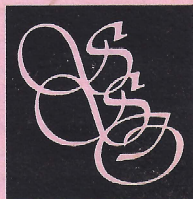


Saturday, 1 May 1999, at 8.00pm
Strathfield Town Hall



**STRATHFIELD
SYMPHONY
ORCHESTRA**

founded by Emily Finn in 1969

SOLOMON BARD
Conductor

KIAN LIM
Acting Concertmaster

PRUE PAGE, Flute
SUE-ELLEN MONAGHAN, Flute
KIAN LIM, Violin
Soloists

ORCHESTRA PATRON
Councillor Laurel O'Toole, Mayor of Strathfield

PROGRAM

Overture with Fanfares

Mary Mageau
(1934 -)

Concerto for Two Flutes & Orchestra

Domenico Cimarosa
(1749-1801)

Soloists: Prue Page & Sue-Ellen Monaghan

Swan Lake, Suite for Orchestra

Peter Illyich Tchaikovsky
(1840-1893)

Interval

Reflection of the Moon On The Water

Hua Yan-jun (arr Bard)

Soloist: Kian Lim

Night on Bare Mountain

Modest Moussorgsky
(1839 - 1881)

Symphony No. 101 (The Clock)

Franz Joseph Haydn
(1732-1809)



The Strathfield Symphony Orchestra acknowledges with thanks the assistance of the Strathfield Municipal Council.



PROFILES

PRUE PAGE

Prue Page began flute lessons at 30. Her teachers included James Galway and Margaret Crawford, and she was fortunate enough to attend masterclasses of Marcel Moyse in the UK. Early years included considerable solo performances, as well as orchestral and chamber music. There were also many occasions of improvisation - with folk song, poetry, mime and story-telling, mostly in London. There were four world tours with a Latvian group, *Saules Josta*, performances with Mikis Theodorakis in Paris, performances as soloist with Koto, as well as recording of contemporary Iranian music. Prue Page is currently a member of the "Music of Joy" group, recording and performing Indian music. She is also principal flute with the Strathfield Symphony Orchestra.

Her first contact with the Suzuki Method was as a violin parent enjoying many years with Jan Cooper. Prue was invited to organise Suzuki flute in Sydney as an appointed Teacher Trainer. The wide expansion of the Suzuki flute program is due to Prue's expertise and influence, and she continues to teach both in Sydney and in Wollongong, with her students consistently achieving at high levels. Some of the first Suzuki flute students are now professional flautists and teachers.

SUE-ELLEN MONAGHAN

Sue-Ellen is Associate Principal Flute in the Strathfield Symphony Orchestra. She studied flute with Prue Page at the Wollongong Conservatorium where she graduated with a Bachelor of Creative Arts in Performance in 1991 and was appointed to the teaching staff. She undertook further studies with Margaret Crawford at the Hong Kong Academy for Performing Arts where she gained her Graduate Diploma with distinction. She became a freelance performer and now teaches at the International Grammar School at Neutral Bay.

KIAN LIM

Kian first studied violin in his native Singapore under the leading soloist and orchestral violinist of the day, concert master of the Singapore Symphony Orchestra. Despite excellent grades and encouragement of music teachers, and work with Radio Singapore, Kian came to Australia to study medicine at the University of Sydney. Between his medical studies he had a short course at the Sydney Conservatorium; tutorials with the Scottish concert violinist, Maurice Claire, who auditioned Kian in Singapore; played with the Sydney University Orchestra under the baton of Professor Peart and Eric Gross; and played solos and chamber works for various churches, charities and colleges in NSW.

After graduating from University, Kian worked in various hospitals in NSW and so played in Orchestras such as the Wollongong Symphony, as the leader in the musical production "Showboat" and with the Newcastle Choir production of the "Messiah". Kian joined the Strathfield Symphony Orchestra in 1991. Since 1993, on the invitation of musical director, Gary Stavrou, Kian has been involved as first violinist, participated in two NSW orchestral festivals and won two consecutive gold awards with the Balmain Sinfonia. His current involvement with two orchestras gives him widened musical experience, unique scope to improve his technique and great joy.

