



The Council of the
Municipality of
Lane Cove

LANE COVE COUNCIL,
in conjunction with the
COMMONWEALTH EMPLOYMENT PROGRAM
proudly presents

The Inaugural Concert
of the

LANE COVE ORCHESTRA

Conductor : COLIN PIPER

Lane Cove Town Hall

Sunday 24 March 1985 at 3 p.m.

MESSAGES OF WELCOME

Lane Cove has always been a municipality devoted to the pursuit of culture, and the formation of the Lane Cove Orchestra is brought to fruition with this, the Orchestra's inaugural concert. The enthusiasm of its participants is noted by the fact that the initial rehearsal was held only in February of this year.

I wish the Orchestra every success and hope that this concert will be the beginning of a long and fruitful association with Lane Cove.

I also wish to acknowledge the work of the conductor, Colin Piper, and the Orchestra Administrator, Michele Conyngham.

John McGirr
Mayor

On behalf of the recently formed Lane Cove Orchestra, I would like to welcome you to this, our first concert.

We are privileged to have as our soloist Daniel Mendelow, who besides being possibly Australia's finest trumpet player is a resident of Lane Cove. His willingness to perform with this amateur orchestra is just one example of the support we have received in getting this whole show "off the ground".

The Orchestra brings together players of all ages and levels of experience who are all very happy to participate in music making at this community level.

Whether we succeed in establishing ourselves in Lane Cove will ultimately depend on one thing - YOU, the audience. Without your on-going support, there is a real possibility that we will follow the original Lane Cove Symphony Orchestra into permanent recess.

Colin Piper
Conductor

PROGRAM

1. Overture to "The Thieving Magpie" Rossini

GIOACHINO ROSSINI : Born 29 February 1792, Pesaro, Italy; died 13 November 1868, Paris.

The most influential and popular Italian composer of his generation, Rossini was responsible for developing Italian opera (both comic and serious) to new and unsurpassed heights. He wrote his first opera when he was 18, his comic masterpiece *The Barber of Seville* six years later, and no fewer than 38 operas by the time of his operatic retirement in 1829, at the height of his fame. His success was enormous, but for the remainder of his life he concentrated on the study and enjoyment of food, while a move to Paris in 1855 saw the start of an Indian summer in which he composed some 180 miscellaneous vocal, instrumental and piano pieces under the collective title "Sins of Old Age". Apart from *The Barber of Seville* and, to a lesser extent, several others, his operas are known today to the general public only by their sparkling overtures, many of which are very popular.

The Thieving Magpie was a popular success at its premiere in Milan in May 1817, after which Rossini confessed to friends his delight in the success of the opera and his exhaustion at having to bow so often to the audience. Although the title suggests a comic work, the opera is actually a melodrama, the supposedly true tragedy of an innocent servant girl who is condemned to death on circumstantial evidence for stealing a silver spoon which had actually been taken by a magpie. In 1817, however, even a serious Italian opera had to have a happy ending - but not before a moving, second-act prison scene, from which the *Allegro* of the Overture is taken.

This Overture, one of Rossini's finest overtures, contains some most exhilarating music. It opens with a roll of drums (in itself an instrumental innovation for 1817), launches into a swinging march tune, and hints at some impending tragedy in the central section. The "Pippo! Pippo!" of the magpie is subtly woven into the driving pulse of the music.

2. Trumpet Concerto in E flat Haydn

Allegro : Andante : Allegro

FRANZ JOSEPH HAYDN: Born 31 March 1732, Rohrau-on-the-Leitha, Austria; died 31 May 1809, Vienna.

DANIEL MENDELOW (Trumpet)

Haydn's only trumpet concerto, probably the most popular concerto ever written for trumpet and orchestra, was composed in 1796, the year after his return to Vienna from the second of two visits to England. He was at the peak of his creative ability, having completed the last of his more than one hundred symphonies, but with his greatest choral works and the final nine string quartets still to come. The concerto was written for his friend Anton Weidinger, a trumpeter in the Court Orchestra in Vienna who had just invented a keyed trumpet (the keys were something like those on a modern saxophone) on which it was possible, for the first time, to play all the notes of the chromatic scale. At that time it must have seemed a revolutionary invention, since it enabled melodic passages to be played in any register, and not only in the high *clarino* register in which Bach was obliged to write all his brilliant parts. The keyed trumpet did not survive, being superseded in the early 19th century by the even more versatile valve trumpet.

