

The Armidale Symphony Orchestra

Violin 1

Errol Russell
(Concertmaster)
Colin Sholl
Maria Schmalz
Kate Nash
Lucette Tolhurst
Letitia Tolhurst
Stephen Ellison
Marita Arnold
Marie McKenzie
Violin 2
Marianne Barford
Maurice Anker
Sujata Allen
Michelle Guppy
Beth Kenrick
Jhana Allen
Roland Lubett
Anne Gates
Graham McKay
Yvonne Arnold
Violas
Laurie Pulley
Sofia Dodds
Michael Stockwell

Violas (continued)

Narelle Hayne
Chris Cunningham
Hannah Rowland
Suzanne Powell
Violoncellos
Sue Metcalfe
Rhonda Davey
Camilla Tafra
Xenia Schmalz
Stephanie Arnold
Rachel Meredith
Ian Slater
Doublebasses
Wendy Griffiths
Vicki Harbison
Arlene Fletcher
Flutes
Geoff Derrin
Sharon Davidge
Oboes
Sue Taylor
Graham Maddox
Rebecca Brine

Clarinets

Chris Garden
Jane Gown
Bassoons
Alex Bell
Andrew Patterson
French Horns
Kerry Hawkins
Jodie Winton
Alastair Finco
Tom Cooper
Trumpets
Frank Logan
Tony Jones
Trombones
Dave Brown
Simon Hughes
Bruce Myers
Margaret Sharpe
Tuba
Ben Danson
Timpani
Murray Winton
Percussion
Wendy Huddleston
Robyn Bradley
Stephen Sharpe

The Armidale Choral Society

Sopranos

Robyn Reid, Carol Maddox, Mary de Gabriel, Pat McLean, Elizabeth Ellis, Roselli Stanley, Evelyn Griffith, Dawn Hamel, Jane Davies, Gillian Carpenter, Rosalind Brady.

Altos

Gaylia Bigg, Sharon Holmes, Sandra Galley, Daya Berkhout, Lorna Warwick, Anne Brown, Marnie French, Lynette Schuh, Deidre Waters, Anne Pullen, Delys Middleton, Wendy Roberts, Jenny Sholl, Jenny Bristow, Noeleen Ward, Mary McDonald, Anneke van Mosseveld.

Tenors

Phil Oxley, Bruce Southcott, Barry Squire.

Basses

Ben McInnes, Karl Robertson, Kevin Birkett, Tim Birkett, Ron Edgar, Jim Scanlan, Alec Watt, John McKinnon.

Repetiteur Robyn Bradley **Assistant Conductor** Phil Oxley

Armidale Symphony Orchestra

and

Armidale Choral Society

Conductors

Bruce Menzies
Wendy Huddleston

Soloists

Graham Maddox
Leanne Roobol
Inge Southcott
Laurie Pulley

2 pm Sunday 20 November 2005
St Mary's Cathedral

www.armsymph.org

PROGRAM

Oboe Concerto
First Performance.
Soloist Graham Maddox.

Richard Peter Maddox

The first movement opens with the timpani, followed by an announcement of the first theme on the oboe, after which the strings take up the fanfare-like theme and alternate with the oboe. The second theme is quieter, and leads to a third, more melancholic idea.

In the second movement the timpani make their presence felt, with an *ostinato* vaguely reminiscent of Ravel's *Bolero*. I have aimed here at something hypnotic, with *pizzicato* strings accompanying a quasi-oriental theme in the solo part. This theme is taken up by the first violins. The middle section of the movement has the strings playing with bows, and omits the timpani. After a brief *cadenza* for the solo, the opening idea is repeated, with the timpani becoming more insistent, until the music dies away.

The helter-skelter opening of the Scherzo is punctuated by off-beat timpani strokes, until a dancing theme in the major mode is introduced by the strings. The solo tries to lead the orchestra astray into remote key-areas, but the strings keep returning to the A major tonality, until they decide enough is enough, and return to repeat the opening section.

In the last movement the oboe opens by winding up a spring that is released with the beginning of a genial dance. The orchestra follows the solo into some uncharted key areas until the timpani decide to take charge of proceedings. A slower, weaving dance section, again with a somewhat oriental feel, is introduced by the timpani rhythm. This dance builds to a climax when the timpani break into a short solo and invite the oboe to join in. Gradually the other instruments join as well, and then the timpani signal that the time has come for the soloist's *cadenza*. When this reaches the conventional ending trill, the orchestra return to the opening theme, leading finally to a wild dash for the exit.

I am grateful to Errol Russell for looking through the score and making a number of valuable suggestions about the layout of parts and the use of instruments. My thanks are also due to Bruce Menzies for his willingness to conduct the work, and his enthusiasm in general, and of course, to my brother Graham, who was the initial inspiration for it.
RPM

Motets

Anton Bruckner (1824-1896)

Bruckner was the son of a schoolteacher and organist in the Austrian town of Anselfelden. He became a chorister, studying organ, piano and theory. He studied teaching in Linz and became a teacher and cathedral organist at St Florian. Later he became the Emperor's court organist and taught harmony and counterpoint at the conservatoire in Vienna. Bruckner wrote some 30 motets. They express his devout Roman Catholic beliefs, and reflect Bruckner's study of the great Renaissance masters such as Palestrina and the later Baroque composer JS Bach.

***O Praise the Lord With One Consent* *G.F.Handel (1685-1757)*
Soprano, Leanne Roobol; Alto, Inge Southcott; Bass Laurie Pulley.**

This work is number 9 of 11 anthems written by Handel when he was employed by the Duke of Chandos from about 1770-1720. The text is taken from the so-called "New version" of the Psalms as translated by Nahum Tate and Nicholas Brady, which was published in 1696.

