

## *The Armidale Symphony Orchestra*

### **Violin 1**

Errol Russell  
(Concertmaster)  
Colin Sholl  
Margaret Howard  
Steven Ellison

### **Violin 2**

Marian Barford  
Maurice Anker  
Jhana Allen  
Melanie Bird  
Beth Kenrick  
Jennifer Bakon

### **Violas**

Sofia Dodds  
Chris Cunningham  
Hannah Rowland  
Laurie Pulley

### **Violoncellos**

Sue Metcalfe  
Eleanor Streatfeild  
Rhonda Davey  
Camilla Tafra  
Keira Bird  
Jessie Allen

### **Double Basses**

Sarah Christopher  
Arlene Fletcher

### **Flutes**

Geoff Derrin  
Sharon Davidge

### **Oboes**

Graham Maddox  
David Rowe

### **Clarinets**

Chris Garden  
Jane Growns

### **Bassoon**

Alex Bell  
Liz Shek

### **French Horns**

Alastair Finco  
Kerry Hawkins  
Bruce Menzies  
Jodie Winton

### **Trumpets**

John Kellaway  
Graham Howard  
Mikayla Glover

### **Trombones**

David Brown  
Daniel Moore  
Ben Keogh

### **Tuba**

Brian Glover

### **Piano**

Robyn Driscoll

### **Harp**

Barbara Bidencope

### **Percussion**

Murray Winton  
Wendy Huddleston

# *Armidale Symphony Orchestra*

## **Conductor**

Richard Peter Maddox

## **Soloist**

Nadia Piave – Soprano

*3 pm Sunday 4 May 2008*  
*Lazenby Hall UNE*

[www.armsymph.org](http://www.armsymph.org)

## **Armidale Symphony Orchestra**

Next concert.

3:00 pm Sunday August 17  
Conductor: Graham Howard

Steve Thorneycroft - Double guitar concerto  
Soloists Steve Thorneycroft and Steve Tafra  
Vaughan-Williams - Folk song suite  
Mendelssohn - Symphony No. 5

## **Nadia Piave**

Soprano Nadia Piave has studied voice in Sydney and in Italy where she has performed extensively in repertoire ranging from Monteverdi to Mozart, Bellini to Bernstein and Stravinsky to Strayhorn! In 1999 Nadia graduated from Sydney University with a Master of Performance Degree, her thesis focussing on the performance practices of the actresses of the English 17<sup>th</sup> century Restoration stage.

In 1997 Nadia was awarded the Frederick May Foundation Scholarship for further study in Italy, which she used to enhance her knowledge of 17th century Italian monody, of which she is a noted performer. Nadia's extrovert approach to performance has also made her a much admired interpreter of the theatrical 'mad' songs of the English Baroque. She has been an active participant in Early Music master classes with Howard Crook, Graham Pushee and Andrew Lawrence-King in Sydney, and with Rinaldo Alessandrini, Marco Longhini, Cristina Miatello and Claudine Ansermet in Italy. Nadia performs regularly with some of Sydney's finest baroque ensembles, and with lutenist Tommie Andersson and flautist Matthew Ridley makes up the 16<sup>th</sup> century specialist group *Trio Bassano*.

In 1999 Nadia sang the first performance of *Blood and Carnations* with the Armidale Symphony Orchestra. In 2008, besides returning to Armidale for a second performance of this song-cycle, she will perform programs of Blues and Laments with lutenist and guitarist Tommie Andersson, contemporary repertoire for flute and voice with Hans Dieter Michatz, and music of Nino Rota, Paolo Conte and Astor Piazzolla with pianist Mauro Colombis.

As a teacher Nadia holds a part-time position at the Sydney Conservatorium, teaching for the undergraduate program and High School, and is in high demand across Sydney as a singing teacher.

## **Richard Peter Maddox**

Peter has lived in Armidale since 1982, when he took up a lectureship in Music at UNE. After retiring in 1991 he moved to Sydney for two years, doing casual lecturing at Sydney University and the Sydney Conservatorium, returning to Armidale in 1993. In retirement he has worked as accompanist, lecturer, tutor, composer and conductor of groups such as the Armidale Symphony Orchestra, which has premiered a number of his works, the Armidale Choral Society and the Armidale Vocal Ensemble. His compositions are published by Warner-Chappell in Los Angeles, The Keys Press in Perth, Orpheus Music in Armidale and Editions A Coeur Joie in Lyon, France.

