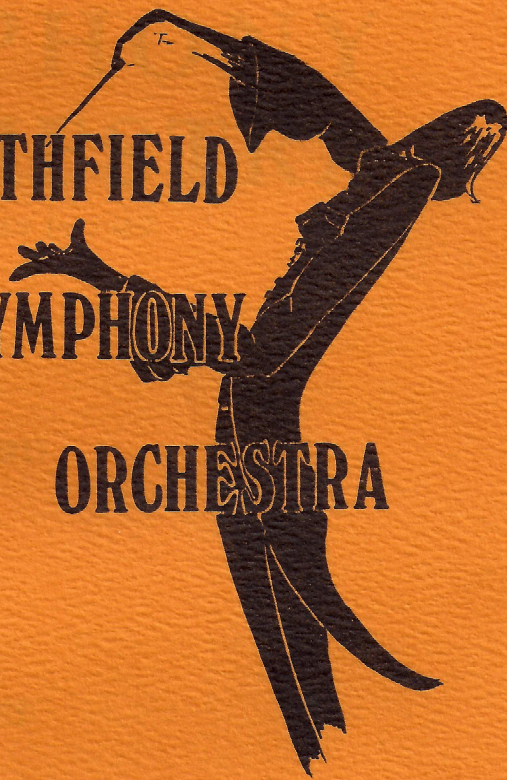


25th ANNIVERSARY

STRATHFIELD

SYMPHONY

ORCHESTRA



Saturday 25th June 1994, 8 pm
Strathfield Town Hall

STRATHFIELD SYMPHONY ORCHESTRA

founded by Emily Finn in 1969

MATTHEW KREL
Conductor

DONALD WOOLFORD
Concertmaster

KIAN LIM
Deputy Leader

Soloists
VERONIQUE SERRET
Violin

DAVID ELTON
Trumpet

ORCHESTRA PATRON
Alderman Leo O'Donnell, Mayor of Strathfield

PROGRAM

Mary Mageau (born 1934)

An Early Autumn's Dreaming
(1993)

Camille Saint-Saëns (1835-1921)

Introduction and Rondo Capriccioso in A minor
Op. 26 (1863)

*Andante malinconico—Allegro ma non troppo—
Più allegro*

Soloist: Veronique Serret, *violin*

Leopold Mozart (1719-1787)

Trumpet Concerto in D major
(August, 1762)

I *Adagio*
II *Allegro Moderato*

Soloist: David Elton, *trumpet*

INTERVAL

Wolfgang Amadeus Mozart (1756-1791)

Symphony No. 31 in D major, «Paris»
K.V. 297 (Paris, June 1778)

I *Allegro assai*
II *Andantino*
III *Allegro*

Miriam Hyde (born 1913)

Happy Occasion Overture
(1957)

NOTES ON THE PROGRAM

An Early Autumn's Dreaming (1993)

Mary Mageau
(born 1934)

Mary Mageau represents those Australian composers who have, in establishing a personal style, drawn upon a diverse range of influences extending from traditional European art music to the avant-garde and the traditional music of ethnic peoples. The resulting music is often eclectic in style, and, instead of alienating, it embraces the listener.

Mageau's title for this work suggests a rhapsodic, even fragmentary style: like in a dream, we hear snatches of familiar sounds played out against an unfamiliar background. Thus the listener will detect the schoolyard taunting theme played by the woodwinds against chords that owe much to the great Russian composers of the twentieth-century. Later in the piece, the mood changes with music that is hymn-like in style, while harmonically reminiscent of a Stravinsky chorale.

Following this is a solitary gesture to the avant-garde: Mageau introduces an "aleatoric window," or section of chance music (*aleator* is Latin for a dice-player). This is an opportunity for the music to form by chance with the solo oboe and cello playing freely against a background of plucked string sounds. The music then concludes with a simple and ethereal melody played by the woodwind, leading the listener into the quiet stillness of a waking dream.

Introduction and Rondo Capriccioso Op. 26 (1863)

Saint-Saëns
(1835-1921)

While the man who wrote *The Carnival of the Animals* is regarded today as primarily a composer, he was also an

excellent pianist (renown for his performances of Mozart), an organist, and a published writer. In a further display of his versatility, Saint-Saëns used every compositional genre of the nineteenth century, including the traditional sonatas, symphonies, and concertos. The additional influence of popular French taste is evident in his fascination with exotic musical styles from around the Mediterranean. (Bizet's *Carmen* was not the only French work to appropriate the music of Spain!)

Rather than writing the traditional three-movement concerto, Saint-Saëns created in his Opus 26 a single-movement work that is both virtuosic and rhapsodic in style. The musical gestures range from opening cadenzas in which the solo violin displays its full capacity for melancholic expression, to the exuberant Spanish rhythms of the rondo theme that recurs throughout the brilliant second part of the work.

