

Saturday 25th November 1995, 8 pm

Strathfield Town Hall



# STRATHFIELD SYMPHONY ORCHESTRA

*founded by Emily Finn in 1969*

**SOLOMON BARD**

Conductor

**DONALD WOOLFORD**

Concertmaster

**KIAN LIM**

Deputy Concertmaster

*Soloist*

**PHILIP ARKINSTALL**

Clarinet

**ORCHESTRA PATRON**

**Councillor Eve Dutton, Mayor of Strathfield**

# PROGRAM

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O. NICOLAI                      *The Merry Wives of Windsor: Overture*

W. A. MOZART                      Clarinet Concerto in A, K. 622  
(Philip Arkinstall, clarinet)

*Interval*

SCHUBERT                      *Rosamunde: Ballet Music*

BEETHOVEN                      Symphony No. 5 in C minor, Op. 67

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



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STRATHFIELD SYMPHONY ORCHESTRA

## NOTES ON THE PROGRAM

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**Otto Nicolai** (1810-1849 Germany)  
*The Merry Wives of Windsor: Overture* (1849)

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Shakespeare has an enduring appeal to musicians, perhaps because music had an important part in his plays. Even during his own lifetime seventeenth-century masters such as Thomas Arne and Thomas Morley were setting songs from his plays, and Purcell based his *Fairy Queen* on *A Midsummer Night's Dream*. In the nineteenth and early-twentieth centuries a wealth of music inspired by the Bard emerged: operas, ballets, tone poems, and incidental music.

Tchaikovsky, Schubert, Rossini, Mendelssohn, and Verdi are just some of the famous composers to be inspired by Shakespeare; Otto Nicolai is lesser-known but his debt is the same. In the last year of his life he produced a masterpiece: *The Merry Wives of Windsor*. The opera represents the peak of Romantic comic opera, and reflects the strength of Nicolai's creativity in reconciling conflicting imaginative and intellectual impulses.

**Wolfgang Amadeus Mozart** (1756-1791 Austria)  
*Clarinet Concerto in A major, K.622* (1791)

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- I Allegro
  - II Adagio
  - III Rondo: Allegro
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Mozart wrote his first concerto at an age when most musicians would hardly contemplate playing one, and he was to continue composing in this genre until just weeks before his death. But although the *Clarinet Concerto* was composed in Mozart's final year, there is nothing to suggest that the sombre intimacy of much of the music was a foreboding of imminent death.

The Concerto was written for Anton Stadler, a close friend of Mozart's. Stadler clearly possessed an exceptional technique and a keen sense of musical expression, evident in both the concerto and the *Clarinet Quintet* K.581, also composed for him. The music demonstrates the maturity of

Mozart's work in the last years of his life. There is a smoothness and flow in both the orchestration and the soloist's line, and Mozart makes a feature of the sensuous warmth of the clarinet, its agility, and the characteristic tone colours of its different registers.

**Franz Schubert** (1797-1828 Austria)  
*Rosamunde: Ballet Music* (1823)

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In 1823 Helmina von Chézy presented Vienna with the romantic drama *Rosamunde, Fürstin von Zypern*, or 'Rosamunde, Princess of Cyprus.' Just as Alphonse Daudet's play *L'Arlesienne* was to flop nearly fifty years later, *Rosamunde* was a miserable failure. But, just as Bizet's music for the former play survived the vehicle, so Schubert's incidental music for the latter remains popular in concert performance.

**Ludwig van Beethoven** (1770-1927 Germany)  
*Symphony No. 5 in C minor Op. 67* (1808)

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- I Allegro con brio
  - II Andante con moto
  - III Allegro—
  - IV Allegro—Presto
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'I will seize fate by the throat; it shall certainly not bend and crush me completely,' wrote Beethoven in a letter to F. G. Wegeler in 1801. The impending deafness of which Beethoven was at that stage aware, had, by the time of his work on the fifth symphony, established itself as incurable. With strengthened determination, and fervent creativity, Beethoven imbued the music with heroism: in tone, in scale, and in gesture.

From the gloom of the opening ('Fate knocking on the door') to the momentous final movement introduced by the timpani, Beethoven's fifth symphony is fearsomely dramatic, almost subversive. Certainly his decision to link the scherzo with the finale (third and fourth movements) was unprecedented and radical for his time. The finale itself (in C major) was a terrific march in which Beethoven promised his patron, Count Franz von Oppersdorff, that the three trombones, piccolo, and percussion would provide 'more noise than six kettledrums and better noise at that.'

