

Sunday, 25 June 2000, at.2.30pm
Strathfield Town Hall



**STRATHFIELD
SYMPHONY
ORCHESTRA**

founded by Emily Finn in 1969

SOLOMON BARD

Conductor

KIAN LIM

Concertmaster

ORCHESTRA PATRON

Councillor Laurel O'Toole, Mayor of Strathfield

25/6/2000

PROGRAM

Casse-Noisette Ballet
(The Nutcracker Suite)

Ouverture miniature
Danse Arabe
Danse de la Fée Tragée
Danse russe "Trepak"
Marche
Danse chinoise
Danse des Mirlitons
Valse des Fleurs

Piotr Illyich Tchaikovsky
(1840-1893)

Serenade in G
(Eine Kleine Nachtmusik)

Allegro
Romanze
Menuetto
Rondo - Allegro

Wolfgang Amadeus Mozart
(1756-1791)

Interval

Peet Gynt - Suite II
Der Brautraub (Ingrid's Klage)

Arabischer Tanz
Peer Gynts Heimkehr (Stümischer Abend an der Küste)
Solvejg's Lied

Edvard Hagerup Grieg
(1843-1907)

Soprano: Lene Jeffrey

The King and I Selection

Rodgers & Hammerstein

Swagman's Promenade

Michael Hurst
(1925 -)



The Strathfield Symphony Orchestra acknowledges with thanks the assistance of the Strathfield Municipal Council. We also wish to thank Mr Ted Davies for the loan of music for today's performance. We thank Eva Griffith also for the loan of the keyboard.

PROFILES

MICHAEL HURST, Composer

Michael Hurst was born in London in 1925 and educated there. He graduated with a Bachelor of Music degree at Manchester University in 1950 after which a post-graduate scholarship enabled him to study opera in Europe. Returning to London, he joined the staff of a music publishing company and worked in the light music field as, successively, music copyist, music arranger and promotion manager. He came to Australia in 1964 and joined the ABC where he is now a music arranger and writer in Sydney.

His compositions include "Quintet for Piano and Strings" (1949); "Cantata "The Old Ships"" (1950); "Sonata for Violin and Piano" (1953); "Traditional Overture" (1967); "Quintet for Harp and Strings" (1968); and "Concerto for Horn and Orchestra" (1969).

He has also written various pieces of light and "mood" music, including "Waratah Festival" which is included in the joint ABC-NZBC disc "Under the Southern Cross" made in 1964.

PROGRAM NOTES

Tchaikovsky began his ballet "The Nutcracker" in 1891. The plot of the ballet comes from *Casse-Noisette* by the French novelist Dumas, who in turn had drawn on a story called *Nutcracker and Mouse King* by German writer, Hoffmann. The *Miniature Overture*, which introduced the suite, at once conveys the adventurous and fanciful nature of what is to follow. Sections of the orchestra intermingle, exchanging melodic and rhythmic phrases with one another, creating ever-new contrasts in texture. The overture is light and graceful - the lower "earth-bound" cellos and double basses being noticeably absent. Mood follows upon mood, colour upon colour in a breathtaking fantasy of magic and adventure. Such contrasts sustain the suite throughout without let-up: from the restrained elegance of the *March* to the energetic verve of the *Russian Dance* - a spirited Cossack folk melody that progresses faster and faster to its explosive climax; from the light and graceful *Dance of the Reed Pipes*, played by three toy flutes, to the eerie and sinister atmosphere of the *Arabian Dance*, in which one can visualise the Mouse-King as he makes his menacing advance. The *Dance of the Sugar Plum Fairy* is, perhaps, the best known of all the dances in the suite - its fairy-like atmosphere conjured up by the delicate bell-like melody of the celesta, which was new to the orchestra at the time. A sinewy bassoon line at the bottom intensifies the mood of enchantment, providing additional depth and range.

Eine Kleine Nachtmusik is one of the best examples of the serenity that marks many of Mozart's works. It is intended as soothing after-dinner entertainment. The *Allegro* begins with a fanfare for strings which leads immediately into a flowing violin melody, which is followed by the gentler second theme. The opening music is repeated and the fanfare returns, leading the music into a different and strange key. This does not last long, however, before the opening music returns in the familiar key. The title of the second movement, *Romance*, at once suggests the slow, relaxed structure of the piece. The strings introduce the opening melody, then bring in a new idea heralded by four staccato (short) notes. After returning to the first melody, a sudden change of mood introduces a duet between violin and cello, and there is an air of tension. The opening music returns once more to bring the movement to a quiet close. The stately *Menuetto and trio* provide a complete contrast. The first violins lead throughout and the music flows as the cello and double bass follow the melodies. The violins begin the final, quick movement, the *Rondo - Allegro*, with a theme similar to the fanfare music of the first movement. A second tune made up of separate notes with a flowing second part can be heard and there is a distinct feeling of the unexpected. But soon, recognisable melodies return and in the final bars the tunes are shared among all the instruments.

