

Saturday, 2 September 2000, at 8.00pm
Strathfield Town Hall



**STRATHFIELD
SYMPHONY
ORCHESTRA**

founded by Emily Finn in 1969

SOLOMON BARD
Conductor

KIAN LIM
Concertmaster

MIRIAM HYDE
Composer and Soloist

PROGRAM

The Barber of Seville - Overture

Gioacchino Antonio Rossini
(1792-1868)

Recollections of Northern Childhood

Solomon Bard
(1916 -)

Concerto No. 2 for Piano - 2nd Mov

Miriam Hyde
(1913-)

Soloist: Miriam Hyde

Interval

Symphony in D Minor
Lento - Allegro non troppo
Allegretto
Allegro non troppo

César Auguste Franck
(1822-1890)



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



PROFILES

MIRIAM HYDE

One of Australia's best known composers, Miriam Hyde was born in Adelaide and studied piano and composition in London. Her many compositions include orchestral, chamber, instrumental and vocal works, some of which are set to her own poetry. She is equally well known as a pianist and her works for solo piano reveal the intimate knowledge of the instrument that only a performer can possess. Miriam Hyde has for many years maintained close links with, and interest in, the Strathfield Symphony Orchestra, of which she is a life member.

In a letter to our musical director, Miss Hyde writes and I quote "It seems something of a coincidence to me that my concerto movement is to be followed by the Cesar Franck Symphony - as was the concerto as a whole when I played it in Melbourne with Sir (then Dr) Malcolm Sargent. There was something extremely tense, and moving, about that concert (27 September 1938) when the prospect of another world war seemed imminent, and we were hearing about the "Munich Crisis". I even wondered if Sargent would get home safely to England".

Miss Hyde wrote a poem after that night's experience and she has given us her permission to share it with you:

César Franck in D Minor

Sometimes when we have turned pain into song,
And felt the cost of doing so was dear,
We hoped our art might bring some succour near
For those who suffered silently and long.

But oh! What a great soul it must have been
To capture in that symphony last night
Such human sorrow, chastened by a light
That at the end of life shone forth, serene.

Then let me suffer more if just to give
A nobler theme to fill a deeper need,
A richer flowering of a single seed
Which, having been transfigured, then might live.

ORCHESTRA MANAGER - Margaret Shirley

STAGE MANAGER - Roger Barker

LIBRARIAN - Beatrice Ip

LIBRARY ASSISTANT - Vincent Leonard

Program notes supplied by:

Collins Encyclopedia of Music, Sir Jack Westrup and F. Ll. 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)

PROGRAM NOTES

The debut of *Almaviva* - as the opera (*The Barber of Seville*) was originally called - on 20 February 1816 was a fiasco. Supporters of Italy's renowned operatic composer, Giovanni Paisiello, whistled and catcalled throughout the performance. Paisiello had written his highly successful *The Barber of Seville* as long ago as 1782, and the firm opinion of his followers was that no 24 year old upstart like Rossini should dare attempt a rival work. But, by the second performance, the audience had changed its mind.

A short introduction comprising very loud chords and a short flowing violin tune leads to the main opening music. There is almost an eastern feel to the echo-like first melody, played by piccolo and violins. After a loud orchestral passage and four long trilled notes from the strings, a second theme emerges, played by oboe and clarinet. The melody is repeated by horn and clarinet. Now begins one of Rossini's much-loved orchestral crescendos, leading to the close of the first part of the music.

A development section follows, in which the opening themes are reintroduced in a varied and decorated form. The crescendo music returns and, with a sudden and exciting change of tempo (speed), the music bursts into the final section, bringing the overture to its joyous conclusion.

The work *Recollections of Northern Childhood* consists of several musical sketches prompted by a childhood spent in North China: 1. Listening to the flute on a summer evening; 2. School time; 3. Jewish Wedding; 4. Music lessons; 5. Skating Rink (an old Russian Waltz); 6. Chinese Interlude; 7. Invasion; 8. Farewell (Finale).

Solomon Bard writes: "It was a happy and an invigorating environment in a unique city where the Chinese and Western cultures co-existed, mixed and inter-reacted in a tolerant and productive way. The opening sketch 'a tune on a Chinese flute' is common and even slightly vulgar, but I recall hearing it often, played in the open air, softly and lazily, by a flautist perhaps after a long day's work.

The school frolics, the music lessons, and the ice-skating rink, were all very much part of our young lives. We spent a good deal of time on the skating rink, depicted here by an old Russian waltz. I first heard it hummed by my grandfather, even as he gave me my first lessons on the flute. It is introduced here, quite fittingly, by a Russian instrument *balalaika* (played tonight by Roger Barker), in a major key, after which the main theme enters softly in a minor key.

The Childhood ends with the 'Invasion' which also shatters and forever changes the old tranquil life of the city. The 'Farewell' is not sad, however, for it also sounds a new beginning and an enduring future for this place of happy memories".

The work was first composed for, and performed by, the Hong Kong Chinese Orchestra (consisting of traditional Chinese instruments) in 1987. The present arrangement has been revised for a western orchestra.

In 1932, with a 3-year scholarship to the Royal College of Music, Miriam Hyde left the Conservatorium and little Adelaide for what seemed to her the hub of the universe - London. She was amazed and encouraged by the new opportunities that came her way so quickly.

