

Saturday, 27 November 1999, at 8.00pm  
Strathfield Town Hall



**STRATHFIELD  
SYMPHONY  
ORCHESTRA**

*founded by Emily Finn in 1969*

**SOLOMON BARD**

Conductor

**KIAN LIM**

Acting Concertmaster

**SCOTT DAVIE**

Soloist

**ORCHESTRA PATRON**

**Councillor Laurel O'Toole, Mayor of Strathfield**

## PROGRAM

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*Mirror Dance*

**Raffaele Marcellino**

*Piano Concerto No. 2 in C Minor, Op. 18*

**Sergei Rachmaninov**  
(1873-1943)

*Soloist: Scott Davie*

*Interval*

*Symphony No. 41 in C (Jupiter)*

**Wolfgang Amadeus Mozart**  
(1756-1791)



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



## PROFILES

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### SCOTT DAVIE

Scott Davie was born in Orange, New South Wales. He began piano lessons at the age of ten and was later a student at the Sydney Conservatorium of Music High School. During this time, he was a winner of the Sydney Youth Piano Competition, the ABC Young Performers Competition and the City of Sydney Eisteddfod Chamber Music Prize. In 1984, he played Saint-Saens' second Piano Concerto with the Sydney Symphony Orchestra as a finalist in the ABC Instrumental and Vocal Competition.

He continued his studies at the Sydney Conservatorium of Music until 1987. Whilst there, his teachers included Elizabeth Powell, Gerard Willems and Neta Maughan. In 1988, he moved to London and was a student at the Guildhall School of Music and Drama where his teacher and mentor was concert pianist Leslie Howard. Additionally, he studied accompaniment with Geoffrey Parsons and composition with Malcolm Williamson.

After returning to Australia in 1994, Mr Davie established a busy career as an accompanist and chamber musician, which has seen him perform with past concertmaster of the Berlin Philharmonic, Thomas Brandis and violist Wolfram Christ. He was employed by Youth Music Australia as their official accompanist - work which led to performances with many of Australia's most talented younger musicians.

In 1996, he made a successful appearance at the Barossa Music Festival with the Plooi, Conroy and Davie Piano Trio. In 1997, he performed as soloist and duo pianist in the Tasmanian Piano Festival Pian'e Forte. In the same year he released a CD of Twentieth Century Australian Songs with mezzo soprano, Kirsti Whitlocke.

During the two years he spent teaching piano and accompaniment at the Tasmanian Conservatorium of Music, he performed frequently with acclaimed Australian cellist, Sue-Ellen Paulsen as well as with the Tasmanian Symphony Orchestra as orchestral pianist.

Recent work has been a successful collaboration with New York based violinist Asmira Woodward-Page. A CD is planned for release in 1999.

## PROGRAM NOTES

Raffaele Marcellino graduated from the Sydney Conservatorium of Music with merit in 1985. Since then he has had his music performed by various prominent Australian ensembles, including the Sydney, Adelaide and Tasmanian Symphony Orchestras, Synergy, The Sydney Front, The Song Company and the Seymour Group. In 1993, Raffaele represented Australia at FORUM 93 in Montreal with his work *Iniquitous Symmetries*, and in 1994 *Corbaccio* was performed at the Adelaide Festival by the Adelaide Symphony Orchestra conducted by David Porcellijn.

Raffaele has been awarded numerous prizes and commissions, including the Raymond Hanson Memorial Award in 1984 and 1985, and highly commended awards in the 1992 2MBS-FM Young Composers Competition and the 1997 Paul Lowin Song Cycle Award. He has received commissions from the Australian National Academy of Music, the Australian Museum, The Song Company, Sydney Chamber Choir and the Australian Broadcasting Corporation, among others.

In 1995, Raffaele was appointed to the staff of the Tasmanian Conservatorium of Music, acting as Director from January 1996 to June 1998. Publications of Raffaele's music are available through Currency Press, Opus House Press, Red House, Grevillea Press and ABC Classics. Apart from his compositional activities, Marcellino has been on the Sydney Liturgical Committee and on the Editorial Committee of the Australian Hymn Book Co.

