

Saturday 25th March 1995, 8 pm

Strathfield Town Hall

# STRATHFIELD SYMPHONY ORCHESTRA

*founded by Emily Finn in 1969*

**SOLOMON BARD**

Conductor

**DONALD WOOLFORD**

Concertmaster

**KIAN LIM**

Deputy Leader

*Soloist*

**ADRIANA BOBOCEA**

Violin

**ORCHESTRA PATRON**

**Alderman John Elvy, Mayor of Strathfield**

## PROGRAM

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GOUNOD                      Ballet Music from *Faust*

J. S. BACH                    "Sheep May Safely Graze"  
(arr. Bard)

J. S. BACH                    Violin Concerto in A minor BWV1041  
(Adriana Bobocea, violin)

*I n t e r v a l*

VAUGHAN WILLIAMS

English Folk Song Suite  
(arr. Jacob)

BEETHOVEN                 Symphony No. 1 in C major Op. 21

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STRATHFIELD SYMPHONY ORCHESTRA

## NOTES ON THE PROGRAM

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**Charles Gounod** (1818-1893 France)  
Ballet Music from *Faust* (1859)

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- I Allegretto (Tempo di Valse)
  - II Adagio
  - III Allegretto
  - IV Moderato maestoso
  - V Moderato con moto
  - VI Allegretto
  - VII Allegro vivo
- 

Gounod grew up surrounded by professional music-making; his mother, a pianist, gave him his first music lessons, and, at the age of eighteen, he became a pupil at the Paris Conservatoire. In 1839 Gounod won the Prix de Rome, enabling him to spend three years in that city, and he later travelled in Germany where he met Mendelssohn. Gounod's first essays in opera were notably unsuccessful, but his comic opera version of Molière's *Reluctant Doctor* received a more favourable response, and *Faust* became a major triumph.

The opera, based on the first part of Goethe's *Faust*, tells the story of an aged philosopher and his love for a young woman, Marguerite. Faust makes a pact with the devil to regain his youth, and, despite the efforts of Marguerite's brother and her devoted admirer, Faust is successful in seducing Marguerite, only to desert her for Walpurgis Night revelries.

**'Everything transitory is only a simile'**. Final words of Goethe's *Faust*.

Following a tradition established in the time of Louis XIV, all French operas in the nineteenth century featured a ballet. So strong was this tradition, that foreign composers wishing to stage their operas in France were obliged to provide the additional music required for a ballet. Gounod's *Faust* ballet appears in the Walpurgis Night revelries of the final act. In this scene, legendary and heroic characters dance to music which is curiously buoyant and uplifting until the final Allegro vivo where we hear a presage of the wild and wicked celebrations of the underworld.

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**Johann Sebastian Bach** (1685-1750 Germany)  
"Sheep may safely graze" (from BWV 208, arr. Bard)

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This well-known and loved work first appeared in the secular cantata, *Was mir behagt* (What I enjoy), written in 1716 while Bach was in Weimar. In its original form, "Sheep may safely graze" was a recitative (declamation) and aria with obbligato parts for two recorders. The pastoral overtones of the title are supported by the delicate and lilting melodies given to the recorders. The music lends itself to arrangement for a small orchestra, where the original recorder parts can be presented in turn by pairs of oboes, flutes, and clarinets.

**'Music is] an agreeable harmony for the honour of God and the permissible delights of the soul'**. Johann Sebastian Bach

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**Johann Sebastian Bach** (1685-1750 Germany)  
Violin Concerto in A minor (BWV 1041) (1717)

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- I [Allegro]
  - II Andante
  - III Allegro assai
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Bach's second post was in the court of Prince Leopold in Cöthen (1717-1723). Since it was a Calvinist court, Bach had no chapel duties, and the Prince was interested not in religious works but in instrumental music. So for seven years Bach devoted himself to the composition of concertos, orchestral suites, and solo instrumental pieces.

Dating the nineteenth-century phenomenon of the travelling virtuoso, Bach's concerto soloists would have been drawn from members of his orchestra. Bach found in his orchestra at Cöthen a fine group of musicians—most of them *Kammermusiker* from Berlin—which included violinist Joseph Spiess, and it was this man for whom the Violin Concerto in A minor was originally intended.

The first movement of the concerto sets up, in the traditional baroque manner, a play in contrasts between the soloist and the main group. This

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is done through repeated presentations of the main theme played by the whole orchestra interspersed with episodes featuring the solo violin. The slow movement displays the violin's expressive powers with the soloist's ornate melodic line supported by a gently throbbing bass, and Bach concludes the concerto with a virtuosic and exuberant finale.

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**Ralph Vaughan Williams** (1872-1958 England)  
**English Folk Song Suite** (1923, arr. Jacob 1942)

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- I March: "Seventeen Come Sunday"  
II Intermezzo: "My Bonny Boy"  
III March: "Folk Songs from Somerset"
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Vaughan Williams studied at the Royal College of Music and then at Cambridge. However, it was not until he had had lessons with Bruch (in Berlin, 1897) and Ravel (Paris, 1908) that he gained maturity and sureness in dealing with large-scale musical works. Also critical in Vaughan Williams' development as a composer was his collection and study of English folk songs, begun at around the same time Bartok and Kodaly were collecting Hungarian folk songs.

**'If I may venture to give my own definition of a folk song, I should call it "an individual flowering on a common stem".'**

Ralph Vaughan Williams

The work with folk songs gave Vaughan Williams' work a new lyrical freshness and pastoral quality, while strongly influential in his use of modal tonality. Nonetheless, Vaughan Williams did not normally make direct use of folksongs in his orchestral works, and it is perhaps significant that the English Folk Song Suite was not originally conceived for orchestra, but for military band. The music was later arranged by Gordon Jacob, a younger contemporary of Vaughan Williams, and a master of orchestration at the Royal College of Music.

