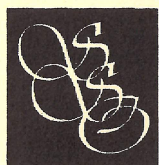


Saturday, 29 April 2000, at 8.00pm  
Strathfield Town Hall



**STRATHFIELD  
SYMPHONY  
ORCHESTRA**

*founded by Emily Finn in 1969*

**SOLOMON BARD**

Conductor

**KIAN LIM**

Concertmaster

**THOMAS TALMACS**

Soloist

**ORCHESTRA PATRON**

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



## PROGRAM

*Emperor Waltz*

**Johann Strauss**  
(1825-1899)

*Violin Concerto No. 1 in G minor*

*Allegro moderato*

*Adagio*

*Allegro energico*

**Max Bruch**  
(1838-1920)

Soloist: Thomas Talmacs

*Interval*

*Streetscape at Noon*

*(Premiere Performance)*

**Paul Paviour**

*Symphony No 94 in G "Surprise"*

*Adagio cantabile - Vivace assai*

*Andante*

*Menuetto: Allegro molto*

*Allegro molto*

**Franz Joseph Hadyn**  
(1732-1809)



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



## PROFILES

### **THOMAS TALMACS, Violin**

Thomas Talmacs began violin studies at the age of 5. After a break of 10 months when he was 9, his progress improved dramatically. Through auditions he won a place at the Sydney Conservatorium High School when he was 11.

At age 12, he undertook special studies in America. Supported by scholarships from St. George Bank and the Sport and Tourism Youth Foundation, Thomas had lessons at the University of Michigan and Cincinnati and played at the Julliard School in New York for Dorothy Delay. He played in concerts both in Ann Arbor and Chicago.

At the Conservatorium High School, he won the Estlaman Harrison Scholarship. Since February 1997, Thomas has studied with Alex Todicescu and from that time, his progress has been outstanding. In December 1998, Thomas gave a recital in Sydney and in February 1999, he gave another recital in Zagreb in Croatia.

Thomas has won 1st prizes in Eisteddfods in Penrith and Warringah (for both violin and viola), and returned scholarships at the Pan Pacific Music Camps.

### **PAUL PAVIOUR, Composer**

Paul Paviour is now one of the senior Australian composers and has contributed to almost all areas of musical life. He has held posts in two continents and, as well as being a leading composer, is also busy as an examiner, adjudicator, teacher and lecturer. He is very actively involved in the field of church music and choirs, being Director of Music at Goulburn Cathedral. In this capacity, he was recently commissioned to write the Te Deum for the service attended by the Queen in Canberra. He was also Director of Music for the opening of the new Parliament House.

He enjoys writing for organisations such as the Strathfield Symphony Orchestra because his philosophy is that the amateur orchestras and choirs are the backbone of the performing arts in this country. Their contribution to the true culture of Australia is immeasurable.



## PROGRAM NOTES

The *Emperor Waltz* was written as a tribute to the Emperor Franz-Josef on the anniversary of his fortieth year on the Austrian throne. It is a tender and slightly wistful piece, which at times looks back nostalgically to old Vienna. The waltz also celebrates the majesty and dignity of this grand old man, who was so devoted to his people. It opens quietly with a graceful and beautiful march, which soon gathers force to reach a full-bodied forte. This suddenly ceases and allows sonorous trombones to slow down the music to a pianissimo, before introducing a lyrical passage on the violins. Then, after hinting at its theme, the orchestra moves smoothly and expressively in the waltz proper. It is at first wistful and gentle, then by turns exuberant and joyful, as new melodies and themes are introduced. The waltz suggests, among other things, a stately royal procession, a Viennese folk dance and moments of tranquillity. The coda returns to the principal waltz melody, and themes are varied and repeated. Finally, a soft hymn-like tribute to the Emperor in the lower strings precedes a haunting woodwind repetition of the waltz, before a final trumpet flourish.

Max Bruch is one of those rare composers who is represented in concert life almost exclusively by one work. This work is his *Violin Concerto in G minor*, whose original structure, attractive melodies and grand symphonic scale cause it to be one of the great works of the nineteenth century German violin repertoire. Bruch employs a very free sonata form in the opening movement, which is full of excitement and involves an intense dialogue between violin and orchestra. The atmosphere is created straight away with a highly expressive solo of the violin. This dramatic opening theme is then contrasted with a much calmer, singing second theme which is introduced by the violin and echoed by the orchestra. Tension builds up in the development section with the dynamic of the orchestra constantly increasing as Bruch exploits nearly the full register of the solo violin. The tension is released in a huge orchestral *tutti* which leads back to the return of the opening theme. The recapitulation acts as a transition into the second movement, as there is no break between the two movements.

This movement is a beautiful *Adagio* which is distinguished by its wealth of *cantabile* melody. It consists of three themes which intertwine freely and is a serene contrast to the turbulent first movement. The first two themes are introduced by the violin and later continued by the orchestra, although the third theme is first presented in the brass before being taken over by the solo violin. The solo violin sings out over the orchestra as they combine to form a movement of deep emotional intensity.

