

The Armidale Symphony Orchestra

Violin 1

Errol Russell
Colin Sholl
Jason Stoessel
Kate Nash
Lucette Tollhurst
Kate Chapman

Violin 2

Emma Chapman
Maurice Anker
Bronwyn Logan
Michelle Guppy
Liz Ryan
Guner Daniel

Violas

Michael Stockwell
Suzanna Powell
Chris Cunningham
Laurie Pulley

Violincellos

Sue Metcalfe
Rhonda Davies
Phillip Emmanuel
Lucy Muldoon
Caitlin Driscoll

Doublebasses

Wendy Griffiths
Vicki Harbison
Robert Dowdell

Flutes

Tomoko Maeda
Geoff Derrin
Sharon Davidge

Oboes

Kate Worthing
Jessica Assef

Clarinets

Helen McElroy
Jane Growns

Bassoons

Alexander Bell
Andrew Patterson

French Horns

Kerry Hawkins
Alastair Finco
Bruce Menzies
Jodie Winton

Trumpets

Frank Logan
Bruce Meyers

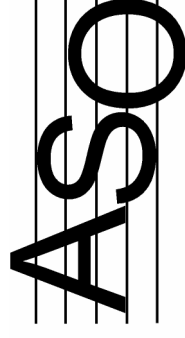
Timpani

Murray Winton

Percussion

Robyn Reid

Armidale Symphony Orchestra



Conductor

Richard Peter Maddox

Soloist

Erinn Thornton

Armidale Music Foundation

8th weekend of music making for orchestral musicians and
singers

Missa di Gloria – Puccini

10-12 March 2005

3 pm, 31 October 2004

Lazenby Hall, UNE

www.armsymph.org



PROGRAM

Variations on a Theme of Haydn

Johannes Brahms (1833-97)

This work, consisting of a theme, eight variations, and a finale, was composed in 1873. It was published in two versions: the variations for two pianos, written first but designated Op. 56b, and the same piece for orchestra, listed as Op. 56a. Recent scholarship has shown that it is unlikely the theme was written by Haydn.

The theme begins with a repeated ten-bar passage which itself consists of two five-bar phrases, a quirk that is likely to have caught Brahms' attention. Almost without exception, the eight variations follow the phrasal structure of the theme and, though less strictly, the harmonic structure as well. Each has a distinctive character, several calling to mind the forms and techniques of earlier eras, with some displaying a mastery of counterpoint seldom encountered in Romantic music. The finale is a magnificent passacaglia, itself a theme and variations on a ground bass, five bars in length, derived from the principal theme. Its culmination is a restatement of the chorale, in which Brahms permits himself the use of a triangle.

Sprung Concerto for Recorder and Orchestra

Benjamin Thorn (1961-)

World Premiere Performance

Soloist Erinn Thornton.

The 19th century English poet G M Hopkins is best known (apart from drowned nuns and hawks as avatars of God) for his use of what he called sprung rhythm. That is, a natural sounding metrical irregularity, that gave his verse a fresh rhythmic impetus when compared with the endemic relentless iambs of much English poetry. A similar rhythmic principle lies behind this concerto and gives it its name (along with the pun on spring and the hint of associations with Vivaldi, Delius etc.). However, while the inspiration may be rhythmic, it is an overtly melodic piece in which asymmetric rhythms naturally occur.

The Concerto is in four movements and written for solo recorder, oboe, bassoon and strings, with some congas added in the second and fourth movements. It opens with a somewhat stately movement (mostly) in 5/4 in which the recorder basically plays divisions on the opening orchestral theme to various homophonic and contrapuntal accompaniments. The second movement is a lively rondo in which a syncopated asymmetric feel is balanced by the regularity of the three bar (4/4, 3/4, 5/4) phrase structure. The third movement is a wistful song in which oboe and bassoon feature prominently. This provides a period of calm before the final movement's wild jig that circles harmonically through an entire chromatic cycle of fifths (and makes all the players wish they'd practised the more obscure scales and arpeggios more!) Maybe there's yet another meaning of sprung?

—Benjamin Thorn

INTERVAL

Serenade for Strings op. 38

Richard Peter Maddox (1936-)
This work was written for the string section of the Armidale Symphony Orchestra with piano. The word “serenade” comes from the Italian *serenata*, which implies “evening music”, and in fact represents the idea of a song sung by a lover underneath the window of the beloved. There is a tradition of instrumental serenades from Mozart to Brahms and Tchaikovsky, and string serenades by composers such as Dvorak, Elgar and Suk.

The four movements in this serenade are: I. Legato—a gentle piece that explores an extended theme, interspersed with a broader, very consonant idea. A rather syncopated passage also makes a couple of appearances. II. Pizzicato—a light-hearted Scherzo in which all the strings play *pizzicato* in the outer sections, while the middle section has a more lyrical idea in which the 1st violins and cellos play using bows. III. Ballato—a waltz in which the instruments go round and round a virtual dance-floor until the waltz theme dies out among the violas. IV. Fugato—based on a fugal idea that is handed around the orchestra from one group to another, while a lyrical counter-subject leads to several episodes between statements of the *fugato* subject. The movement ends quietly, the lover (having finished his song underneath the beloved’s window) packing up his instrument to go home for breakfast.