The basis of the suite is melody: Vaughan Williams has taken one of the most fundamental and appealing elements of music to express the English national spirit in music.

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**Ludwig van Beethoven** (1770-1927 Germany)  
**Symphony No. 1 in C major Op. 21** (1800)

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- I Adagio molto—Allegro con brio  
II Andante cantabile con moto  
III Menuetto and Trio: Allegro molto e vivace  
IV Adagio—Allegro molto e vivace
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Five years after his public debut both as a performer and as a composer, and already with the awareness that his hearing was impaired, Beethoven composed his first symphony. In this early stage of his career, Beethoven was better known for his pianism—reportedly full of fire, brilliance and depth of feeling—than for his compositions, and so it is in the piano sonatas that he is most innovative. The first two symphonies, on the other hand, owe much to the classical tradition of Haydn (with whom he briefly studied) and Mozart in their form and musical content.

As much as the First Symphony is classical in style, it contains suggestions of the expansiveness and formal complexity of the Romantic symphony. Beethoven's Minuetto and Trio foreshadows the tempestuous Scherzo movements of his later symphonies, and the slow movement contains a depth of expression that was to become characteristic of his music. The outer movements encapsulate the splendour and dramatic possibilities associated with orchestral music.

Program notes by Yvonne Frindle  
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**CONCERT ETIQUETTE**

To ensure that all members of the audience enjoy the performance, Strathfield Symphony Orchestra asks you to note that:

- Where a piece of music is in several sections or movements, it is customary to wait until the end of the complete work before applauding.
- Prompt return to your seat at the end of the interval will assist in the smooth running of the concert.

## THE ORCHESTRA

### VIOLIN I

Donald Woolford *Concertmaster*  
Kian Lim *Deputy Leader*  
Rosslyn Irvine  
Sheila Myers  
Antonia Canaris  
Hee Kyang Lee  
Carol Henson

### VIOLIN II

Dorita Orzaes  
Rohini Thavaravy  
Helen Bailey-Cooke  
Beatrice Ip  
Heather Smith  
Jenny Newton

### VIOLA

Ted Davis  
Fflur Harvey  
Greg McGarity  
Margaret Croak  
Wai-Li Yap

### CELLO

Rod Berriman  
Geoff Widmer  
In Soo Na  
Joy Lukunic  
Wayne Hanson

### DOUBLE BASS

Svetlana Niconishin  
Iona Willis  
Michael Atkins

### FLUTE

Yvonne Frindle  
Andrew Elliston

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



STRATHFIELD SYMPHONY ORCHESTRA

## PROFILES

### ADRIANA BOBOCEA

Romanian-born Adriana Bobocea began her violin studies at the age of nine. She achieved early success in music-making, winning the First Prize at the National Violin Competition for six consecutive years, and touring Yugoslavia as a soloist. After studying with Wolfgang Marschner in Germany, she enrolled in the Conservatorium of Music in Bucharest, and graduated with a Bachelor of Music degree.

Adriana has toured extensively in Romania, performing as a soloist with all that country's major orchestras. She combined orchestral appointments in Germany and Romania with recital tours—performing with her violinist husband, Bogdan Bobocea. In December 1992, Adriana emigrated to Australia, and was soon employed as the concertmaster of the Sydney Mozart Players. She is currently playing with the Australian Opera Ballet Orchestra.

### SOLOMON BARD

Solomon Bard's musical education began in north China where, at the age of ten, he commenced violin studies. Later he entered the Music Academy in Harbin where he studied performance, harmony, and orchestration. From the age of fifteen Solomon began playing regularly with the Harbin Symphony Orchestra, and also conducting at the Academy.

Setting aside music as a career, Solomon pursued medicine, graduating in Hong Kong as a medical doctor in 1939. He served with the Field Ambulance Unit during World War II, returning to Hong Kong in 1947 to become the conductor of the newly-formed Sino-British Orchestra (later the Hong Kong Philharmonic Orchestra). He relinquished his post in 1953 to become the orchestra's concertmaster and deputy conductor, a post he held until 1976. In 1969 he was guest conductor with the National Philharmonic Orchestra of the Philippines.

Solomon's long-standing interest in Chinese music and Chinese instruments was rewarded by appointment in 1983 as conductor of the Hong Kong Chinese Orchestra, with which he toured Australia, Japan, Korea, and China. He emigrated to Australia in 1993 and was appointed conductor of the Strathfield Symphony Orchestra in December 1994.

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# STRATHFIELD ORCHESTRAL SOCIETY

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PATRON: Alderman John Elvy  
Mayor of Strathfield

HONORARY AUDITOR:  
Mr Bill McBurnie

SOCIETY MEMBERS:

Dr N. A. Andersen

Miss P. A. McPhillamy

Mr R. Bernie

Miss P. J. McPhillamy

Mr J. E. Catalano

Mrs S. Mahableshwarwalla

Mr & Mrs D. B. Dunlop

Mrs J. C. Moroney

Miss C. Edwards

Mrs M. Robinson

Mr & Mrs M. Edwards

Mr R. Watson

Mr & Mrs G. Hawkshaw

Mrs J. Widmer

Mr J. B. Linley

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Helpers are required to pour tea and coffee for interval refreshments.  
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  
Solomon Bard on 327 3439.



CONCERT DATES FOR 1995

Saturday 17th June

Saturday 16th September

Saturday 25th November

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