*Armidale Drama & Musical Society*

### **TITANIC THE MUSICAL**

**Director George Torbay, Musical Director Bruce Menzies**

24 May – 7 June

Lazenby Hall UNE

Bookings at Dymocks

*The Armidale Choral Society*

### **AN AUTUMN CONCERT**

**Conductor Phil Oxley, Organist Richard Peter Maddox**

**Works by Mozart, Rutter and Ross Edwards**

**2 pm** Sunday 18 May

Armidale Uniting Church

### **VIVACE! String Quartet**

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## PROGRAM

### *Symphony No. 3 (Irish)*

*Charles Villiers Stanford (1852 – 1924)*

*I. Allegro moderato*

*II. Allegro molto vivace*

*III. Andante con moto*

*IV. Finale: Allegro moderato con fuoco*

Charles Villiers Stanford was born in Dublin. His musical talents were recognised early, and in 1870 he won a scholarship to Queen's College, Cambridge, eventually becoming organist of Trinity College and conductor of the Cambridge University Musical Society. Later he became professor of composition at the newly-formed Royal College of Music. Among his students were composers such as Gustav Holst, Ralph Vaughan Williams, Herbert Howells and Frank Bridge. His operas and symphonies were especially popular in Germany, while his choral music was in demand for festivals and church services in England. He was a great admirer of Brahms and Schumann, and was not in sympathy with the modernist trends in music in the early 20<sup>th</sup> century, as a result of which his compositions fell out of favour. Stanford was knighted in 1902.

The third symphony, composed in 1887, gained Stanford an international reputation, being performed across Europe, and was chosen to open the new Concertgebouw in Amsterdam. In 1910 Mahler conducted it with the New York Philharmonic. The first movement is in a typically Romantic style, with some delightful melodic ideas that are worked out in the course of the movement. The "Irish" character is especially noticeable in the jig-like second movement, as well as in the folk-tunes used in the lovely slow movement ("The lament of the sons of Usnacht", also used by Brahms in his Fourth Symphony) and the spirited finale ("Molly McAlpin" and "Let Erin remember the days of old").



Afternoon tea is served by the AHS Jazz band to raise funds for their forthcoming tour to China.

Thanks to Denis Wright for the design of the advertising poster.

Our thoughts are with Laurie and Christine Pulley and family through Richard's illness.

### *Joyeuse Marche*

*Emmanuel Chabrier (1841 – 1894)*

Emmanuel Chabrier was born in 1841. After gaining a law degree he worked for some years in the French Ministry of the Interior, until a visit to Munich in 1880 during which hearing Wagner's *Tristan und Isolde* persuaded him to concentrate on composing. This "joyous march" was written in 1885 as "Marche Française" for piano duet, and then orchestrated in 1888 under the title "Joyeuse Marche". It is a jolly piece which demonstrates Chabrier's melodic flair, as well as his innate sense of humour. The march seems to lurch every now and then as if the marcher is changing step to match his fellow-marchers (or perhaps has enjoyed a little too much good cognac). In any event the piece is full of exuberance and great orchestral colour.

### *Blood and Carnations*

*Richard Peter Maddox*

*Soloist Nadia Piave*

- 1. (Sonnet II) Love, what a long way to arrive at a kiss*
- 2. (Sonnet VII) Come with me, I said, and no-one knew*
- 3. (Sonnet XXIV) Love, love, the clouds went up the tower of the sky*
- 4. (Sonnet XLIV) You must know that I do not love you and that I love you*
- 5. (Sonnet LXXXI) And now you're mine. Rest with your dream in my dream*
- 6. (Sonnet C) In the centre of the earth I will push aside the emeralds*

(Notes by the composer and conductor.)

The idea for this song-cycle arose from a visit to San Francisco, during which I found a copy of the *100 Love Sonnets* by Pablo Neruda, in an English translation by Stephen Tapscott. I had heard of Neruda (the great Chilean poet) and had seen the movie *Il Postino* (based on a period of Neruda's life when he was living in exile in Italy) so I was curious about his poetry. On the flight home I read most of the book, and became convinced I wanted to write a song-cycle using some of the poems. Because of the colour and variety of the imagery, I thought I would try my hand at an orchestral setting.

