

Saturday, 4 September 1999, at 8.00pm
Strathfield Town Hall



**STRATHFIELD
SYMPHONY
ORCHESTRA**

founded by Emily Finn in 1969

30th Anniversary Concert

SOLOMON BARD
Conductor

KIAN LIM
Acting Concertmaster

ANNA RODGER, Oboe
Soloist

ORCHESTRA PATRON
Councillor Laurel O'Toole, Mayor of Strathfield

PROGRAM

An Outdoor Overture

Aaron Copland
(1900-1990)

Heroic Elegy

Miriam Hyde
(1913-)

Concerto for Oboe & Strings

Domenico Cimarosa
(1749-1801)

Soloist: Anna Rodger

Interval

Symphony No. 7 in A major

Ludwig van Beethoven
(1770-1827)



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



PROFILES

ANNA RODGER

Anna began playing the trumpet in third grade with esteemed jazz trumpeter, the late Harry Berry of Burwood. His love of music inspired her as she played the solo cornet part in the first brass band of Artarmon Public School in 1973. In her first year at High School, Anna took up the opportunity to learn oboe with Pauline Strait, who was a friend of her father's (who played cello). Anna joined the Sydney Schools Wind Ensemble where she enjoyed playing the brilliant repertoire and making lasting friendships. At 15 she played a Benjamin Britten solo on the concert platform of the Sydney Opera House. She continued her studies with Josef Hanic during a Bachelor of Music at the Conservatorium where she graduated with credit. It was then that the Chambermaids wind trio formed, later expanding to a quintet to perform with Musica Viva's In Schools Programme since 1991.

The Chambermaids have played many concerts throughout NSW to young and old audiences as well as playing in festivals, concert series and music clubs. Performances include live-to-air for ABC Radio and 2MBSFM in All Saints Church Woollahra and SBS Television. Each November they perform in the glorious gardens of Yengo in Mt Wilson. Anna's first full time employment was playing in the orchestra of the original production in C-M Schoenberg's "Les Miserables". This was followed by a year of travel in 1989 which include private tuition with the eminent English oboist Sarah Francis. Since then, she has played in a variety of musical productions including "Joseph and His Technicolour Dreamcoat", "The Hunting of the Snark", "South Pacific" with Dobbs Franks, "Secret Garden" with the late Brian Stacey and "Phantom of the Opera" with Guy Noble. Being a freelance oboist, Anna has played in many orchestras including the Australian Opera and Ballet Orchestra's recent production of the ballet "Madame Butterfly" and with the Sydney Philharmonia in Bach's "Christmas Oratorio". She has also played with the Australian Chamber Orchestra and with the Opera House Orchestra in such concerts as the Beatles with Sir George Martin.

Anna has taught oboe since she was school-age and currently holds a position at Abbotsleigh, Wahroonga and Trinity Grammar in Summer Hill, as well as privately and on music camps. Anna is currently enrolled in a postgraduate performance course at the Sydney Conservatorium studying with Linda Walsh and Diana Dougherty. In 1998, she a flautist Lamorna Miller started a small chamber music booking agency called "La di da". In her spare time, Anna is learning to sew taichi and intends to play badminton.

PROGRAM NOTES

Aaron Copland composed *An Outdoor Overture* in 1938 for an entirely indoor occasion - a concert of the orchestra of the High School of Music and Art in New York City. The school's conductor, Alexander Richter, was in the process of launching a campaign to foster the writing of "American Music for American Youth". Copland found the invitation to write such a work "irresistible", all the more perhaps because his music was undergoing a stylistic change from the complex and often harsh sonorities of his early works to almost exclusively diatonic melodic writing and simpler counterpoint. He intended the piece to sound "optimistic" and "youthful in spirit". Though written for school musicians, it has been widely performed by professional orchestras. The "outdoor" in the title was selected by Copland and Richter as the piece seemed to have an open-air quality from the spacious chordal writing.

During her studies at the Royal College of Music, 1933 held a great sadness for Miriam Hyde. Originally from Adelaide and also a student of William Silver, Lady Christine Buckland had become a wonderful friend, taking her to many concerts in the lovely old Queen's Hall. One day she received two tickets from her, suggesting that Miriam ask a friend to accompany her, because her husband, Sir Reginald, had been killed in a car accident. "To think that only a few weeks ago he had taken her to the Wallace Collection and he was so careful that she should cross the roads in safety".