The Concerto opens softly, with the first violins announcing the principal theme:

Allegro



1st Violins

The solo trumpet enters with exactly the same theme, but the continuation is considerably expanded. There are several chromatic passages and semiquaver runs in the lower and middle registers that would have been unplayable on an 18th century "natural" trumpet. The slow and pensive middle movement is darker in mood than the two outer movements. It is in a simple A-B-A form with a middle section in which Haydn obviously delights in exploiting the new capabilities of Weidinger's instrument. The finale is a spirited rondo which begins with a whisper:

Allegro



1st Violins

This violin melody serves as both the principal theme of the sonata form and the recurrent refrain of the rondo. The movement shows that, as well as being a clever inventor, Weidinger must also have been a very agile performer.

I N T E R V A L

3. Sun Music III

Sculthorpe

PETER SCULTHORPE : Born 29 April 1929, Launceston; now living in Sydney.

Peter Sculthorpe is Australia's most successful resident composer and his works have been frequently performed and recorded. He studied at the University of Melbourne Conservatorium of Music and with Edmund Rubbra and Egon Wellesz at Wadham College, Oxford. In 1963 he was appointed a lecturer at the University of Sydney, where he is now a Reader in Music. He has also been composer-in-residence at Yale University and visiting professor at the University of Sussex. In 1969 he received the Encyclopaedia Britannica Award for the Arts and in 1977 he was awarded an OBE. His public fame is based partly on the series of works called *Sun Music* and the very successful ballet with the same name. His compositions range from songs, chamber and piano music to orchestral works and film music.

Sculthorpe's stay in Europe in the late 1950s strengthened his feelings about the inappropriateness of European influences in creating an Australian music, and he turned to Asia, especially Indonesia, for inspiration. *Sun Music III* (1967) was the first of a series of pieces which display an increasing integration of his own style with that of Balinese music. Commissioned by the ABC to commemorate the 20th anniversary of the founding of Youth Concerts in Australia, the work was first performed (under the title *Anniversary Music*) in March 1967 by the West Australian Symphony Orchestra, conducted by the late Sir Bernard Heinze (to whom it is dedicated). Parts of the work are written in the style of Balinese gamelan music, but instead of the music being played by gongs, the textures are created through the use of conventional Western instruments, mainly woodwind. Five basic structural elements are used: a cluster initially appearing in the first bar, a tritone motive played by timpani (fifth bar), a semitone interval appearing as an extension of the above motive, the technique of glissandi, and the gamelan-like configurations. Incidents of note "include sustained 'bands' of many adjacent notes played by strings (clusters), sweetly fluent pentatonic patterns of an unmistakably oriental kind, an intense eloquently phrased melody first heard on the oboe, bird-like cries produced with sliding string harmonies, and the punctuation of mooing trombone glides" (Roger Covell).

4. Karelia Suite, Op 11

Sibelius

Intermezzo : Ballade : Alla marcia

JEAN SIBELIUS : Born 8 December 1865, Hämeenlinna, Finland; died 20 September 1957, Järvenpää, near Helsinki.

Jean Sibelius is undoubtedly the greatest composer Finland has ever produced, and it is for his orchestral music (seven symphonies, a violin concerto and various smaller pieces) that he is famous today. He studied in Helsinki, and then in Berlin and Vienna (1889-91). On his return to Finland, he scored a great success with his *Kullervo Symphony* (1892) for soloists, male chorus and orchestra, and established himself overnight as the leading Finnish composer of the day. This newly-found reputation prompted a commission in 1893 for incidental music for a pageant depicting scenes from Karelian history. [Karelia was a province in south-eastern Finland, most of which became part of the Russian Soviet Federated Socialist Republic after the 1944 armistice to the Russo-Finnish war.] Sibelius subsequently arranged three pieces from this incidental music into the suite heard in this concert.

The *Intermezzo* contains festive processional music and the sounds of fanfare, originally depicting Karelians passing in tribute before a Lithuanian prince. In the second movement the deposed ruler Karl Knutsson listens to a monotonous melody "in the Finnish mode" and reminisces on the moods of bygone years. The final *Alla marcia* is the most popular of the three movements, and rightly so. It has a thundering good tune of which one never seems to tire, a call to battle.

* * * * *

The program notes were compiled by Michael Edglooe.

FORTHCOMING LANE COVE SYMPHONY CONCERTS

- * On Sunday 5 May at 3 p.m. in the Lane Cove Town Hall, a varied and attractive concert of music covering two centuries: Overture to "The Abduction from the Seraglio" (Mozart), Four Small Dances (Bartók), Pavane (Fauré), Irkanda IV (Sculthorpe) and Symphony No 57 (Haydn).
- * On Sunday 14 July at 3 p.m., a Family Concert.
- * In the first week of September, in conjunction with the Lane Cove Light Opera Company, performances of Gilbert & Sullivan's comic opera *Iolanthe*.