Shortly after this I was introduced by Rosalind Halton to the young Sydney-based singer Nadia Piave, and when I floated the idea of singing a cycle using these poems, she responded very positively. Then I embarked on writing a piano-vocal version. On completion of this version (by December 1998), I set about the orchestration. I have attempted in these songs to reflect some of the ideas and imagery expressed in the poems, without trying too hard to reproduce a Latin-American musical idiom (with one exception, the duality of the ideas in no. 4, "You must know that I do not love you, *and* that I love you", being represented by a constant "hemiola" rhythm, the alternation of one bar of 6/8 with one of 3/4 throughout the song).

I am very grateful to Nadia for being insistent that she wanted to do a second performance of this song-cycle with the Armidale Symphony Orchestra.

## INTERVAL

## BLOOD AND CARNATIONS

### 1. (Sonnet II)

Love, what a long way to arrive at a kiss,  
what loneliness-in-motion, toward your company!  
Rolling with the rain we follow the tracks alone.  
In Taltal there is neither daybreak nor spring.  
But you and I, love, we are together  
from our clothes down to our roots:  
together in the autumn, in water, in hips, until  
we can be alone together—only you, only me.  
To think of the effort, that the current carried  
so many stones, the delta of Boroa water;  
to think that you and I, divided by trains and nations,  
we had only to love one another:  
with all the confusions, the men and the women,  
the earth that makes carnations rise, and makes them bloom!

### 2. (Sonnet VII)

*Come with me*, I said, and no one knew  
where, or how my pain throbbed,  
no carnations or barcaroles for me,  
only a wound that love had opened.  
I said it again: *Come with me*, as if I were dying,  
and no one saw the moon that bled in my mouth  
or the blood that rose into the silence.  
O Love, now we can forget the star that has such thorns!  
That is why, when I heard your voice repeat  
*Come with me*, it was as if you had let loose  
the grief, the love, the fury of a cork-trapped wine  
that geysers flooding from deep in its vault:  
in my mouth I felt the taste of fire again,  
of blood and carnations, of rock and scald.

### 3. (Sonnet XXIV)

Love, love, the clouds went up the tower of the sky  
like triumphant washerwomen, and it all  
glowed in blue, all like a single star,  
the sea, the ship, the day were all exiled together.  
Come see the cherries of the water in the weather,  
the round key to the universe, which is so quick:  
come touch the fire of this momentary blue,  
before its petals wither.  
There's nothing here but light, quantities, clusters,  
space opened by the graces of the wind  
till it gives up the final secret of the foam.  
Among so many blues—heavenly blues, sunken blues—  
our eyes are a little confused: they can hardly divine  
the powers of the air, the keys to the secrets in the sea.

### 4. (Sonnet XLIV)

You must know that I do not love you *and* that I love you,  
because everything alive has its two sides;  
a word is one wing of the silence,  
fire has its cold half.  
I love you in order to begin to love you,  
to start infinity again  
and never to stop loving you:  
that's why I do not love you yet.  
I love you, and I do not love you, as if I held  
keys in my hand: to a future of joy—  
a wretched, muddled fate—  
My love has two lives, in order to love you:  
that's why I love you when I do not love you,  
and also why I love you when I do.

### 5. (Sonnet LXXXI)

And now you're mine. Rest with your dream in my dream.  
Love and pain and work should all sleep, now.  
The night turns on its invisible wheels,  
and you are pure beside me as a sleeping amber.  
No one else, Love, will sleep in my dreams. You will go,  
we will go together, over the waters of time.  
No one else will travel through the shadows with me,  
only you, evergreen, ever sun, ever moon.  
Your hands have already opened their delicate fists  
and let their soft drifting signs drop away;  
your eyes closed like two gray wings, and I move  
after, following the folding water you carry, that carries  
me away. The night, the world, the wind spin out their destiny.  
Without you, I am your dream, only that, and that is all.

### 6. (Sonnet C)

In the centre of the earth I will push aside  
the emeralds so that I can see you—  
you like an amanuensis, with a pen  
of water, copying the green sprigs of plants.  
What a world! What deep parsley!  
What a ship sailing through the sweetness!  
And you, maybe—and me, maybe—a topaz.  
There'll be no more dissensions in the bells.  
There won't be anything but all the fresh air,  
apples carried on the wind,  
the succulent book in the woods:  
and there where carnations breathe, we will begin  
to make ourselves a clothing, something to last  
through the eternity of a victorious kiss.

(From *100 Love Sonnets (Cien sonetos de amor)* by Pablo Neruda, translated by Stephen Tapscott, Copyright © Pablo Neruda 1959 and Fundación Pablo Neruda, Copyright © 1986 by the University of Texas Press. By permission of the University of Texas Press.)