

Saturday 20th April 1996, 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*

**MIRIAM HYDE**

Piano

**ORCHESTRA PATRON**

**Councillor Eve Dutton, Mayor of Strathfield**

Fantasy-Romantic, both passionate and lyrical, opens in D minor with an arresting 'chime' from the piano, followed by brooding phrases from the orchestra introducing a four-note rising figure. A second theme in D major leads into a scherzando interplay between the soloist and orchestra, later developing into bravura octave passages, calling upon the full resonance of the piano. A short cadenza leads to the exultant coda, the original four-note figure predominating.

*Fantasy-Romantic* was first performed by the Sydney Symphony Orchestra in 1942 and subsequently by the Tasmanian Symphony Orchestra in 1963. It was recently performed in September 1995 by the Blue Mountains Orchestra, conducted by Susanne Hodge with Mark O'Sullivan as the soloist. The Strathfield Symphony Orchestra is greatly honoured to have Miriam Hyde herself appearing as the soloist in this performance.

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## Miriam Hyde

(born 1913 Australia)

### Three Piano Solos<sup>†</sup>

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<i>Humoresque</i>	(1936)
<i>The Vine Trellis</i>	(1988)
<i>Spring</i>	(1939)

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In its pianistic devices and style, *Humoresque* undoubtedly reflects the composer's previous year's study with Arthur Benjamin at the Royal College of Music in London. There is much dovetailing of the hands. The middle section has an improvisatory Spanish character, and idiom that not infrequently colours Miriam Hyde's work.

*The Vine Trellis* is even more Spanish in style, and has occasionally been performed with extemporised castanet accompaniment. It suggests a soothing afternoon in a courtyard, where wine is sipped, bunches of purple grapes hang from above, and maybe there is a dancer with a fan.

Written only a few years after a period of study in London, the last of the Three Piano Solos is very much an English *Spring*: exuberant with daffodils, new green on trees, bird songs; even an occasional cuckoo is suggested by the many falling thirds.

ORCHESTRA MANAGER - Margaret Shirley

LIBRARIAN - Jill Hobbs

STAGE MANAGER - Russel Watson

LIBRARY ASSISTANT - Beatrice Ip

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STRATHFIELD SYMPHONY ORCHESTRA

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**Felix Mendelssohn**

(1805–1847 Germany)

*The Hebrides* — Overture, Op. 26 (Fingal's Cave)(1830)

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Any follower of Jane Austen—and it seems impossible to avoid exposure at present—will have noticed the understated yet dramatic contradictions between nineteenth-century manners and nineteenth-century passion.

Mendelssohn, in music, contends with and reconciles these same contradictions of the romantic period. His own musical tastes encompassed Bach, Handel and Mozart—decidedly old-fashioned—yet he was able to combine their formality of structure with romantic harmony and expressive gestures. Since the romantic movement was driven by literature and art, it is unsurprising that Mendelssohn's romantic influences were usually literary and extra-musical while his musical influences derived from the classical style.

Mendelssohn was widely travelled, and the summer of 1829 saw him in Scotland 'with a rake for folksongs, and an ear for the beautiful, fragrant countryside, and a heart for the bare legs of the natives'. The Hebrides islands provided the inspiration for this concert overture (also known as *Fingal's Cave*), with its Scottish melodies and a dramatic character at once wild and charming.

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**Joseph Haydn**

(1732-1809 Austria)

*Symphony No. 103 in E flat (Drumroll)*(1795)

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- I Adagio—Allegro con spirito
  - II Andante
  - III Menuetto
  - IV Finale: Allegro con spirito
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Haydn spent half of his composing life in the service of the Esterházy princes, often sequestered in their country estates. Although Esterháza rivalled Versailles in magnificence and nurtured artistic originality in its sheer isolation, Haydn missed the cultural stimulus of the city, and he returned to Vienna when Prince Nicolaus died in 1790.

Barely had Haydn arrived in Vienna when London impresario and violinist Salomon persuaded him to write six new symphonies (Nos 92–97) for his London subscription series. The visit was highly successful,

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STRATHFIELD SYMPHONY ORCHESTRA

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**PROFILES**

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**MIRIAM HYDE**

One of Australia's best known composers, Miriam Hyde was born in Adelaide and studied piano and composition in London. Her many compositions include orchestral, chamber, instrumental, and vocal works, some of which are set to her own poetry. She is equally well known as a pianist and her works for solo piano reveal the intimate knowledge of the instrument that only a performer can possess. Miriam Hyde has for many years maintained close links with and interest in the Strathfield Symphony Orchestra, of which she is a life member.

*She maintains the magnificent technique that matches her talent for interpretation.*

North Shore Times, September 1995

**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.

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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  
Brother McGlade  
Miss P. A. McPhillamy

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

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CONCERT DATES FOR 1996

Sunday 30th June, 2.30 pm

Saturday 14th September, 8 pm

Saturday 30th November, 8 pm

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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STRATHFIELD SYMPHONY ORCHESTRA

## PROGRAM

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BIZET

*L'Arlésienne: Suite No. 1*

HYDE

Fantasy-Romantic (1938-1939)  
for piano and orchestra  
(Miriam Hyde, piano)

HYDE

Three Piano Solos:  
*Humoresque* (1936)  
*The Vine Trellis* (1988)  
*Spring* (1939)

*Interval*

MENDELSSOHN

*The Hebrides — Overture, Op. 26*  
(Fingal's Cave)

HAYDN

Symphony No. 103 in E flat (Drumroll)  
*Adagio—Allegro con spirito*  
*Andante*  
*Menuetto*  
*Finale: Allegro con spirito*

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

**Georges Bizet**

(1838-1875 France)

*L'Arlésienne: Suite No. 1*

(1872)

Composing incidental music for the theatre has always been a risk. If the play is successful the music might equally be acclaimed or ignored. If the play flops the composer is left with the option of presenting the music in the concert hall, where it may stand or fall on its own account. It is telling that incidental music often retains currency and appeal well beyond the influence of the play with which it was originally associated.

