John Kellaway), Shostakovich: Jazz Suite No 2

2pm and 3pm Sunday 2 September

Children's proms: concerts, Conductor Laurie Pulley

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. 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. 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 is a regular 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. Before moving to Armidale to take up his position as Principal of Armidale High School from which he has now retired, David had a major involvement as a conductor of opera, oratorio and musicals in Newcastle and Tamworth.

Soloist: Inge Southcott

After practising medicine for ten years, Inge changed careers to music. She gained her B.Mus. performance degree from Adelaide University and joined Opera Australia. For the next five years, she sang in the full-time chorus, played minor principal roles and understudied major principal roles. Highlights were singing in the 14th Annual Highlights of the Opera, performing Annio in *La Clemenza di Tito* and performing Mrs Pinkerton in *Madama Butterfly* at the 1994 Opera in the Domain. She regularly sang in the *Stars of the Opera* charity concerts in Sydney and Melbourne and gave recitals for 2MBS-FM. She now enjoys performing and teaching singing in the New England district.

Drummer: James Walsh

James learnt drumming from his father and played in the Armidale Pipe Band. He appeared at our first proms concert in 1997 at the age of eight. After completing his schooling at Armidale High School, James spent 2006 in Belfast working and studying drumming. He performed at the World Pipe Band Championship in Glasgow and his band, the North Belfast Pipe Band, received considerable acclaim. James has now returned to Sydney where he is studying Physics and Engineering at the University of New South Wales.

We need your help!

Keep your little bag of "goodies" until the second half of the program. 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.

Hornpipe, Strathstey and Reel

Soloist: James Walsh with piper from St. Mary's Pipe Band.

Rule Britannia

Arne

(Choir and audience participation)

Special Guests representing Britannia: Leanne Roobol, Rowena Moon, Neil Horton, Laurie Pulley.

Rule Britannia

Rule Britannia

Britannia rule the waves

Britons never, never, never shall be slaves

Home Sweet Home

Soloist: Rowena Moon

Home Sweet Home

Home, home, sweet, sweet home

Trad. arr. Taylor

Jerusalem

(Choir and Audience Participation)

Parry

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.

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

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

(Audience participation)

PROGRAMME

National Anthem

Symphony No. 2 in D major

Johannes Brahms (1833-1897)

This is a radiant and joyous symphony, although a hint of melancholy is near the surface in the first three movements. The first movement opens with beautiful calls from the horns indicating a pastoral work, but it is not long before the tympani and dark chords from the lower brass signal that serious issues are at stake, as if the radiance is in some way conditional. The first three notes of the symphony played by the cello and double basses form the basis for the entire movement, which varies in mood from pastoral, foreboding, dramatic and reflective.

The second movement is an ardent and passionate statement by a composer who in both his life and music had a tendency to suppress his emotions. It is complex in its formal and harmonic structure and builds up considerable power till it quietly fades to set the mood for the delightfully pastoral third movement which is in many ways reminiscent of the scherzo movements of Mendelssohn. A beautiful melody for oboe is taken up by the woodwind and later by the strings. This melodic section is punctuated by two mercurial trio sections.

The fourth movement opens softly with suppressed energy that cannot be contained for long. Suddenly it bursts forth and unleashes enormous power and joy. Gradually more power and excitement is built up and with baying brass to the fore the symphony ends in a blaze of glory.

INTERVAL

Voce di donna from La Gioconda

Soloist Inge Southcott

Ponchielli

La Cieca, the blind mother of the Venetian street singer Gioconda, is wrongfully accused of witchcraft. Laura, the wife of Alvisé, a chief of State Inquisition, intervenes on her behalf. In this aria La Cieca bestows upon Laura her rosary and her thanks.

(English translation)

*The voice of a woman or an angel has loosened my fetters.
My blindness keeps me from the sight of that saintly one;
yet may she not part from me without a pious gift – no!
To you this rosary which assembles the prayers.
I offer it to you – accept it; it will bring you good fortune.
May my blessing watch over your head.*

Mon coeur s'ouvre à ta voix from Samson and Delilah
(Soloist Inge Southcott)

Saint Saens

Samson comes to see Delilah. He cries that destiny has decreed this fatal attraction. Delilah responds with this seductive, passionate aria which concludes with Samson's declaration of love.

(English translation)

My heart opens up at your voice as the flowers open up as the kisses of dawn.

But, oh my beloved, so as better to dry my tears, may your voice speak again.

Tell me that you return to Delilah forever; repeat to my tender love the promises of former times – those promises that I loved.

Ah, respond to my tenderness! Fill me with ecstasy.

Just as one sees the stalks of wheat undulate beneath the gentle breeze, so my heart quivers, ready to be consoled at your voice that is dear to me!

The arrow is less quick to bring death than your lover is to fly into your arms! Samson, I love you.

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. 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.

Where Corals Lie from Sea Pictures

Elgar

(Soloist Inge Southcott)

Where Corals Lie is a delicate poem by Richard Garnett and is the fourth song of *Sea Pictures*. The soft wave-like orchestral accompaniment evokes the mysterious nether regions of the sea. The singer is under their spell and wants to leave the land and her lover. Apparently Dame Clara Butt, at the first performance, wore a dress representing a mermaid.

A Bicentennial Selection of Australian Tunes

Taylor

(Choir and audience participation)

This selection of Australian melodies was 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.

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 every where

Notes well each fleece as it comes to the screen

Paying strict attention that it's coming off clean

Chorus