Symphony No. 100 (“Military”)

Joseph Haydn (1732-1809)
In 1794, at the age of 62, Haydn was invited by the impresario Johann Peter Salomon to make a second visit to London with a commission for six new symphonies (collectively, the so-called “London” symphonies). Haydn’s first visit in 1791 had been an outstanding success, and this second visit further enhanced his international reputation. The symphony gets its name from Haydn’s use of percussion instruments in the second and fourth movements, as well as the march-like character of the second movement. Listeners familiar with Jane Austen’s “Pride and Prejudice” may be able to relate the soldiers of that story to Haydn’s rather cheeky portrayal of military matters.

The first movement opens with a slow introduction that leads into a lively Allegro, with the flute giving out the main theme, reminding us that the fife was still at that time used for some battlefield signals. The second subject is a dance-like theme that enters after two bars of unexpected silence, and becomes more and more important as the movement makes its way to a close. The second movement replaces the usual slow movement with a march that begins quietly, and then after a while erupts with the entry of the percussion: triangle, cymbals and bass drum (the so-called “Turkish” music). After a military call on the trumpet there is another explosion of sound that leads to the final bars echoing the trumpet’s call in the whole orchestra. The third movement is a rather lively Menuetto, in which we can hear the younger Bennett sisters joining with the soldiers, while the more graceful middle section perhaps represents the older Bennett sisters taking their turn. The last movement Finale is a wonderful rush of energy that propels us along at great speed. Even here, though, Haydn manages to insert moments of silence that allow us to gather our wits before the exciting conclusion that re-introduces the “Turkish” percussion.

Benjamin Thorn

Benjamin Thorn first started writing music when he realised that it was easier and more fun (and less expensive) to compose your own than to try to find suitable music by someone else. At age fourteen he won the recorder section of the Canberra eisteddfod playing his own *Nocturne and Fugue* (a combination that has probably never been composed before or since). Interestingly, the boy who came second (playing Gluck) also became a professional recorder player.

Since then he has been unable to stop and has written music for a wide range of instruments and vocal forces including carillon, harp, audiences making animal noises and a music theatre piece for clarinetist who has to get dressed while playing. He has received worldwide acclaim for his music for recorder which is published in Europe and America as well as Australia and is on exam syllabuses in places like South Africa. With Zana Clarke he runs Orpheus Music publications which is doing its bit for Armidale’s exports.

He has performed around Australia and in Europe, including giving the first solo recital in the Australian Embassy in Paris in 2002, and performing for isolated children in Queensland through the School of the Air in Mt Isa. He tries to make music as much fun as possible for both players and audiences and believes that more music should be inspired by vegetables and crocodiles.

Erinn Thornton

At age 19, Erinn has been learning the recorder for 11 years. She has learnt from both Robyn Parker and Zana Clarke. Since 1997 she has been a member of ‘Batalla Famossa’, a youth recorder group under the guidance of Zana Clarke, and played with them on their most recent recording ‘*After the Battle*’ in 2001. Erinn was also a member of the Armidale High School recorder ensemble, and performed at the Festival of Instrumental Music held at the Opera House in 2001 and 2002.

Erinn’s interests in music also include composition. In 2002, her composition received 1st place in the composition section of the Gould League Environmental Awards and she also received the Australian Music Centre Award in 2002. Two of her compositions have been published by Orpheus Music in the Young Composer Series. Erinn has completed her 8th Grade AMEB recorder examination and 5th Grade musicianship. She has just completed her A.Mus.A. this month and is moving to Sydney to begin studying at the Sydney Conservatorium of Music in 2005.

Erinn has a keen interest in helping to promote the recorder as a serious musical instrument and feels that the recorder is a beautiful instrument that more people need the chance to hear.

Richard Peter Maddox

Richard Peter Maddox was born in Western Samoa and grew up in Sydney. After a career as an accountant he decided to study music seriously, taking a B.Mus. (Hons.) from the University of London in 1973, an M.A. in Music from the University of Sydney in 1977, and then moved to Los Angeles to study at UCLA for his Ph.D. (awarded in 1987). In 1982 he was appointed to a lectureship in Music at UNE, retiring in 1991 to concentrate on performance and composition. Many of his compositions are listed in the AMEB syllabus.

In August 1999 his orchestral song-cycle *Blood and Carnations* was performed by the Sydney singer Nadia Piave with the Armidale Symphony Orchestra, and in March 2002 Wendy Lorenz and Ann O'Hearn gave the première performance of his *Suite for Two Pianos* at the Newcastle Conservatorium, using the two Stuart pianos there. Also in 2002 his setting of Coleridge's poem *Kubla Khan* was premiered by soprano Samantha Cockerott with the Armidale Symphony Orchestra and the Armidale Vocal Ensemble.

His music is published by Warner-Chappell in Los Angeles, The Keys Press in Perth, and Orpheus Music in Armidale. Apart from occasional work with the Armidale Symphony Orchestra and Choral Society he conducts the TAS Chapel Choir and the Armidale Vocal Ensemble.

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Armidale Choral Society

presents

Prelude to Christmas

Choral works by Mozart, Bach, Head, Warlock and Kodaly.

Conducted by Laurie Pulley with organist Peter Maddox

at

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on

Sunday 21 November 2004 at 3.00pm

Entry, including afternoon tea,

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