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CONCERT, Saturday, 26th March 1994

Conductor: Matthew KREL
Concertmaster: Donald WOOLFORD
Deputy Leader: Kian LIM
Founder: Emily FINN

P R O G R A M M E

Traumerei R. Schumann
Haydn Down Under C. Brumby
Andantino
Allegro

Bassoon Soloist: MIRIAM BUTLER

Songs of Auvergne J. Canteloube

BAILERO -- Shepherd's Song of the Auvergne Hills
L'AIO DE ROTSO -- Spring Water
OUND' ONOREN GORDA? -- Where will we find our flock?
OBAL, DIN LOU LIMOUZI -- Down below in Limousin
LOU BOUSSU -- The Hunchback
BREZAIROLA -- Lullaby
MALOUROUS QU'O UNO FENNO -- Unfortunate is he who has a wife

Soprano Soloist: JENNIFER KAYE

I N T E R V A L

Symphony No.4 "Italian" F. Mendelssohn
Allegro
Andante con moto
Con moto moderato
Saltarello - Presto

PROGRAMME NOTES

Traumerei

R. Schumann
1810-1856

Traumerei is the German word for "dreaming" or "reverie", and Schumann wrote this very familiar melody on this theme originally for piano. We play an orchestration by Von. Joh. Herbeck. Perhaps Robert Schumann, a pianist, would not approve, but the lovely melody lends itself to such a change.

Haydn Down Under

C. Brumby

Colin Brumby is a well respected composer in Brisbane University. The title of this work is a little difficult to explain, so perhaps you can use your own imagination. But as a work for bassoon solo and string, it is typical of the fun and beauty that Haydn showed so many years ago. Is this the inference in the title?

We welcome MIRIAM BUTLER, our bassoonist tonight. Miriam has come from Tasmania to study bassoon at the Sydney Conservatorium with Gordon Skinner. She is making a career with this instrument.



This project has been made possible
with assistance from the
New South Wales Government
through the Ministry for the Arts

Songs of Auvergne

J. Canteloube

This French composer is little known here other than for his arrangement of these songs (about 30) in 1922. He discovered them in the mountains of the Pyrennes where they were the folk songs of a simple peasant people. He had been brought up in this area of France and knew it well. At this time it was very popular to use folk songs as a basis for orchestral works, e.g. Vaughan Williams.

The words are a dialect of French and may, therefore, be difficult to understand.

Our Soloist Jennifer Kaye has provided a translation of those songs she will sing tonight, seven in all.

Jennifer completed the Diploma in Operatic Art at the Sydney Conservatorium of Music in 1991 and since has presented recitals of 19th century German and French repertoire in Sydney and Melbourne. She has also performed with The Song Company and The Tafelmusik Players. She made her debut recording with the Australian Broadcasting Corporation in 1993, and has also featured in recordings for Radio 2MBS. Earlier musical studies include piano and classical guitar, and she holds an Arts Degree in Languages.

These much loved settings of folk songs from the Auvergne mountains appears in 1922 and comprise 30 songs in all. The "Bailero" is the song of the "bayle", or shepherd chosen to look after the flocks in the common pastures. Canteloube tells how he heard a young shepherdess singing it and how "a shepherd replied to her from a very long way away in the total calm of the high peaks during a lovely summer twilight." Particularly characteristic of the Auvergne is the age old dance known as the bourree, which is usually performed by couples miming amorous pursuit, the women flirtatious but shy, the men proudly stamping their feet and clicking

their fingers. "They do not even touch each other", said Canteloube, adding that "no dance could be more chaste but none more natural, more beautiful in its lines and harmonious in its movements". "L'aio de rotso" and the two songs that follow compose a group of such bourrees, linked together by oboe and clarinet solos which exquisitely evoke the countryside of the Auvergne, its towering mountains and its vast plains. "Lou boussu" tells of a young girl who mocks the hunchback who pursues her. The beautiful lullaby "Brezairola" is followed by the concluding song of this group "Malourous qu'o uno fenno", a cynical view of marriage.

BAILERO – Shepherd's Song of the Auvergne Hills

Shepherd across the river, you don't seem to be afraid, sing the Bailero. (Indeed I'm not, and you too, sing the Bailero.)
Shepherd, the meadow is in bloom, come over here to sing the Bailero. (The grass is greener on this side, you come here, Bailero.)
Shepherd, the stream separates us, and I can't cross it, sing the Bailero. (Then I'll come and get you further down, Bailero.)