Trumpet Concerto in D major
(August, 1762)

L. Mozart
(1719-1787)

Leopold Mozart is frequently relegated to the status of "Amadeus Mozart's father." This is not merely because his son's prodigious talent overshadowed his own, but also because Leopold's musical style occupied a tenuous position between the baroque and classical styles, seeming to represent neither one nor the other. This concerto is old-fashioned in its instrumentation (the orchestral accompaniment is scored only for strings, horns, and the harpsichord continuo of the baroque period), while representing classical simplicity in its structure. The music is in two parts only: a slow introductory movement followed by a faster and more brilliant movement.

Symphony No. 31 in D major, «Paris»
K.V. 297 (Paris, June 1778)

W. A. Mozart
(1756-1791)

At the age of twenty two Mozart was a much-travelled young man who had performed in the courts of Europe and had the opportunity to view at first hand the musical styles of the Germans, French and Italians. He possessed, therefore, a thorough knowledge of the different national styles and musical tastes.

According to Mozart's estimations, then—and, judging by the success of the Paris symphony, they were accurate enough—the Parisians must have been old-fashioned in their preferences: this symphony is in the three-movement form that was favoured thirty years earlier. They must also have had an appreciation for novel, even quirky, musical gestures.

In a letter to his father, Mozart writes with childish glee, and no hint of self-deprecation, of the first of these gestures:

"...in the midst of the first allegro came a passage I had known would please. The audience was quite carried away—there was a great outburst of applause. But since I knew when I wrote it that it would make a sensation, I had brought it in again at last—and then it came again, *da capo!*"

And the opening of the third movement provided Mozart with an opportunity to show the astuteness of his musical judgement as well as his ear for the unexpected:

"...the last allegro [found favour] because, having noticed that all the last allegri here opened, like the first, with all the instruments together and usually in unison, I began with two violins only, *piano* for eight bars only, then *forte*, so that at the *piano* (as I had expected) the audience said "Sh!" and when they heard the *forte* began at once to clap their hands."

**Happy Occasion Overture
(1957)**

**M. Hyde
(born 1913)**

In 1957 the newly formed Australian Youth Orchestra gave its inaugural performance under the baton of John Bishop. Wishing to present a new Australian composition in this first concert the directors of the orchestra turned to Miriam Hyde, a composer who has actively supported youth and amateur music-making throughout her long career. For Hyde, the easiest part of the commission was inventing a suitable title, since the A. Y. O. promised to lead the way in providing exciting and happy experiences for countless young Australian musicians. While the music is clearly the work of a mature musician, Miriam Hyde has filled it with the spiritedness and optimism of youth, evident in the overture's brisk rhythms and uplifting melodies.

Program notes by Yvonne Frindle

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THE ORCHESTRA

VIOLINI

Donald Woolford *Concertmaster*

Kian Lim *Deputy Leader*

Sheila Myers

Rosslyn Irvine

Margaret Walsh

Michael Tabrett

VIOLIN II

Dorita Orzaes

Rohini Thavaravy

Helen Bailey-Cooke

Beatrice Ip

Barbara Pitt

VIOLA

Ted Davis

Antony Harvey

Hans Weiler

CELLO

Catherine Tabrett

Elaine Graham

Geoff Widmer

DOUBLE BASS

Svetlana Niconishin

Nick Lebedev

FLUTE

Yvonne Frindle

Laura Hayes

OBOE

Margaret Shirley

Karen Christophers

CLARINET

Olive Laing

Joe Davies

BASSOON

Pat Taylor

FRENCH HORN

Terry Dewhurst

Elizabeth Dalton

Jill Hobbs

TRUMPET

David Young

Pauline Wallshaw

TROMBONE

Lindsay Smartt

Ross Bliim

Barrey Pickersgill

TUBA

Eric Shirley

TIMPANI

Merrilee McNaugh

PERCUSSION

Tessa Gutierrez

STRATHFIELD ORCHESTRA SOCIETY

PATRON: Alderman Leo O'Donnell
Mayor of Strathfield

HONORARY AUDITOR: Mr Bill McBurnie

SOCIETY MEMBERS:

Dr N. A. Anderson	Miss P. J. McPhillamy
Mrs R. Bernie	Mrs S. Mahableshwarwalla
Mr J. Catalano	Mrs J. C. Moroney
Mr & Mrs D. B. Dunlop	Mrs M. Robinson
Miss C. Edwards	Mr R. Watson
Mr & Mrs G. Hawkshaw	Mrs J. Widmer
Miss P. A. McPhillamy	

The orchestra welcomes additional players, especially in the lower string section (viola, cello, and double bass).

Rehearsals take place every Monday evening at 7.45 pm in the Strathfield Town Hall. For further information please call Geoff Widmer on 804 6338.



COMING CONCERTS IN 1994

Saturday 10th September, 8 pm

Saturday 19th November, 8 pm

STRATHFIELD TOWN HALL

CELEBRATING OUR TWENTY FIFTH BIRTHDAY

In the 1960s, EMILY FINN, one of Strathfield's prominent violin teachers, saw the need for an amateur orchestra in the area. She pursued her vision without wavering and, helped by the Strathfield Council, formed the STRATHFIELD SYMPHONY ORCHESTRA.