In "*Peer Gynt Suite II*", *Ingrid's Lament* is like an opera without words in that the music very clearly describes the action. A rapid passage on strings and cymbals conveys Peer's dramatic abduction of his old flame, Ingrid, from the wedding, after which the strings take up Ingrid's plaintive refrain as she pleads to be released. But brass and timpani, emphatically speaking for Peer, indicate that he is deaf to her pleas. After a return to the furious, opening passage, Peer abandons her alone in the wilderness. *Arabian Dance* returns to the scene of *Anitra's Dance*, but this time it is a bevy of exotic beauties that entertain Peer. Piccolos open with a jaunty dance, followed by a combination of triangle, cymbals, drum and tambourines, all of which give the dance its distinctly "oriental" character. An interlude then follows in which Anitra, represented by the violins, sings a beguiling song in an effort to seduce Peer. The music returns to the main theme and the dancers complete their performance. *Peer Gynt's Homecoming* depicts Peer's sea voyage to his homeland and the dramatic storm which the ship encounters on its way.

PROGRAM NOTES

Peer Gynt's Homecoming depicts Peer's sea voyage to his homeland and the dramatic storm which the ship encounters on its way. The piece opens with bracing sounds suggesting a ship sailing swiftly through the waves and being driven along by strong winds. The music then becomes more agitated and, soon after, a flute conjures up a swirling, raging wind - the beginning of a storm. The whole orchestra gathers force, with brass, drums and strings powerfully and dramatically surging through the storm - which then quietly passes away into the distance. *Solveig's Song* is one of the most beautiful and poignant of all Grieg's compositions. It is partly derived from a Norwegian folk song but, in Grieg's hands, it is suffused with sweet sadness and longing. Having journeyed on her snow-shoes to Peer's hut in the forest and having given up everything to be with him, Solveig now has to wait faithfully for his return. Muted strings open the song, with the violins carrying the melody, while the lower strings play in plaintive harmony. Soon a spirited little tune is introduced, as if Solveig is reminded of the happiness of love, before longing overwhelms her again. The song continues gently before falling away.

In 1951, at the height of the hottest partnership the American musical theatre had ever seen, Rodgers and Hammerstein II created the most exotic of their hits, *The King and I*. The team at Twentieth Century Fox elaborated and developed the music of *The King and I* in symphonic and operatic terms, at the same time, lowering the keys of most of the songs to make them more closely approximate the "key" of the speaking voice. Thus, the transitions from spoken to sung text are minimised, and the music rarely stopped telling the story. One should not, however, underestimate the structure of the songs themselves: as Hammerstein's lyrics progress from the beginning to the end, Rodgers' music is emotionally potent enough to accept this development within a relatively simple song form.

At its title suggests, *Swagman's Promise*, this arrangement of traditional tunes was written for the first season of promenade concerts in Sydney. It opens with an introduction based on phrases of what is probably our best-known song, *Waltzing Matilda*. This is followed by a fairly extended version in quick waltz tempo. Next comes a rather soulful statement of the *Dying Stockman*, and a playful one of *Botany Bay*. After this comes *Click Go the Shears*, and finally a full statement of *Waltzing Matilda*, this time in its usual tempo.

ORCHESTRA MANAGER - Margaret Shirley
STAGE MANAGER - Roger Barker/Russel Watson
LIBRARIAN - Beatrice Ip
ASSISTANT LIBRARIAN - Vincent Leonard

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, 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 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
Volf Frishling
Belisario Hernandez
Marie Hodsdon
Beatrice Ip
Vincent Leonard
Thomas Talmacs

VIOLIN II

Dorita Orzaes*
Carolyn Bailey
Judith Baker
Antonia Canaris
Helena Canaris
Teresa Rogers
Margret Simpson
Rohini Thavaravy

VIOLA

Chris Elenor*
Fflur Harvey
Ted Davis
Ina Ritta

CELLO

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

DOUBLE BASS

Darryl Neve*
Nick Lebedev

HARP

Leigha Dark+

CELESTA

Paul Young

FLUTE

Prue Page*
Sue-Ellen Monaghan
Cathy Wainwright

PICCOLO

Cathy Wainwright

OBOE

Margaret Shirley*
Eva Griffith

COR ANGLAIS

Margaret Shirley

CLARINET

Mami Iwashita*
Joe Davies

BASS CLARINET

David Mathers

BASSOON

Gilbert Murdock*
Alex Thorburn

FRENCH HORN

Terry Dewhurst*
Elizabeth Dalton
Jill Hobbs
Colin Dunn

TRUMPET

David Young*
Andrew Hodgvlit

TROMBONE

Ross Bliim*
Paul Young

BASS TROMBONE

Brian Sedgwick*

TUBA

Chris Shirley*

TIMPANI AND PERCUSSION

Merrilee McNaught*
Liam Childs
Joshua Hill
Joel Pringle

* 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*
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
Mrs S Mahableshwarwalla*
Mrs S Myers*
Mr & Mrs P Smith
Mr B Taleyarkhan
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.

FUTURE CONCERT DATES IN 2000

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.