PROGRAM NOTES

After studies in harpsichord and composition with Leon Stein at De Paul University, Chicago, and with Ross Lee Finney and Leslie Bassett at the University of Michigan (Ann Arbor), Mary Mageau won a fellowship to study with George Crumb at Tanglewood in 1970, and studied electronic music at the Catholic University, Washington DC. In 1974, she came to Australia as a guest lecturer for the Brisbane College of Advanced Education, and she now resides in Queensland permanently, having married an Australian. She formed the Brisbane Baroque Trio in 1979, which combined Baroque works with new commissions, and currently teaches at the Queensland Conservatorium. Her works include symphonic, choral and numerous piano works, as well as chamber works for recorder and wind groups, and she has received various commissions, notably "An Early Autumn's Dreaming" for the Queensland Philharmonic Orchestra (1993). *Overture with Fanfares* was composed in 1998, especially for the Strathfield Symphony Orchestra, commissioned by Eva Griffith, second oboe in the Strathfield Symphony Orchestra, in memory of her life long friend, Heinz Harant, who died in 1992. Mary Mageau was the composer chosen for this commission after a previous work, "*Pacific Portfolio*" was performed and enjoyed by the Orchestra in June 1998.

Born near Naples in 1749, Cimarosa was a pupil of Saccini and Puccini. He moved to Naples with his family in 1756 and worked for the church. He began composing during the late 1760's and by 1772 had begun composing operas. His operas were renowned for being witty, brilliant and gay, capturing the hearts of the Italian audiences. He excelled in orchestration and was considered an expert in writing for the clarinet. He went to St Petersburg as court composer in 1790 and succeeded Salieri as court kapellmeister in Vienna. His operas made him more popular than Mozart and he was widely regarded at the time as the greatest operatic composer. Tonight's piece was originally written for flute and oboe. Takahashi arranged it a little more interestingly when it was put into the flute repertoire. A lot of the original is in unison and he has rewritten the flute in thirds and sixths so that the two flutes are rarely in unison.

Commissioned in 1875, this was Tchaikovsky's first attempt at romantic ballet, which took more than a year to complete. Some of the score was derived from earlier pieces written as home entertainment for the children of his sister, Sasha. The ballet was premiered at the Bolshoi Theatre in Moscow in 1877 to a poor reception and it was only after Tchaikovsky's death that it gained the praise and reputation it truly deserved. In September 1882, Tchaikovsky wrote to his publisher, Jurgenson, to ask for his original score. He felt the ballet "contained some fairly decent numbers", and he wanted to arrange a selection of its pieces into a concert suite. This work features the ballet's musical highlights.

The opening scene to this selection from *Swan Lake* illustrates Tchaikovsky's evocative scene-painting. The shimmering violins and harp glissandos suggest rippling lake-water. A plaintive oboe introduces the main melody and the sense of tragedy is heightened by the dramatic entry of the horns, representing the evil Von Rothbart. The Waltz that follows is lively and melodic, but is soon interrupted by orchestra bursts. In contrast, the secondary theme enters with a lighter humorous touch, with a solo trumpet playing in an expressive "cabaret" style. The *Dance of the Swans* is an elegant and sprightly sequence that dispels any sense of tragedy and foreboding, providing a necessary break from the more emotive passages that have gone before.

There is a popular misconception in the West that Chinese music consists mostly of loud clashes of gongs. In fact, the Chinese had written beautiful, serene melodies many centuries ago, as the present work shows. The original theme is hidden in the mists of antiquity, but Hua's revival, written for Chinese instruments, may have been inspired by the story of the famous Chinese poet of the 8th Century AD named Li Po, who is believed to have drowned while attempting to embrace the moon's reflection in a lake. Note that the soloist will imitate the style of the Chinese violin for which it was written. A Chinese bamboo flute will also be used.

The original title of this 'orchestral fantasy' was "St John's Night on the Bare Mountain", referring to a bleak location near Kiev where, according to local legend witches gathered for a Black Sabbath on St John's Eve. Mussorgsky revised his original score several times, and Rimsky-Korsakov made further revisions after Mussorgsky's death. For all it's re-working, the music retains its stark and vivid descriptive power.

Swirling violins and shrieking woodwind, then a heavy, menacing theme on the brass, depict the arrival of the witches and their horrid chatter. A little later, oboes and bassoons introduce a grotesque dance tune. The dancing grows wilder, punctuated by a rather mocking fanfare on the brass. The music moves to a hair-raising climax, with clashing cymbal and thud of brass drum, until the chiming of a church bell heralds the dawn. Weak, exhausted-sounding strings mark the end of the internal revelries. A desolate clarinet solo is followed by a brighter passage for solo flute, and notes on the harp lead to the final hushed chord on strings and woodwind, as peace returns to the scene.

