

Saturday, 4 April 1998, 8.00pm
Strathfield Town Hall



founded by Emily Finn in 1969

SOLOMON BARD

Conductor

DONALD WOOLFORD

Concertmaster

KIAN LIM

Deputy Concertmaster

BEECROFT CHORALE

Chorale Director: Heather Moen-Boyd

Soloists

Lisa Dorney, Soprano

Robert Boyd, Tenor

ORCHESTRA PATRON

Councillor Elizabeth Gewandt, Mayor of Strathfield

Proudly
Sponsored by:

AMALCO Pty. Ltd.

the gift of fine leather



BARON



BARONESS

PROGRAM

Crown Imperial

William Walton
(1902-1983)

Lyric for Small Orchestra

Miriam Hyde
(1913 -)

Air

Johann Sebastian Bach
(1685-1750)

Interval

Messiah - Excerpts

George Frideric Handel
(1685-1759)

"Overture"

"And the Glory of the Lord"

"Behold the Lamb of God"

"Surely, surely he hath borne"

"Thy rebuke"

"Lift up your heads"

"How beautiful are the feet"

"Their sound is gone out"

"He that dwelleth..."

"Since by man came death"

"I know that my Redeemer"

"Hallelujah" chorus




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




PROGRAM NOTES


Walton's work, even when most successful, gives the impression of having been created with effort, though this often gives it an extra edge of excitement. He displays considerable assurance in handling large masses of sounds, but his most characteristic work exploits a nostalgic vein. He occasionally flirted with modern tonality, but in essentials his work was in the English tradition represented by Elgar, whose influence is apparent in spite of what is undoubtedly a personal idiom. Written for the coronation of George VI (1937), "*Crown Imperial*" is worthy of Elgar in its noble and uplifting mood.



In a quote from Miss Hyde's autobiography, she mentions that she viewed a version of "As You Like It" with friends on an idyllic evening in Regent's Park. The grass smelt sweet, a daisy chain hung over a seat in front of her, the sky during the long dusk was dappled with small clouds like the crackle glazing inside a Ming bowl. On the way home, the idea for an orchestral "*Lyric*" came to her mind and she wrote down a few lines in short score. For some reason this was left undeveloped until her last term at the Royal College in 1935, in which with the help of Gordon Jacob, it gave promise of sprouting again. Along with a few other works scored for small orchestra it was performed by Eric Fogg at the BBC after she had left England.



"*Air on the G String*" the name originally given to an arrangement by August Wilhelmj of the second movement of Bach's Suite No 3 in D major for orchestra. In this version the first violin part becomes a solo with accompaniment and is transposed down so as to be suitable for playing on the lowest string of the instrument. The nickname caught on, and today the piece, even in its authentic version, is still familiarly (if erroneously) known by this title.




There is no other work in the whole of music literature like "*Messiah*". The impulse to write this unique work came at a stage of Handel's life when he had to face the fact that Italian opera - from which he had lived prosperously up till then - was irrevocably dead, so he had to rethink his creative path completely. Although he had long since taken on British citizenship, he might have returned to his native Germany had there been a suitable position available.

The idea of writing *Messiah* for a charity concert in Dublin gave his life a new motivation and his creative work a new direction. It is the only one of his works based on texts from both the Old and the New Testament, and, unlike his Old Testament oratorios, which are very like sacred operas, it is not dramatic but narrative in form.


Included among these magnificent highlights from *Messiah* is one of the world's most famous choruses - the "*Hallelujah Chorus*" - a gloriously extrovert outpouring of faith and praise. The effect is overwhelming. No wonder King George II rose to his feet in awe when he heard it for the first time in Covent Garden Opera House - of course the whole audience rose with him, as was customary at the time, and it became traditional for British audiences to stand for the "*Hallelujah Chorus*", a tradition which is still often followed to this day.

On a final, touching note:

"*I know that my Redeemer liveth*" is the phrase that Handel himself chose to have written on his tombstone in Westminster Abbey - an expression of sincere, unshakeable faith which shines through this glorious, incomparably beautiful soprano aria.