*1<sup>st</sup> Movement – Moderato; 2<sup>nd</sup> Movement – Adagio Sostenuto; 3<sup>rd</sup> Movement – Allegro Scherzando*

The *Second Piano Concerto* by Sergei Rachmaninov was first performed complete in 1901, and its noble, heroic character reflected perfectly the mood of its time. The Russian writer Gorki wrote to his colleague Chekhov at this time: '....it really is time for something heroic. Everybody wants something exciting, something outstanding, something which is not like life itself, but higher, better, more beautiful'.

A series of powerful piano chords open the concerto and lead to the forceful first theme; the piano alone introduces the immortal second theme, a generous singing melody of enormous depth displaying the character of Russian folk music.

The lyrical second movement shows no sign of the confrontation between solo piano and orchestra which had usually been the basis of concertos up till then. Piano and orchestra unfold the lovely folklore melodies in perfect harmony with each other. The last movement opens brilliantly and capriciously, before the deeply-felt, melancholy romantic melody is heard which also brings the work to an imposing conclusion.

*1<sup>st</sup> Movement – Allegro Vivace; 2<sup>nd</sup> Movement – Andante Cantabile; 3<sup>rd</sup> Movement – Menuetto, Allegretto; 4<sup>th</sup> Movement – Finale, Allegro Molto*

This last of Mozart's great orchestral works, subtitled *Jupiter* for reasons unknown, is perhaps his most irrepressible, his most energetic, his most brilliant and 'classical'. The first movement of the *Symphony in C Major* bursts out with an energetic theme that Mozart accentuates by passages in bold syncopation and occasional minor-key episodes. The second theme he shamelessly stole from himself - it is from a concert aria entitled *Un bacio di mano* (A Kiss of the Hand), whose text goes: 'You are too innocent for your own good: you had better find out what the world is really like'.

Magnificent as the slow movement and the superbly poised minuet are, it is the final movement of the sublime symphony that crowns Mozart's symphonic career. Combining melodies of the greatest strength and beauty with contrapuntal devices of the smoothest mastery, it weaves a fascinating musical tapestry.

In one spot, Mozart even combines four different themes, each of which has been used previously in the movement, with a smile here, a nod there, and genius overflowing everywhere. This is music impossible to describe in words. It takes an orchestra.

For Mozart, the craft of the symphony as shown in this work - and he had always shown craft, even as a youngster - has become the art of the symphony. Non one, at any age, in any age, has ever surpassed such art.

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

## PROFILES

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### 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 Rutier (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

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### VIOLIN I

Kian Lim *Acting Concertmaster\**  
Laura Jamieson  
Carol Henson  
Belisario Hernandez  
Beatrice Ip  
Thomas Talmaes

### VIOLIN II

Dorita Orzaes\*  
Wolf Frishling  
Pam Allen  
Judith Baker  
Antonia Canaris  
Teresa Rogers  
Margaret Simpson  
Rohini Thavaravy

### VIOLA

Fflur Harvey\*  
Chris Elenor  
Ted Davis  
Ina Ritter

### CELLO

Haydn Skinner\*  
Roger Barker  
Iris Hooper  
Joy Lukunic  
Geoff Widmer  
Joe Whitcombe

### DOUBLE BASS

Darryl Neve\*  
Nick Lebedev  
Manfred Schoen

### FLUTE

Prue Page\*  
Sue-Ellen Monaghan  
Cathy Wainwright

### OBOE

Margaret Shirley\*  
Eva Griffith  
George Jessup

### CLARINET

Rachael Clarke\*  
Joe Davies  
Daniel Malesev

### BASSOON

Pat Taylor\*  
Alex Thorburn

### FRENCH HORN

Terry Dewhurst\*  
Elizabeth Dalton  
Jill Hobbs  
Colin Dunn

### TRUMPET

David Young\*  
Andrew Hodgvlit

### TROMBONE

Lindsay Smartt\*  
Ross Bliim

### BASS TROMBONE

Angelo Vardouniotis\*

### TUBA

Chris Shirley\*

### TIMPANI AND PERCUSSION

Merrilee McNaught\*  
Joshua Hill  
Ross Paul

\* Denotes Principal

+ Denotes Freelance

## STRATHFIELD ORCHESTRAL SOCIETY

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### 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.

### TENTATIVE CONCERT DATES IN 2000

Saturday, 8 April 2000, at 8.00pm  
Sunday, 18 June 2000, at 2.30pm  
Saturday, 26 August 2000, at 8.00pm  
Saturday, 9 December 2000, 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.