Miriam put down the first bars of the *Elegy* in a bus on her way home from the College. Death had never affected her so much, and to this day, she can hardly bare to hear the violin solo in D (the love theme, perhaps?), carried further by the whole body of strings. After the dramatic opening passages, a high 6-note solo phrase is to recur frequently at various levels, usually followed by a low, sustained answer like a dialogue between Heaven (the departed soul) and Earth (the mourning widow). The more brass-laden passages refer to Sir Reginald's career as a Major-General during World War I, (hence the term "Heroic").

Quite early in the work, although untraditionally in triple time, there is obviously the effect of a funeral march over a low "basso ostinato" figure, in D flat major (mournful with the minor 6th), awaiting the entry of a forlorn theme on solo woodwind. The coda, also over a "basso ostinato", recalls the original melody from bar 7, and an occasional tolling bell surely suggests a churchyard resting place for the departed. The first performance of *Elegy* took place on 30 October 1940, Dr Edgar Bainton conducting the Sydney Conservatorium Orchestra. It has also been played by the Queensland and Sydney Symphony Orchestras, and was the opening work in Canberra's Conference, "Music and Musicians in Australian Culture (25/9/93).

Italian composer, Domenico Cimarosa was born in 1749 and died in 1801. He was one of the foremost opera composers of his time. He worked mainly in Rome and Naples but was also in the service of Catherine of Russia and Emperor Leopold in Vienna. Of about 60 operas, his most famous is "The Secret Marriage", composed in 1792. He also wrote masses, oratorios, cantatas, songs and particularly piano sonatas. The *Oboe Concerto* is based on two of his piano sonatas freely adapted by Australian composer, Arthur Benjamin, for the famous oboist Evelyn Rothwell.

Beethoven composed both his Seventh and Eighth symphonies in 1812 (the year of Napoleon's disastrous Russian campaign). Compared with the storm and drama of the earlier *Eroica* and Fifth symphonies, these two works are more relaxed and genial in mood, although they are imbued with all the power and energy of Beethoven in his full maturity. Berlioz and Wagner have both been credited with calling this symphony "the Apotheosis (glorification) of the Dance", and with good reason. A compelling rhythmic drive runs through the whole work.

The first movement opens with the grandest slow introduction of any of the symphonies, but with a strong sense of rhythm already at play. The main part of this movement is introduced by a skipping, rhythmic phrase that drives the music on to the last strong chords. After an opening A minor chord, the slow movement is built upon another compelling rhythmic motif, heard first on the lower strings, then rising through the orchestra. Beethoven finally brings the music back full circle to the opening chord, giving this movement a strong claim to being the most perfect in structure and form that he wrote.

The galloping and explosive "Scherzo" that follows has a central trio section that imitates an old bagpiper huffing and puffing as he plays his instrument - a fine example of Beethoven's roguish sense of humour. The "Finale" prompted one early critic to exclaim that Beethoven was "drunk with genius". It has been said that never before, or since, has music reached such heights of excitement and joy.

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

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 30th 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**
Laura Jamieson
Carol Henson
Belisario Hernandez
Beatrice Iacono
Beatrice Ip

VIOLIN II

Dorita Orzaes*
Volf Frishling
Pam Allen
Antonia Canaris
Teresa Rogers
Rohini Thavaravy

VIOLA

Fflur Harvey*
Chris Elenor
Ted Davis
Michael Canaris
Ina Ritter
Thomas Talmaes

CELLO

Haydn Skinner*
Roger Barker
Iris Hooper
Geoff Widmer
Joe Whitcombe

DOUBLE BASS

Darryl Neve*
Manfred Schoen

HARP

Marie-Chantal Bertinazzo+

PIANO

Christine Edwards

FLUTE

Prue Page*
Cathy Wainwright

PICCOLO

Prue Page

OBOE

Margaret Shirley*
Eva Griffith

COR ANGLAIS

Margaret Shirley

CLARINET

Rachael Clarke*
Joe Davies

BASSOON

Pat Taylor*
Alex Thorburn

FRENCH HORN

Terry Dewhurst*
Elizabeth Dalton
Colin Dunn
Jill Hobbs

TRUMPET

David Young*
Andrew Hoogvliet

TROMBONE

Lindsay Smartt*
Ross Bliim

BASS TROMBONE

Brian Sedgwick*

TUBA

Chris Shirley

TIMPANI AND PERCUSSION

Merrilee McNaught*
Joshua Hill
Lauren Thornton

* 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*
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

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.