ORGAN AND ORCHESTRAL CONCERT IN BALMAIN : On Sunday 31 March at 3 p.m. in St Augustine's Church, Balmain, MICHAEL DUDMAN (Organ) and the ST PHILIP'S ENSEMBLE perform works by Albinoni, Bach, Handel (Organ Concerto in D minor), Purcell and Vivaldi. Admission (including program) : \$8 (Adults), \$5 (Concessions).

LANE COVE ORCHESTRA

The Lane Cove Orchestra was formed with a Commonwealth Employment Program grant, which provided for an Administrator, a Conductor and tutors for the first year of the Orchestra's life. There has been considerable support and encouragement from all parts of the community, and it is hoped that the Orchestra will become an essential part of local cultural activity. Anybody who wishes to join the Orchestra or to offer support in any way is invited to contact the Administrator, Michele Conyngham, at the Lane Cove Council building. Telephone : 428 4444.

First Violins

Adrian Bendt (Leader)
Erica Smith
Therese Raj
Philippa Paige
Janet Piper
Aviva Imhof
Adelle Howard
Nicholas Verne

Basses

David Potts
Lionel Parker

Trumpets

David Pye
Mark Strykowski
David Clarence
Simone Don

Flutes

Jitka Neradilek
John Steel (Piccolo)
Jerome McTeigue (Piccolo)
Stephen O'Rourke

Trombones

Richard Amos
Graeme Thom
Robert Moran

Oboes

Max Diehl
Catriona Greenup

Timpani

Michael Hall

Clarinets

David La Motte
Carolyn La Motte
Charles Chan

Percussion

Philip South
Ashok Kumaradera
Mark Saliba

Violas

Keith Steele
Les Clinch
Xanthe Carr-Boyd
Ann Carr-Boyd

Bassoons

Stephanie Gan
Julia Cunningham

Horns

Chris Harrison
John Ward
Elana Nash
Julian Breen

Cellos

Clemens Kelvin
Elizabeth Humphreys
Irwin Imhof

The Orchestra gratefully acknowledges the support of the Lane Cove Council and the Commonwealth Employment Program.

COLIN PIPER

is a percussionist in the Sydney Symphony Orchestra and is a founding member of the Sydney percussion group SYNERGY. He is the conductor of the Sydney Youth Orchestra Parents Orchestra, and he has been a guest conductor of the Northern Chamber Orchestra. Last year he conducted *Ionisation* (for a large percussion ensemble) by Varese at the Opera House. He is a Lane Cove resident.

DANIEL MENDELOW

is widely known to Sydney audiences as both Principal Trumpet in the Sydney Symphony Orchestra, a position he has held since 1978, and a member of the Australian Brass Quintet. Born and educated in the United States, where he earned a fellowship at the Berkshire Music Festival at Tanglewood, he was appointed Principal Trumpet of the Israel Philharmonic Orchestra in 1977. It was during that Orchestra's 1978 Australian tour that he was offered his present Sydney appointment. He has been featured as soloist throughout Australia on numerous occasions, and is an active chamber music performer.

FRIENDS OF THE LANE COVE ORCHESTRA

are entitled to concession prices for tickets and regular news about Orchestra activities. The cost of membership is \$15 per year (\$10 Concession, \$20 Family). Please send a cheque along with name, address and phone number to Michele Conyngham, at the Lane Cove Council building.

THE COMPLETE ORGAN WORKS OF BACH

have been described as "one of the most profoundly inspiring musical pilgrimages in Western culture". Sydney organist DAVID KINSELA is performing these works in a series of eleven recitals throughout the year, on Sundays at Knox Grammar School Chapel, Wahroonga, and on Wednesdays at St Mary Immaculate Church, Waverley. The third recital in the series, on Sunday 14 April at 7.30 p.m. and on Wednesday 17 April at 8 p.m., includes Fantasias and Fugues in C minor and G minor, Chorale Preludes from "The Little Organ Book", Trio Sonata No 2 and Little Harmonic Labyrinth. Admission: \$8 (Concessions \$5), or by voucher valid for any combination of persons at either venue for any recital in the series (ten for \$50 or \$30).

FREE LUNCHTIME CONCERTS AT MACQUARIE UNIVERSITY : On Mondays 25 March, 1 and 15 April the public is invited to concerts in the Macquarie Theatre between 1.10 p.m. and 1.50 p.m.