Program notes by Yvonne Frindle © 1995

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## THE ORCHESTRA

### VIOLIN I

Donald Woolford *Concertmaster*  
Kian Lim *Deputy Concertmaster*  
Sheila Myers  
Carol Henson  
Hee Kyang Lee  
Beatrice Ip  
Margaret Walsh  
Guy Elron †

### VIOLIN II

Dorita Orzaes \*  
Rohini Thavaravy  
Helen Bailey-Cooke  
Reyna Sharwood  
Peter McCracken  
Antonia Canaris  
Justin Tyler †

### VIOLA

Ted Davis\*  
Fflur Harvey  
Hae-Hwa Suh  
Antony Harvey  
Mark Berriman

### CELLO

Rod Berriman\*  
Geoff Widmer  
Joy Lukunic  
Elizabeth Goss  
Christina Beaumont

### DOUBLE BASS

Svetlana Niconishin\*  
Iona Willis  
Michael Atkins

### FLUTE

Prue Page\*  
Anthony Winter (Piccolo)

### OBOE

Margaret Shirley\*  
Eva Griffith

### CLARINET

Olive Laing\*  
Joe Davies

### BASSOON

Pat Taylor\*  
Dawn Nettheim  
Alex Thorburn

### FRENCH HORN

Elizabeth Dalton\*  
Jill Hobbs  
Russel Watson

### TRUMPET

David Young\*  
Pauline Walshaw

### TROMBONE

Lindsay Smartt\*  
Ross Bliim  
Barrey Pickersgill

### TIMPANI & PERCUSSION

Merrilee McNaught\*  
Joel Pringle

\* Principal  
† Freelance player

ORCHESTRA MANAGER - Margaret Shirley

LIBRARIAN - Jill Hobbs

STAGE MANAGER - Russel Watson

LIBRARY ASSISTANT - Beatrice Ip

STRATHFIELD SYMPHONY ORCHESTRA

## PROFILES

### PHILIP ARKINSTALL

Sydney clarinettist Philip Arkinstall began his music studies on recorder at the age of five, soon progressing to clarinet. This enabled him to win a music scholarship at Sydney Grammar School where his teacher was Stephen Kenyon. For the last six years he has studied with Peter Jenkin of the Australian Opera and Ballet Orchestra. In 1993 Philip was awarded the Fellowship of Music Australia, the highest award of the Australian Music Examinations Board, and he was the winner of the Australian National Woodwind Competition. He has since studied in London with the assistance of a Big Brother Scholarship.

Presently in the third year of a Bachelor of Music degree at the Conservatorium of Music, Philip is principal clarinet in the Sydney and Australian Youth Orchestras and the Australian Camerata. He has also performed as a soloist with the Sydney and Queensland Symphony Orchestras, and several community orchestras in Sydney. Since 1992 he has played casually in the Sydney Symphony Orchestra and the Australian Chamber Orchestra, and in both 1993 and 1994 Philip performed at the Huntington Festival.

### SOLOMON BARD

Solomon Bard's musical education began in north China where, at the age of ten, he commenced violin studies. From the age of fifteen Solomon played regularly with the Harbin Symphony Orchestra, and conducted at the Music Academy where he was studying.

Setting aside music as a career, Solomon pursued medicine, graduating as a medical doctor in 1939. But after World War II he became 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.

STRATHFIELD SYMPHONY ORCHESTRA

# STRATHFIELD ORCHESTRAL SOCIETY

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PATRON: Councillor Eve Dutton  
Mayor of Strathfield

HONORARY AUDITOR:  
Mr Bill McBurney

## SOCIETY MEMBERS:

Dr N. A. Andersen  
Mr R. Bernie  
Mr & Mrs D. B. Dunlop  
Miss C. Edwards  
Mrs M. Edwards  
Mr & Mrs G. Hawkshaw  
Mr J. B. Linley

Miss P. A. McPhillamy  
Miss P. J. McPhillamy  
Mrs S. Mahableshwarwalla  
Mrs J. C. Moroney  
Mrs M. Robinson  
Mr R. Watson  
Mrs J. Widmer

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We take the opportunity to thank our patrons for their support and look forward to seeing you at our first concert in 1996 on 20th April. Membership fee is \$30 (four concerts) and \$5 joining fee. Leave your name and address at the desk and we will send you an application form. We would also like to thank Mrs Widmer for preparing the supper, as well as Mrs Hawkshaw and other members who have assisted. We also thank Rohini Thavaravy for organising the raffle and Yvonne Frindle for preparing the program



## FOR YOUR CONCERT DIARY

Strathfield Symphony Orchestra — First Concert for 1996

SATURDAY 20TH APRIL

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.

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