

Sunday, 29 June 1997, 2.30pm  
Strathfield Town Hall



*founded by Emily Finn in 1969*

**SOLOMON BARD**  
Conductor

**DONALD WOOLFORD**  
Concertmaster

**KIAN LIM**  
Acting Concertmaster

**ANDREW COLLISHAW**  
Acting Deputy Concertmaster

**HARTMUT LINDEMANN**  
Soloist

**ORCHESTRA PATRON**  
Councillor Peter Smith, Mayor of Strathfield

## PROGRAM

*A Children's Overture*

**Roger Quilter**  
(1877-1953)

*Wine, Women and Song*

**Johann Strauss II**  
(1825-1899)

*Concerto for Viola and Orchestra*

**Alfred Hill**  
(1870-1960)

*Interval*

*Serenade for Strings*

**Edward William Elgar**  
(1857-1934)

*Fantasia on "Greensleeves"*

**Ralph Vaughan Williams**  
(1872-1958)

*Water Music Suite*

**George Frideric Handel**  
(1685-1759)



The Strathfield Symphony Orchestra acknowledges with thanks the assistance of the Strathfield Municipal Council and the NSW Government Ministry for the Arts.



## PROGRAM NOTES

Roger Quilter was born in Brighton, England, and is remembered primarily as a song composer. The inspiration for "*A Children's Overture*" (1919) was an illustrated book of nursery rhymes by Walter Crane. This small orchestral work, a sequence of nursery rhymes skilfully treated, remains his most popular. Quilter loved all that was light and graceful in music, yet his own seemingly effortless style concealed an extreme sensitivity.



Johann Strauss (the Waltz King) was incomparably the family's best composer and one of the finest light music composers of the century. "*Wine, Women and Song*" was written for the Fool's Evening held in Vienna in 1869 and was performed by the Vienna Men's Choral Union for whom it was written. If you ever had to choose music to sum up the style and gaiety of Viennese life at the time, then you'd be bound to include this piece, which actually took its inspiration from an old verse: "Who does not love wine, women and song/Remains a fool his whole life long." After a short introduction, the strings play three rapid beats to the bar. An introductory melody is heard, then chords move down to the start of the waltz rhythm. The first two melodies have a "rat-tat-tat" quality, the next are more sentimental. Then the orchestra announces a gently swaying theme. As the pace increases, the cymbals emphasise the beat and, finally, a drum roll underlines the last chords.



An Australian composer and conductor, Alfred Hill was a major figure in the short history of Australian music. Between 1924 and 1940 Hill produced several lovely concertos for the piano, violin, viola, french horn and trumpet. Of these the *Viola Concerto* (1940) is the best known offering the soloist an exceptionally graceful part, with emphasis on the lyrical and virtuosic personalities of the viola. The concerto is romantic in concept and style, the first movement being much bigger in scale than the second and third movements. The cadenza in the third movement allows the soloist to display the full tonal qualities and technical capabilities of the viola.



The emergence of Elgar as a major composer in the 1900's was all the more remarkable since he had no formal training. Yet he developed a masterly technique of instrumental and vocal writing. His style of composition may be described as functional romanticism; his harmonic procedures remain firmly within the 19th Century tradition; the formal element is always strong and the thematic development logical and precise. *Serenade for Strings* (1893) is formally slighter, but its slow movement is the first of Elgar's many with a commandingly sculptured melody. It may have been an advantage of Elgar's sometimes deplored provincial surroundings that he could write music as simple, pretty and melodious as this, a gift he kept all his life. Symptomatic of the greatness in Elgar's music is its renewed appeal at the present time, when performers and listeners are finding elements in it that express aspects of the contemporary mood more exactly than previous superficial assessments could ever have allowed or expected.

## THE ORCHESTRA



The words to the English folk song "Greensleeves" probably date back to 1580, but the music went unpublished until the late 17th Century. In *The Merry Wives of Windsor*, Shakespeare has Falstaff boom out, "Let the sky rain potatoes; let it thunder to the tune of 'Greensleeves.'" A modern "*Fantasia on Greensleeves*" was written by Vaughan Williams. Vaughan Williams' interest in English folk song dated from the beginning of the century; he was active as a collector and discovered an affinity between the traditional melodies and his own aspirations. Folk song began to colour his work more and more, and this, combined with the influence of Tudor polyphony and restrained by an independence of outlook, gave to his mature work a wholly individual flavour.



The legend that Handel composed the *Water Music Suite* for a royal water party to reinstate himself to favour with King George I is attractive but unsubstantiated, however, there is evidence that he provided music for a royal procession on the Thames in 1715, and this work was first published in 1740. It is a group of 20 short pieces, and is given an appropriately outdoor sound by the highlighting of oboes and horns in the orchestra and by the striding simplicity of its tunes and harmony. It is light music, with no ambition except to entertain, and its bright runs and breezy counterpoint show Handel at his most debonair.

ORCHESTRA MANAGER - Margaret Shirley

STAGE MANAGER - Russel Watson

LIBRARIAN - Jill Hobbs

LIBRARY ASSISTANT - Beatrice Ip

### Resources:

The New Grove Dictionary of Music and Musicians, edited by Stanley Sadie, in twenty volumes, 1980 (Macmillan Publishers Limited, London).