Alphonse Daudet's play *L'Arlésienne* (The Woman of Arles) was produced at the Paris Vaudeville in October 1872. The theatrical performance was a distinct failure, but Bizet's music was able to survive the disappointing performance of its vehicle.

Bizet had had at his disposal a theatre orchestra of only 26 players, but apparently his creativity had flourished under this restriction. Six weeks later he presented the music as an orchestral suite with immediate success. The first *L'Arlésienne* suite makes vibrant and appealing use of Provençal folk melodies, including the popular Farandole.

**Miriam Hyde**

(born 1913 Australia)

*Fantasy—Romantic for piano and orchestra*<sup>†</sup>

(1938–1939)

This gloriously and unashamedly romantic work was composed in 1938–1939 under the ominous clouds of World War II. One can do no better than to quote from the composer's own words:

War seemed imminent. By the end of 1938 Marcus Edwards and I became engaged, and it seemed inevitable that he would enlist in the 2nd A.I.F. and that we would be separated for an indefinite period. Nevertheless, I was already envisaging a triumphant end to such a war, and had faith in our ultimate reunion. The bell-ringing climax of the work is testimony to this.

STRATHFIELD SYMPHONY ORCHESTRA

Haydn attracted critical acclaim, aristocratic favour, and was awarded an honorary Doctor of Music from Oxford.

A second visit in 1794–1795 produced six more symphonies (Nos 98–104) for Salomon's Opera Concerts given every fortnight with an orchestra of 60 players. The twelve London symphonies are some of Haydn's most significant works, and for many years were virtually the only symphonies—typically assigned popular nicknames like 'Surprise', 'Clock', 'Military' and 'Drumroll'—in the regular concert repertoire.

The London symphonies were promoted and published as 'grand' symphonies, and the 'Drumroll' is 'grand' in scale and musical substance, as well as one of Haydn's longest symphonies. It reveals maturity and formal assurance, and yet in its strange harmonic tendencies and depth of expression anticipates the symphonies of Beethoven and Mendelssohn.

But Haydn was diplomatic as well as adventurous. The grand sonority of the symphony was clearly inspired by the fine orchestras and concert halls of London, and its deceptively simple themes and motifs have immediate appeal.

When the 'Drumroll' was first performed on 2 March 1795 the *Morning Chronicle* wrote: 'The Introduction excited the deepest attention...' The unique opening to the first movement must have seemed unusual and daring to late-eighteenth-century audiences: a solo drum roll from the timpani. This ominous introduction appears both in a speeded-up version and its original form later in the movement, to stupendous effect.

The slow second movement is a double variation, with both sections based on Eastern-European folk-tunes. The first is minor, the second major, creating exceptional contrasts of mood in the Slavonic style.

After a lively Menuetto, Haydn sets himself the ultimate challenge in the fourth movement: basing it on a single theme. Not that monothematicism should suggest repetition or banality; Haydn introduces the theme with a short horn fanfare before embarking on his musical journey with dash and vigour.

† Notes on Miriam Hyde's works by the composer  
Other program notes by Yvonne Frindle © 1996

STRATHFIELD SYMPHONY ORCHESTRA

# THE ORCHESTRA

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## VIOLIN I

Donald Woolford *Concertmaster*  
Kian Lim *Deputy Concertmaster*  
Sheila Myers  
Carol Henson  
Beatrice Ip  
Vanja Lalic  
Rosslyn Irvine  
Margaret Walsh  
Danny Shalhoub

## VIOLIN II

Dorita Orzaes \*  
Rohini Thavaravy  
Helen Bailey-Cooke  
Reyna Sharwood  
Peter McCracken  
Antonia Canaris  
Sandra Bianca  
Teresa Rogers

## VIOLA

Ted Davis\*  
Fflur Harvey  
Mark Berriman  
Antony Harvey

## CELLO

Haydn Skinner\*  
Geoff Widmer  
Guyon Curd  
Joy Lukunic  
Christina Beaumont  
Sarah Moberley  
Emanuel Webber  
Rebekah Cosson  
Michael Bowrey

## DOUBLE BASS

Svetlana Niconishin\*  
Michael Atkins

\* Principal

## FLUTE

Prue Page\*  
Anthony Winter (piccolo)  
Philip Braithwaite

## OBOE

Margaret Shirley\*  
(cor anglais and saxophone)  
Eva Griffith

## CLARINET

Jo Vandeleur\*  
Joe Davies

## BASSOON

Pat Taylor\*  
Dawn Nettheim

## FRENCH HORN

Elizabeth Dalton\*  
Jill Hobbs  
Tim Ferrier  
Emery Schubert

## TRUMPET

David Young\*  
Pauline Walshaw

## TROMBONE

Lindsay Smartt\*  
Ross Bliim

## BASS TROMBONE

Pickersgill\*

## TUBA

Russel Watson

## HARP

Mary Brice

## TIMPANI & PERCUSSION

Merrilee McNaught\*  
Joel Pringle  
Sarah Blackwell