Haydn was a big star in the 1790s, and for his second visit to London in 1794, he wrote six symphonies. He knew exactly what his audiences wanted: a bit of novelty, a bit of mystery, some good bright tunes, and sparkling orchestration. In this, one of the last symphonies that he wrote, Haydn has developed the 'classical' four-movement symphonic form to its fullest and grandest extent. Taking advantage of the resources available to him in a large and wealthy city like London, he scored it for a large classical orchestra, including two clarinets and two trumpets.

Like most of the London symphonies, this one starts with an eerie, minor-key introduction. But Number 101 got its nickname from the tick-tocking motion of the second movement, which Haydn no doubt put in to make sure people remembered the work. There's another lopsided clock accompaniment to the flute melody in the third movement, while the fourth movement has sections of light and shade before a dramatic big finish. Yet another masterpiece from the Haydn production line.

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

Program notes supplied by:
Collins Encyclopedia of Music, Sir Jack Westrup and F. U. Harrison, revised by Conrad Wilson, 1984 (Chancellor Press, London)
The Classical Collection, 1993 (Orbis Publishing Ltd)
The Reader's Digest 'Favourites from the Classics', 1991, (Reader's Digest (Australia) Pty Limited)

PROFILES

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

In the 1960's, Miss Emily Finn, a well-known teacher in Strathfield, saw the need for an amateur orchestra in the area. She refused to listen to doubters, and with the assistance of Strathfield Council, The Strathfield Symphony Orchestra was formed in 1969, the first performance under the baton of high school teacher, Richard Gill, being performed on 28 June 1969.

Over the years many talented young musicians were given the opportunity to play with the Orchestra, some of them for the first time. The youngest was 9 year old violinist Kim Marshall. Others who are today well-known artists include Jane Rutter (flautist); Simon Tedeschi (piano); Kathryn Lambert (piano); Natalie Chee (violin); William Chen (piano); and Marilyn Meier (piano).

The Orchestra is now in its 29th year of music making in the Strathfield area, an achievement for any amateur orchestra. It keeps going because of the support from Strathfield Council, a grant from the Ministry for the Arts NSW, and its many subscribers and players.

THE ORCHESTRA MEMBERS

VIOLIN I

Kian Lim *Acting Concertmaster**
Levina Walters
Carol Henson
Belisario Hernandez
Beatrice Iacono
Beatrice Ip
Lisa Lebedev
Glenn Murray
Annabelle Williams

VIOLIN II

Dorita Orzaes*
Wolf Frishling
Pam Allen
Antonia Canaris
Chris Kotsaris
Teresa Rogers
Margaret Simpson
Behram Taleyarkhan

VIOLA

Ted Davis*
Flur Harvey
Michael Canaris
Chris Elenor
Thomas Talmacs
Nikola Babic

CELLO

Haydn Skinner*
Roger Barker
Iris Hooper
Joy Lukunic
Sarah Moberley
Geoff Widmer

DOUBLE BASS

Darryl Neve*
Nick Lebedev
Manfred Schoen

HARP

Marie-Chantal Bertinazzo+

FLUTE

Prue Page*
Sue-Ellen Monaghan

PICCOLO

Prue Page*

OBOE

Margaret Shirley*
Eva Griffith

CLARINET

Rachael Clarke*
Joe Davies

BASSOON

Pat Taylor*
Alex Thorburn

FRENCH HORN

Terry Dewhurst*
Elizabeth Dalton
Colin Dunn
Jill Hobbs

TRUMPET

David Young*
Andrew Hodgvlit

TROMBONE

Lindsay Smartt*
Ross Bliim

BASS TROMBONE

Brian Sedgwick*

TUBA

Russel Watson

TIMPANI AND PERCUSSION

Merrilee McNaught*
Liam Childs
Emma Hayes

* Denotes Principal

+ Denotes Freelance

STRATHFIELD ORCHESTRAL SOCIETY

PATRON:

Councillor Laurel O'Toole
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 J McGlade

Miss P A McPhillamy

Miss P J McPhillamy

Mrs S Mahableshwarwalla*

Mrs J C Moroney

Mr & Mrs I G Nicol

Mr & Mrs P Smith

Mr R Watson

Mrs J Widmer

Ms N C Woods

* 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.

FUTURE CONCERTS IN 1999

Sunday, 27 June 1999, at 2.30pm

Saturday, 4 September 1999 at 8.00pm

Saturday, 27 November 1999 at 8.00pm

Become a member of the Society and save money.

New Playing Members are welcome. We would welcome especially new, competent string players.

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.