ORCHESTRA MANAGER - Margaret Shirley
STAGE MANAGER - Russel Watson
LIBRARIAN - Jill Hobbs
LIBRARY ASSISTANT - Beatrice Ip



PROFILES

BEECROFT CHORALE

The Beecroft Chorale has developed over the last years as an occasional choir to sing major works - Bach's "St Matthew's Passion" with the Goulburn Consort, and Vivaldi's "Gloria" with the Beecroft Orchestra. The singers are mostly from local churches, and the chorale gives them a great opportunity to sing large works. The Chorale was founded by Heather Moen-Boyd, who is organist and music director at Beecroft Presbyterian Church. She can often be heard giving organ recitals in Sydney churches including St Andrew's Cathedral.

Lisa Dorney, Soprano, is a graduate of the Guildhall School of Music in London and is currently undertaking post-graduate studies in performance at the Sydney Conservatorium of Music. Whilst studying, Lisa has had the opportunity to learn a number of operatic roles and has also been involved during the last year in giving concerts of Edwardian repertoire in Sydney and New South Wales country areas.

Robert Boyd, Tenor, has become one of Sydney's busiest classical singers and is noted for his performances in the great oratorios, particularly by JS Bach and Handel. He has performed in the Opera House, the Town Hall, St Andrew's Cathedral and in the Great Hall on many occasions. Other performances include *The Creation, Acis and Galatea, Semele*, Mozart's *Requiem*, Haydn and Mozart masses, motets and cantatas of Bach and Purcell. Robert recently recorded for the ABC *Six Songs from a Journey* composed by Nigel Nettheim with words by Judith Wright. He has also appeared in various stage works and has sung leading roles in Gilbert and Sullivan Operas; he has been soloist with the University of New South Wales Opera and performs frequently with the Sydney University Graduate Choir.

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.

THE ORCHESTRA

VIOLIN I

Donald Woolford *Concertmaster**
Kian Lim *Deputy Concertmaster*
Carol Henson
Beatrice Ip
Lisa Lebedev
Sheila Myers
Elizabeth Reddy
Dimitri Shalhoub
Samuel Tov-Lev
Margaret Walsh

VIOLIN II

Dorita Orzaes*
Helen Bailey-Cooke
Antonia Canaris
Volf Frishling
Peter McCracken
Teresa Rogers
Behram Taleyarkhan
Rohini Thavaravy

VIOLA

Ted Davis*
Fflur Harvey
Merv Brophy
Penelope Caisley
Michael Canaris

CELLO

Haydn Skinner*
Elizabeth Goss
Joy Lukunic
Peggy Nelson
Geoff Widmer

DOUBLE BASS

Svetlana Niconishin*
Alexandra Cameron
Nick Lebedev
Darryl Neve

HARP

Andrea McInness+

FLUTE

Prue Page*
Andrew Elliston

OBOE

Margaret Shirley*
Eva Griffith

CLARINET

Rachael Clarke*
Joe Davies

BASSOON

Pat Taylor*
Alex Thorburn

FRENCH HORN

Terry Dewhurst*
Elizabeth Dalton
Jill Hobbs
Clare Manson

TRUMPET

David Young*
John Clarke

TROMBONE

Lindsay Smartt*
Ross Bliim

BASS TROMBONE

Barrey Pickersgill*

TUBA

Russel Watson

TIMPANI AND PERCUSSION

Merrilee McNaught*
Gillian Hutchinson
Joel Pringle
Renee Longworth

* Denotes Principal
+ Denotes Freelance

STRATHFIELD ORCHESTRAL SOCIETY

PATRON:

Councillor Elizabeth Gewandt
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 R A Knight

Mr J B Linley

Mr B McBurney*

Brother McGlade

Miss P A McPhillamy

Miss P J McPhillamy

Mrs S Mahableshwarwalla*

Mr & Mrs J C Moroney

Mr & Mrs I G Nicol

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 for preparing this program.

FURTHER CONCERTS IN 1998

Sunday, 21 June, 2.30pm

Saturday, 12 September, 8.00pm

Saturday, 28 November, 8.00pm

Become a member of the Society and save money.

New Playing Members are 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.