INTERVAL

Variations on an original theme (Enigma)* *Edward Elgar (1857-1934)

A story goes that one day in 1898, after a tiring day of teaching, Elgar was daydreaming at the piano. A melody he played caught the attention of his wife, who liked it and asked him to repeat it for her. So, to entertain his wife, he began to improvise variations on this melody, each one either a musical portrait of one of their friends, or in the musical style they might have used. Elgar eventually expanded and orchestrated these improvisations into the "Enigma" variations.

Elgar hinted at, and encouraged speculation over, a musical enigma, a popular tune which does not itself appear in the variations but of which the theme is the counterpoint. It is of course possible that this was one of Elgar's 'japes' and that the tune does not exist. If so, it has become a spectacularly successful jape, taken to great lengths and sparking a feverish debate that continues unabated.

Bruce Menzies

Bruce has conducted the Armidale Symphony Orchestra on several previous occasions, including joint concerts with the Armidale Musical Society. He plays the french horn in the orchestra when he is not conducting.

Wendy Huddleston

As a retired secondary school music teacher, Wendy enjoys conducting the Armidale Symphony Orchestra and the Choral Society from time to time. When not engaged in these activities she fills the time with accompanying, travel and creative craft activities!

Armidale Music Foundation

Ninth weekend of music making for orchestral musicians
and singers.

Poulenc - Gloria.

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Bruckner Motets

Christus factus est

Christus factus est pro nobis
obediens usque ad mortem
mortem autem crucis
Propter quod et Deus exaltavit illum
et dedit illa nomen
quod est super omne nomen

*Christ became obedient unto death
obedient unto death
even death upon the Cross.
Wherefore God has chosen him to be exalted
his name is of the Father,
which is higher than all other.*

Os justi

Os justi meditabitur sapientiam
et lingua ejus loquetur iudicium
Lex Dei ejus in corde ipsius
et non supplantabuntur gressus ejus
Alleluja.

*The just man in his heart shall see wisdom from
the Lord
his tongue shall ever speak judgement and
righteousness.
God's statutes rule in his heart as a just law
his footsteps shall not falter, sure is his way.*

Locus iste

Locus iste a Deo factus est,
inaestimabile sacramentum
irreprehensibilis est.

*This is God's house, a temple he has made,
O holy covenant beyond all telling,
worthy of his glorious name.*

O Praise the Lord With One Consent

Chorus *O praise the Lord with one consent, and magnify his name!*

Alto solo *Praise him. All ye that in his house attend with constant care.*

Bass solo *That God is great, we often have by glad experience found.*

Chorus *With cheerful notes let all the earth to heav'n their voices raise!*

Soprano solo *God's tender mercy knows no bounds.*

Chorus *Your voices raise, ye Cherubim and Seraphin, to sing his praise!
Alleluja.*

The Enigma Variations

Theme (Enigma) *Andante*. Two contrasted strains, major and minor. It leads without a break into *Variation 1* (C.A.E – Elgar's wife) *Andante*. A simple expansion of the theme, with a second phrase in E flat, radiant and serene.

Variation 2 (H.D.S.-P.) Omitted at this performance.

Variation 3 (R.B.T.) *Allegretto*. A caricature of Richard Baxter Townsend's portrayal of an old man in amateur theatricals.

Variation 4 (W.M.B.) *Allegro di molto*. In $\frac{3}{4}$ time and the minor key, this portrays William Baxter, a country gentleman and friend of Elgar.

Variation 5 (R.P.A.) *Moderato*. Richard Arnold (son of the poet Mathew Arnold).

Variation 6 (Ysobel) *Andantino*. This is Isobel Fitton, an amateur violinist who had difficulty with crossing the strings. The solo viola also reflects her romantic charm.

Variation 7 (Troyte) *Presto*. The timpani represent Arthur Troyte Griffith's awkward attempts to play the piano.

Variation 8 (W.N) *Allegretto*. The initials stand for Wimfred Norbury but this tranquil variation is really a picture of her eighteenth-century house "Sherridge".

Variation 9 (Nimrod) *Adagio*. This is a noble portrait in E flat of Elgar's publisher and friend A.J. Jaeger and records a talk about Beethoven's slow movements, hence the suggestion of the Pathétique sonata in the opening bars.

Variation 10 (Dorabella) *Intermezzo, Allegretto*. There is no reference to the theme here. It comes as a perfect contrast to Nimrod, lowering the tension without lowering the quality of inventiveness. Dorabella was Elgar's nickname for Dora Penny.

Variation 11 (G.R.S.) *Allegro di molto*. This depicts Elgar's friend George Sinclair and also his bulldog Dan swimming in the Wye and scrambling onto the river bank.

Variation 12 (B.G.N.) *Andante*. A moving tribute to the devoted friendship of Basil Nevison, an amateur cellist.

Variation 13 (***) *Romanza, Moderato*. This marvellous variation is a seascape with the drums representing the throb of an ocean liner's engines and the clarinet quoting from Mendelssohn's overture Calm Sea and Prosperous Voyage. Elgar is thought to have referred to Lady Mary Lygon's departure for Australia.

Variation 14. (E.D.U.) *Allegro*. This is Elgar himself. (His wife's pet name for him was "Edoo") and is his assertive response to friends who were "dubious and generally discouraging" about his future as a composer. CAE is recalled, the theme is stated boldly and there is reference to Nimrod before the final exultant bars.