The *Finale* is also of great contrast to the *Adagio*, with bubbling melodies full of multiple stops and *staccato* chords. It revolves around two main themes: the first has a distinctly Hungarian feel; the second is a theme of grandeur, and is introduced by an emotional orchestra *tutti*, followed by the solo violin. In the final climax, the violin soars up to the top register and is followed by the orchestra, together finishing the concerto with the same excitement that has been present throughout.

Program notes supplied by:  
Collins Encyclopedia of Music, Sir Jack Westrup and F. L. Harrison, revised by Conrad Wilson, 1984 (Chancellor Press, London)  
The Classical Collection, 1963 (Orbis Publishing Ltd)  
The Reader's Digest 'Favourites from the Classics', 1991, (Reader's Digest (Australia) Pty Limited)

## PROGRAM NOTES

The work *Streetscape at Noon*, as its name implies, depicts a scene in a fairly busy main street in the average town or suburb, perhaps on a Saturday morning. Although no specific pictures are envisaged, the listener should imagine the rush and bustle, people of mixed races chatting, young players busking a Charleston outside Woolworths, etc. Perhaps there is a pub on the corner and people having a quiet coffee at a little cafe. Dominating the area is the august building of the Town Hall.

Musically, it starts with a few quick agitated themes which lead to a tune on the trumpets (possibly singing in the pub). A more romantic theme is then introduced. A development section follows leading to a quieter mood (coffee time?) with perhaps somebody whistling outside. We walk past the buskers doing a dixieland number and shopping starts in earnest with a fugue. A climax leads to the romantic theme played by the full orchestra and a brief coda concludes the work.

The work is scored for a full orchestra and is dedicated to Solomon Bard in thanks for all his promotion of new music and of Australian music in particular. His energy and enthusiasm puts many musicians half his age to shame.

Like the opening movement of many of Haydn's symphonies, *Adagio cantabile* has a slow introduction with alternating passages for woodwind and strings. This leads into a *Vivace assai* which is in six-counts-to-the-bar. It trips lightly along, its opening melody played on violins, before the full orchestra quickly enters. The second theme comprises a syncopated rhythm on bassoons, violas and second violins, with the first violins performing rapid runs against it. There is a return to the opening theme, before the central 'development' section introduces a new key and builds up to a dramatic climax. The music returns us again to the original themes, but this time, with some subtle changes of melody and key.

The second movement, *Andante* opens with a simple melody, which is reminiscent of a nursery rhyme. The music goes up and down in steps of double-notes - played softly, then repeated even more softly, before a sudden loud chord takes us completely unawares. This is the famous "surprise" that has given the symphony its name. The rest of the movement is a series of variations on the melody, which shows Haydn's mastery of rhythmic and instrumental combinations.

The *Menuetto: Allegro molto* has a central 'trio' section with an exquisite melody for violins and bassoons. The final *Allegro molto* is full of vigour and bounce. But when it returns to the opening material, it suddenly takes off into a new and stormy episode, before returning to the movement's sunnier mood. Just before the end, when the final climax appears to have reached its peak, there is an exhilarating drum roll rising quickly in volume - almost as much of a 'surprise' as the slow movement's sudden chord.



## 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 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

### VIOLIN I

Kian Lim *Concertmaster\**  
Laura Jamieson  
Belisario Hernandez  
Beatrice Ip  
Vincent Leonard  
Thomas Talmacs

### VIOLIN II

Dorita Orzaes\*  
Carolyn Bailey  
Judith Baker  
Antonia Canaris  
Helena Canaris  
Volf Frishling  
Teresa Rogers  
Margaret Simpson  
Rohini Thavaravy

### VIOLA

Fflur Harvey\*  
Chris Elenor  
Michael Canaris  
Ted Davis  
Ina Ritter

### CELLO

Haydn Skinner\*  
Roger Barker  
Bruce Lane  
Joy Lukunic  
Jacqui Mills  
Geoff Widmer  
Joe Whitcombe

### DOUBLE BASS

Darryl Neve\*  
Manfred Schoen

### HARP

Laura Tarata+

### FLUTE

Prue Page\*  
Sue-Ellen Monaghan  
Cathy Wainwright

### OBOE

Margaret Shirley\*  
Eva Griffith

### CLARINET

Mami Iwashita\*  
Joe Davies  
David Mathers

### BASSOON

Pat Taylor\*  
Alex Thorburn

### FRENCH HORN

Terry Dewhurst\*  
Elizabeth Dalton  
Jill Hobbs  
Colin Dunn

### TRUMPET

David Young\*  
Andrew Hodgkiet  
Matthew Manchester

### TROMBONE

Lindsay Smartt\*  
Ross Bliim

### BASS TROMBONE

Brian Sedgwick\*

### TUBA

Chris Shirley\*

### TIMPANI AND PERCUSSION

Merrilee McNaught\*  
Sarah Blackwell  
Liam Childs  
Joshua Hill  
Joel Pringle  
Russel Watson

\* 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\*  
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 CONCERT DATES IN 2000

Sunday, 25 June 2000, at 2.30pm

Saturday, 2 September 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.