Through the "Patron's Fund", the purpose of which was to provide performances of new orchestral works, she played both her concerti with, respectively, the London Philharmonic Orchestra and the London Symphony Orchestra. A "Butterworth Trust" provided for the arduous business of part-copying. No photocopying or computers in those days! Some human hand had to do it all.

She has played both concerti with our various state orchestras, most notably with Sir Malcolm Sargent in Melbourne (1938). In 1975, she recorded both with the W.A.S.O., conducted by Geoffrey Simon. In very recent years the ABC produced these (with "Village Fair") on CD.

The slow movement of No. 2 opens with some solo bars before the orchestral entry. A recurring feature is a descending chime effect from high pitch, on the piano. This is heard very softly in the closing bars. Miss Hyde writes "Though written so long ago, this movement is still emotionally as close to me as anything that I have composed, particularly the soaring octave of Bb on the violins (within my favourite key, Db major) - like a Gothic spire striving towards the heavens".

The introductory *Lento* (slow section) of the first movement opens with a sombre melody announced by the low strings. The first six notes of this theme represent an important musical motif that is heard throughout the work. A rhythmic theme for strings, based on the opening phrase, then begins the *Allegro non troppo*. The music of the *Lento* returns, leading to a repeat of the impressive crescendo and the opening tune. Violins play a gently rising melody, and the music grows in strength until the full orchestra, with spectacular high trumpets, blazes out a fine new theme.

Calmer music leads to a fiery development section. Here, the strength of the music lies in its rapid and striking modulations (changes of key), combined with the romantic and passionate treatment of each melodic fragment. We hear the six-note figure in a powerful dialogue with trumpets and cornets. In the recapitulation, the high trumpet theme is heard again before an adaptation of the motif figure brings the movement to a close.

Harp and pizzicato (plucked) strings introduce the slow cor anglais melody of the *Allegretto* movement. Later, a counter-melody played by violas is contrasted with this song-like tune. The second half of the theme is played by horns and woodwind, and, later, this section is also contrasted with a counter-melody - this time for cello. The first violins introduce a flowing theme, richly harmonised and accompanied by rippling figures on the second violins and violas. A short bridge passage leads to a bustling scherzo section. Clarinets now present a third expressive melody, while the scherzo music continues, almost imperceptibly, in the violins. High woodwind and violins then take over the clarinet theme. Finally, the opening melody returns, with the scherzo music continuing as an accompaniment.

The brisk third movement, marked *Allegro non troppo*, opens dramatically with reiterated string chords and a syncopated (off-the-beat) melody for cello and bassoon. This theme is immediately repeated by full orchestra. The brass announces the second theme, and strange - almost wandering - music follows, until we are surprised by a repeat of the cor anglais melody from the previous movement. Now all the instruments share in further elaborations of the syncopated theme, followed by a full orchestral rendition of the brass melody. After a long pause, we hear again fragments of the cor anglais tune. A powerful climax leads to a restatement of the syncopated theme and a further mention of the cor anglais melody - now played by full orchestra. The rich tones of the violins, playing low in their range, then recall the high trumpet melody from the first movement of the symphony.

The music now grows more peaceful as the composer interweaves the six-note motif that played such a large part in the first movement. Finally, extracts from all the themes of the symphony are juxtaposed, as the music rises in excitement towards its thrilling and dramatic end.

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 *Concertmaster**
Laura Jamieson
Wolf Frishling
Carol Henson
Belisario Hernandez
Marie Hodsdon
Beatrice Ip
Vincent Leonard

VIOLIN II

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

VIOLA

Fflur Harvey*
Thomas Talmacs
Chris Elenor
Ted Davis
Ina Ritter

CELLO

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

DOUBLE BASS

Daryl Neve*
Nick Lebedev
Manfred Schoen

HARP

Genevieve Lang+

FLUTE

Prue Page*
Cathy Wainwright
Sue-Ellen Monaghan

PICCOLO

Cathy Wainwright

OBOE

Margaret Shirley*
Eva Griffith
George Jessup

COR ANGLAIS

Margaret Shirley

CLARINET

Mami Iwashita*
Joe Davies

BASS CLARINET

David Mathers*

BASSOON

Gilbert Murdock*
Alex Thorburn

FRENCH HORN

Terry Dewhurst*
Elizabeth Dalton
Colin Dunn
Jill Hobbs

TRUMPET

David Young*
Andrew Hoogvliet

CORNET

Mitchell Isaacs
Andrew Young

TROMBONE

Lindsay Smartt*
Ross Bliim

BASS TROMBONE

Brian Sedgwick*

TUBA

Chris Shirley

TIMPANI AND PERCUSSION

Merrilee McNaught*
Matthew Darvas
Joshua Hill
Lauren Thornton
Elena Trees

* Denotes Principal
+ Denotes Freelance

STRATHFIELD ORCHESTRAL SOCIETY

PATRON:

Councillor Virginia Judge
Mayor of Strathfield

SOCIETY MEMBERS:

Dr N A Andersen
Mr R Bernie
Mrs G Clark
Mr T Davis*
Mr D B Dunlop*
Mrs J E 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 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.

NEXT CONCERTS IN 2000

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.