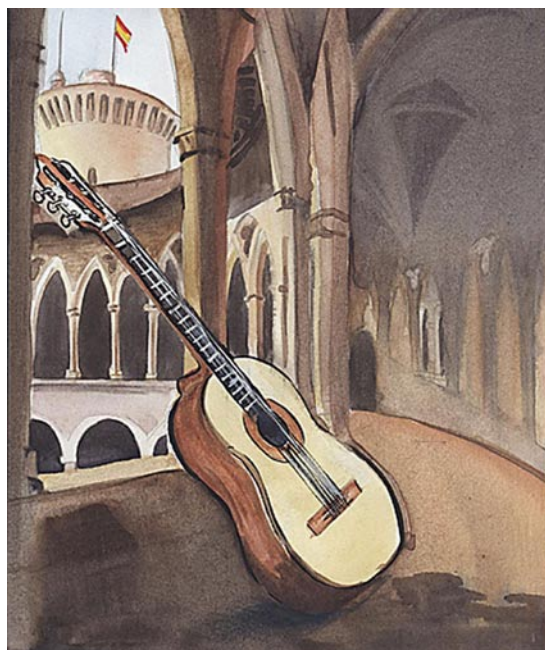


BALMAIN SINFONIA CONCERT



SUNDAY JUNE 26TH 2005, 2.30PM
NEWINGTON COLLEGE, STANMORE

Rossini: Barber of Seville Overture
Rodrigo: Concierto de Aranjuez
Dvorak: Symphony No. 4 in D minor

Soloist: Simon Powis, guitar
Conductor: Gary Stavrou

FEATURED ARTIST Simon Powis

Simon Powis is one of Australia's finest young guitarists. He has recently graduated from the Sydney Conservatorium of Music with first class honours and has received numerous scholarships throughout his studies. Under the tuition of Raffaele Agostino, Simon has won numerous competitions in and around Sydney and in 2002 was awarded the Licentiate of Music with Distinction by the Australian Music Examination Board.

In 2003, Simon was awarded a scholarship by the University of Sydney to undertake a year-long exchange at the Royal

Academy of Music in London. There, under the tuition of Michael Lewin and Timothy Walker, Simon was afforded the opportunity to partake in master classes and festivals throughout Europe, including performances in Germany, Austria and the UK.

A performance at Australia House in London earned him positive comments from the eminent classical guitar journal Classical Guitar Magazine.

Throughout his studies, Simon has always promoted Australian music and performed regularly with chamber ensembles. His most recent ensemble work has been with the Australian classical guitar group Fraternity, partaking in the recording of their CD comprised entirely of contemporary Australian works.

FROM THE PODIUM

Gary Stavrou

Rodrigo's Aranjuez Concerto must surely be one of the most popular pieces ever written, especially the hauntingly beautiful slow movement. Our soloist, Simon Powis, is an excellent young guitarist with a promising future.

Last year I was urged by a friend to attend the semifinals of "Clovelly Idol", a talent

quest conducted by the Clovelly RSL, as there was a remarkable young guitarist performing. I went, I saw, Simon conquered. I signed him up on the spot for our June concert and I'm sure you'll be as impressed as I was.

Most concert patrons unfortunately will be put to the inconvenience of finding street parking as Newinton College has reclaimed our regular parking area for new classrooms. Please allow extra time to park and bear in mind that in Stanmore Road there is more parking on the Enmore side rather than on the Leichhardt side.

OUR NEXT CONCERT

The Music

Rossini : The Barber of Seville Ov.

In 19th century Italy, opera had a passionate following among all classes. There was a never-ending demand for new works and composers were summoned from city to city at short notice to work frantically for a few weeks to prepare new operas.

Gioacchino Rossini was one such composer who emerged against this background. One of Rossini's greatest masterpieces was *The Barber of Seville* - despite the fact that a contemporary composer, Paisiello, had already produced his best-known opera from a similar libretto. *Almaviva*, or *Useless Precautions*, as the opera was first entitled, was badly received on its first night. But the next night was a triumph and Rossini's sparkling comedy, which soon became known as *The Barber of Seville*, went on to delight audiences across Italy and all Europe.

Rodrigo : Aranjuez Concerto

The guitar is said to have been described by Beethoven as a "miniature orchestra" because of its ability to produce a wide range of tone colours. Yet in spite of its great expressive capabilities it was not until the twentieth century with the compositions of Joaquin Rodrigo that the instrument was established as a successful soloist with the orchestra.

In 1939 Rodrigo wrote what has become one of the most famous concertos of the 20th century - the *Concierto de Aranjuez*. The work received immediate acclaim and its tremendous popularity, which still holds to this day, was due both to its novelty and its successful depiction of a stunning soundscape of Spain and its national heritage. Rodrigo captures the colour, mood and melody of his native land, in writing for



Rossini

the guitar, an instrument steeped in Spain's folk tradition.

Dvorak : Symphony no. 4

The road to success was long and hard for Dvorak. After finishing his musical studies he found work as a viola player in a Prague band which performed at many premieres of Czech plays and operas at the Czech National Theatre. This offered him exposure to a wide range of new and interesting works by Czech nationalist composers and showed him the potential of his own national heritage.

Over the next twelve years he composed a number of works including one opera, one operetta, a choral work, chamber works, songs and three symphonies. In 1874 he won a prize offered by the Austrian Government to assist 'young poor and talented artists'. He submitted a number of compositions including his fourth symphony. This work marked a change in his style and displays a burgeoning confidence in his own ability to compose as a Czech nationalist no longer under the spell of the greats such as Liszt and Wagner.