TROIS BOUREES – Three Bourees

(a) L'AIO DE ROTSO – Spring Water

This spring water will be your death, little one. Don't drink clear water, little one. Take a gulp of good wine! When a girl gets married, little one, she should not be given clear water, she can make love much better after a gulp of good wine.

(b) OUND' ONOREN GORDA? -- Where will we find our flock?

Where will we find our flock, little girl? Where will we go looking for it in the morning? We will go to the bank of the river, where the grass is so green, our sheep will be among the flowers, and we will make love all day. Look at the sheep, my little girl, look at the bees, and at us! Look at the sheep, which live for their grass. Look at the bees, they live for their flowers. But we, little one, we make love. We live for the pleasures of love.

(c) OBAL, DIN LOU LIMOUZI – Down below in Limousin

Down below in Limousin, little one, how beautiful the young girls are. Ah, yes. But there are beautiful girls here too. Gallant lad, what if the girls are beautiful in your home country, the men in Limousin make very tender love to us. Ah yes. Down below, in Limousin, little one, the gallant lads may be very loving, but here in our Auvergne, the men love us very faithfully.

LOU BOUSSU – The Hunchback

Jeanneton was resting under a shady apple tree. A hunchback came by. He looked her over and said, "Ah! Jeanneton dear, will you be mine?" "Why should I be yours? Get rid of the hump on your back." "Ah, the devil with it! I will keep the hump on my back."

BREZAIROLA – Lullaby

Sleep, come to us, sleep, come to us, sleep come now.
Sleep, come to us, sleep come down. Sleep, come from wherever you are. Sleep does not come, O poor little one! The baby does not slumber. Sleep, come to us, sleep, come now. The child does not want to sleep. Sleep, sleep, come, come, come to the child. Oh! Sleep, come to us, sleep, come now. Here it is, here it comes, and the child is falling asleep. Ah!

MALOUROUS QU'O UNO FENNO –

Unfortunate is he who has a wife

Unfortunate is he who has a wife, unfortunate is he who doesn't have one. He who hasn't one, wants one; he who has one, doesn't want one. *Tradera, laderi, derero, laderi, laderi der!*
Fortunate is the woman who has the man she needs, but even more fortunate is she who hasn't. *Tradera...*

Symphony No.1 Op.90

**F. Mendelssohn
1809-1847**

Mendelssohn was a very popular composer in his time. He travelled widely and was very well off. His music seemed always to be written to be popular and it succeeded. But it was also very well written with ample flowing and thrilling melodies. As he travelled he also composed, hence this symphony was called "Italian" for he wrote it while in Rome in 1833.

He was truly an international musician, and it may be added ecumenical also, as he was born Jewish, and was baptised Christian.



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O R C H E S T R A

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PERCUSSION

Joshua Hill

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- Ms. H. Blayney
- Mr. J. Catalano
- Mr. & Mrs. D.B. Dunlop
- Miss C. Edwards
- Mr. & Mrs. M. Edwards
- Mr. & Mrs. G. Hawkshaw
- Miss P.A. McPhillamy
- Miss P.J. McPhillamy
- Mrs. S. Mahableshwarwalla
- Mrs. S. Meakin
- Mrs. J.C. Moroney
- Mrs. M. Robinson
- Mrs. J. Widmer

We require players in the lower string section (viola, cello and double bass)

Rehearsal every Monday evening at 7.45 at Strathfield Town Hall. For further information please call Geoff Widmer on 804-6338.

We need helpers with the supper tonight. Thanks.

OUR NEXT CONCERT - Saturday, 18th June.



Conductor, Matthew Krel

Matthew has been with us since 1987, and during that time the Orchestra has significantly developed in sound quality, its diversity of works played, and the use of members of the Orchestra as soloists.

Matthew's musical background begins in Moscow where he was educated and has taught, at the Moscow School of Music, from 1961-65.

In 1968, Matthew's career significantly advanced when he became a keyboard soloist and accompanist for the Moscow State Philharmonia, at the same time he was invited to join the Osipov State Orchestra, touring Germany, Austria, Switzerland, England and Ireland.

Between 1970-73, Matthew visited Poland and Czechoslovakia (twice) as the Conductor of the Moscow Youth Orchestra.

Matthew came to Australia in 1978, where he worked at the Conservatorium of Sydney. In 1979, founded and managed the Strathfield Music Centre.

Matthew became the Conductor of the Strathfield Youth Orchestra in 1983-85 and in 1988 founded the SBS Youth Orchestra, which is continually gaining momentum and creditability after every concert.

Between 1989-90 Matthew performed with Tasmanian, Queensland and Melbourne Symphony Orchestras.

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