Rehearsals began in April, 1969, and the inaugural performance took place only a few months later on June 28 under the baton of high school teacher, Richard Gill.

To support the new group Miss Finn established the STRATHFIELD ORCHESTRAL SOCIETY in the following year. The steering committee of this group comprised Emily Finn (President), Vera Marsden (Secretary), Marcus Edwards (Treasurer), and Doreen Sinclair (Publicity Officer). Over the ensuing years Emily Finn guided the orchestra as its Musical Director, but in September 1987 passed away having seen her vision well on to the path of maturity.

As with many amateur groups, the orchestra has enjoyed the long term support of whole families and members of the local community. The EDWARDS family is perhaps the most prominent of our supporters: Marcus was not only treasurer but a member of the violin section for many years, and his daughter, Christine, became the Concertmaster as well as serving as the publicity officer. Mrs Edwards (MIRIAM HYDE) has supported us with her constructive criticism and her attendance at almost all concerts and Annual General Meetings.

Another family to receive threefold representation in the orchestra was the BERNIE family. The late Charlie Bernie joined the committee in 1970 as librarian, while his son, Ross, played oboe and served as treasurer for some time. Ross Bernie is our current Vice-President. Mrs Joyce Bernie also served as librarian and was a Society Member.

Bruce and Joan DUNLOP were significant figures in the early committee: Bruce became President of the Society in 1971 and later served as treasurer. Bruce still assists elected treasurers with the accounts. Joan was the Assistant Secretary and also helped with catering for concert suppers.

No committee, however, can make music without musicians, and within our ranks are dedicated performers who have played with the orchestra for over twenty years. Three of these demonstrate the tenacity of string players: SHEILA MYERS (Violin I), TED DAVIS (Viola), and SVETLANA NICONISHIN (Double Bass). The fourth, PAT TAYLOR, is a versatile member of the woodwind. Although originally trained as a flute player, Pat took up the bassoon when requested and has been playing this instrument ever since.

Emily Finn's aim for the orchestra extended beyond providing performance opportunities for local musicians; she recognised that a group such as the Strathfield Symphony Orchestra can provide valuable solo experiences for talented musicians. The youngest of these musicians was nine year old violinist Marshall Kim; others who have performed with us include: Jane Rutter (flute), Simon Tedeschi (piano), Kathryn Lambert (piano), Natalie Chee (violin), and Marilyn Meier (piano).

Over the years many conductors have led the orchestra, usually staying for two or three years. In 1987 MATTHEW KREL became our conductor, and, seven years later, holds the record for continuous work with the orchestra. He is widely experienced with youth orchestras, as well as professional performing groups, and, during recent years, the orchestra has developed significantly in sound quality, the diversity of its repertoire, and in the increased opportunities for orchestra members to perform as soloists.

The HAPPY OCCASION OVERTURE which closes our concert tonight will herald in the twenty sixth year of music making in the Strathfield area. We recognise the valuable assistance and support of the many Society Members, musicians, and concert-goers who have enabled the Strathfield Symphony Orchestra to continue performing, and we welcome your continued support which will allow the orchestra to do what it likes best: making music.

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VERONIQUE SERRET

Violin

Eighteen year old violinist, Veronique Serret, studied music from the age of three and, while at SCEGGS Darlinghurst, she received that school's music scholarship. In 1992 she was awarded her Licentiate in Music, Australia diploma with Distinction. Veronique is presently studying violin with Christopher Kimber and is studying for her Bachelor of Music performance degree at the Sydney Conservatorium of Music. Veronique recently completed a regional tour of New South Wales with the Conservatorium Symphony Orchestra, and performs with the SBS-TV Youth Orchestra. As well as winning numerous prizes in Sydney eisteddfods, she has performed Bach's solo violin music at the Japanese violin conference. Veronique plays on an early twentieth-century French violin made by Freres Laberte-Humbert of Mirecourt.

DAVID ELTON

Trumpet

After completing his Higher School Certificate at St Aloysius' College last year, David Elton was selected to perform in the 1994 HSC Encore concert. He was also recently awarded his Associate of Music, Australia diploma, and, in 1993, was the Brass Open prizewinner of the Sydney Eisteddfod. David studies with Paul Goodchild of the Sydney Symphony Orchestra, and with Gordon Webb at the Sydney Conservatorium of Music where he is currently in first year of the Bachelor of Music degree. David has performed with many ensembles, including the Conservatorium Symphony Orchestra, and he will be touring Europe with the SBS-TV Youth Orchestra later this year. As well as performing with student and youth ensembles, David performs professionally with the Sydney Brass Quintet and the Sydney Opera House Bennelong Orchestra.

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he Strathfield Symphony Orchestra
was formed in April 1969 to foster a love and
appreciation of good music in the very heart of
the Sydney metropolitan area.