Collins Encyclopedia of Music, Sir Jack Westrup and F. L. Harrison, revised by Conrad Wilson, 1984 (Chancellor Press, London)

A Handbook of Australian Music, James Murdoch 1983, (The Macmillan Company of Australia Pty Ltd)

Listener's Guide to Classical Music, Kenneth and Valerie McLish, 1986 (Longman Group Limited, England)

The Oxford Dictionary of Music, Michael Kennedy, 1985 (Oxford University Press, Oxford)

Baker's Biographical Dictionary of Musicians, Sixth Edition, Nicolas Slonimsky, 1971 (Macmillan Publishing Co, Inc)

The Classical Collection, 1993 (Orbis Publishing Ltd)

The Reader's Digest "Favourites from the Classics", 1991, (Reader's Digest (Australia) Pty Limited)

### VIOLIN I

Donald Woolford *Concertmaster\**

Kian Lim *Acting Concertmaster*

Andrew Collishaw *Acting Deputy*

*Concertmaster*

Carol Henson

Belisario Hernandez

Beatrice Ip

Hee Kyang Lee

Elizabeth Reddy

Margaret Walsh

### VIOLIN II

Dorita Orzaes\*

Helen Bailey-Cooke

Antonia Canaris

Volf Frishling

Peter McCracken

Teresa Rogers

Reyna Sharwood

Behram Taleyarkhan

Rohini Thavaravy

Samuel Tov-Lev

### VIOLA

Ted Davis\*

Fflur Harvey

Merv Brophy

Hae-Hwa Suh

Brad Sutton

### CELLO

Haydn Skinner\*

Geoff Widmer

Roger Barker

Joy Lukunic

Sarah Moberley

Peggy Nelson

### DOUBLE BASS

Svetlana Niconishin\*

Mian Lin

Darryl Neve

### GUITAR

Roger Barker

### HARP

Mary Brice+

### FLUTE

Prue Page\*

Philip Braithwaite

Anthony Winter

### OBOE

Margaret Shirley\*

Eva Griffith

### CLARINET

Rachael Clarke\*

David Mathers

Joe Davies

### BASSOON

Pat Taylor\*

Dawn Nettheim

Alex Thorburn

### FRENCH HORN

Terry Dewhurst\*

Elizabeth Dalton

Jill Hobbs

Katherine Nottle

### TRUMPET

David Young\*

Paul Neary

John Trezise

### TROMBONE

Lindsay Smart\*

Ross Bliim

### BASS TROMBONE

Barrey Pickersgill\*

### TUBA

Russel Watson

### TIMPANI AND PERCUSSION

Merrilee McNaught\*

Gillian Hutchinson

Joel Pringle

\* Denotes Principal

+ Denotes Freelance



## PROFILES

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### HARTMUT LINDEMANN

Hartmut Lindemann has studied under many distinguished teachers in his native Germany. In 1977 he played as solo viola player with the North-West Germany Philharmonic Orchestra. Completing his studies in 1979, from 1980 to 1982 he played in the orchestra of the Saarland Broadcasting Company, after which he emigrated to Australia and worked as a solo viola player with the Tasmanian Symphony Orchestra.

He has since played as soloist for many Australian Orchestras. In 1989 he left his appointment as Associate Principal Viola in the Sydney Symphony Orchestra to resume work as a freelance soloist. More recently he has completed engagements and recordings with the Australia Ensemble and has been guest leader of the viola section of the Australian Chamber Orchestra. From October 1997, he will take up his appointment as Professor of Viola at Münster, Germany.



### 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 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 to the Hong Kong Chinese Orchestra, with which he toured Australia, Japan, Korea and China. He moved to Australia in 1993 and was appointed conductor of the Strathfield Symphony Orchestra in December 1994.

## A Message from the President

Dear Patrons,

Welcome to our Winter Matinee Concert. Here is a programme of enjoyable and interesting music. It includes a rarely heard work by that Grand Old Man of Australian music, Alfred Hill with Soloist Hartmut Lindemann, and all under the baton of our esteemed Solomon Bard.

How would you like to "own" a bit of the action and help a bunch of amateur musicians make more good music?

We are inviting our Patrons to become Members. For \$30.00 per year (it is only \$15 for the rest of 1997) you receive tickets for all four concerts thus saving \$6.00. Apart from that, it offers a sense of "belonging" -- and apart from that, we are looking for a few people who would like to help with some of the little things which need to be done at each Concert but which the playing members, for obvious reasons cannot do.

If you are interested, place your name, address and telephone number below and hand it to our Secretary, Shirley Mahableshwarwalla, whom you met at the door as you come in; or to me (I am the fellow at the back of the kitchen-ware department playing the tuba) or to any of the players.

We would love to hear from you.

Russel Watson, J.P.





# STRATHFIELD ORCHESTRAL SOCIETY

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PATRON:

Councillor Peter Smith  
Mayor of Strathfield

SOCIETY MEMBERS:

Dr N A Andersen  
Mr R Bernie  
Mrs G Clarke  
Mr T Davis\*  
Dr S Dickinson  
Mr D B Dunlop\*  
Mrs J Dunlop  
Miss C Edwards  
Mrs M Edwards\*  
Mr & Mrs G Hawkshaw

Mr J B Linley  
Mr B McBurney\*  
Brother McGlade  
Miss P A McPhillamy  
Miss P J McPhillamy  
Mrs S Mahableshwarwalla\*  
Mrs J C Moroney  
Mr & Mrs P Smith  
Mr R Watson  
Mrs J Widmer

\* Life Member

We require three volunteers to assist on each concert night with the supper. Please give us your name and telephone number if you can assist. Thank you. We wish to thank Teresa Rogers and Helen Bailey-Cooke for preparing this program.

## FURTHER CONCERTS IN 1997

Saturday, 13 September, 8.00pm

Saturday, 29 November, 8.00pm

Become a member of the Society and save money.  
New Playing Members are also welcome.  
Rehearsals take place every Monday evening  
at 7.45pm in the Strathfield Town Hall.  
For further information, please call  
Solomon Bard on (02) 9327 3439.