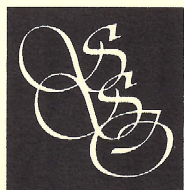


Saturday, 9 December 2000, at 8.00pm
Strathfield Town Hall



**STRATHFIELD
SYMPHONY
ORCHESTRA**

founded by Emily Finn in 1969

SOLOMON BARD
Conductor

KIAN LIM
Concertmaster

SHALOM BARD
Soloist

PROGRAM

Capriol, Suite for String Orchestra

Basse-Danse
Pavane
Tordion
Bransles
Pieds-en-l'air
Mattachins

Peter Warlock
(1894-1930)

Concerto No. 1 for Clarinet & Orchestra

Allegro
Adagio ma non troppo
Rondo - Allegretto

Carl Maria Ernst von Weber
(1786-1826)

Soloist: Shalom Bard

Interval

Symphony No. 3 "Eroica"

Allegro con brio
Marcia Funebre - Adagio assai
Scherzo - Allegro vivace
Finale - Allegro molto

Ludwig van Beethoven
(1770-1827)



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



PROFILES

SHALOM BARD

Shalom Bard was born in Israel in 1973 and began his musical education at the age of six. He started the clarinet at the age of 12 with Igal Cohen, principal clarinettist of the Haifa Symphony Orchestra. After moving to Toronto, Canada, in 1990 he continued his clarinet studies with Joaquin Valdepenas and later in Los Angeles with both Yehuda Gilad and Michele Zukovsky.

Shalom holds a Bachelor of Music in Music Performance from the University of Toronto and a Master of Music from the University of Southern California. Shalom is the recipient of several prizes and awards such as the first prize in the Canadian Music Competition in 1994 and the prestigious Chalmers Award from the Ontario Arts Council in 1996 and 1997.

Shalom has performed as a soloist with several orchestras, among them the Toronto Symphony and the Edmonton Symphony. As a chamber musician he is very active in the Toronto area as well as in festivals, such as Banff, Aspen and Bowdoin.

Shalom is Solomon Bard's great-nephew. He came here from Canada especially for this concert to fulfil their long time wish to perform together.



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

Philip Heseltine, a one-time friend of Delius, adopted the pseudonym Peter Warlock for many of his compositions, in particular, for many of his songs and much of his chamber music. The *Capriol Suite* is based on the popular sixteenth century dances. However, the Suite is very much Warlock's own while retaining the flavour of the original.


Warlock, or Heseltine, cherished the highest ideals in art but had a cynical view of human life. He died despairing, by his own hand.



The first movement of Weber's *Clarinet Concerto in F Minor, Allegro*, unusually in three beats-to-the-bar, open quietly on the strings, with cellos and basses playing a strongly rhythmic theme that underpins the whole movement. The full orchestra then comes in, the music proceeding in the home key of F minor. The soloist now enters with a new, more plaintive theme still in the minor mode. The opening theme returns and leads into the major mode, the soloist re-entering with another melody. The central development section gives us a chance to hear some of the clarinet's lowest notes. Solo runs bring the music round to its general recapitulation. Significantly, Weber does not allow for a traditional cadenza – a special passage reserved for the soloist alone. Instead, he brings the movement to a hushed close, back in F minor.

The slow movement *Adagio ma non troppo* opens with a tranquil melody for clarinet over a gentle accompaniment for strings. There is a brief agitated passage before horns and soloist restore calm. The main theme returns, horns and clarinet bringing the movement to a peaceful close.

The dramatic mood of F minor is forgotten as solo clarinet launches straight into the jolly main tune of the *Rondo: allegretto finale*. Orchestral flourishes, held notes on the clarinet and more busy passages for orchestra and soloist are followed by a pensive central section. With swirling strings the mood of jollity returns, Weber building up a fine momentum to the end. Again, there is no cadenza. Nor is there need of one. Weber has taxed the virtuosity of the soloist quite enough!




PROGRAM NOTES

Beethoven wrote this symphony thinking of Bonaparte (it's original title being "Buonaparte"), but he was very disillusioned when Bonaparte declared himself emperor and renamed it *Eroica*. The enormous dimensions of this symphony – no symphonic work of this length had ever been written before – and the broadly structured themes are indeed on a heroic scale. The main theme of the first movement, *Allegro con brio*, creates contrary moods of heroism and resignation. Beethoven's masterly use of contrasting themes, which became one of the main characteristics of his music, is experienced here; he also breaks completely with convention by introducing a third theme, lyrical in contrast to the dramatic main theme, relatively late in the symphonic structure.

Beethoven gave the second movement *Adagio assai* the title *Marcia Funebre* (Funeral March). It is one of the most magnificent funeral marches in the whole of musical literature, characterised once again by contrasts; the mood is highly dramatic, even operatic in feeling, whereas the musical treatment refers back to the Baroque in its use of contrapuntal techniques, above all the fugue.

One of the many ways in which Beethoven broke with convention in his symphonies was by soon discarding the minuet, the usual third movement in classical symphonic form, and replacing it often by a scherzo or scherzo-like movement. Light-heartedly the *Scherzo: Allegro vivace all breve* rushes along here, and there is a lively passage for the horns.

The last movement *Allegro molto* represents the pinnacle of Beethoven's symphony writing up to that point. It is a brilliantly constructed and wonderfully exciting theme and variations. A sparse, harmonically constructed bass theme is heard first, later also used on conjunction with a lyrical but dignified theme which Beethoven used in some other works. With a blaze of orchestral virtuosity the symphony comes to a magnificent close.



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
Volf Frishling
Carol Henson
Belisario Hernandez
Marie Hodsdon
Beatrice Ip
Vincent Leonard
Samuel Tov-Lev

VIOLIN II

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

VIOLA

Fflur Harvey*
Chris Elenor
Ted Davis
Ina Ritter
Aeree Coward +

CELLO

Haydn Skinner*
Roger Barker
Bruce Lane
Joy Lukunic
Claire O'Brien
Geoff Widmer
Joe Whitcombe
Timothy Yang

DOUBLE BASS

Nick Lebedev
Manfred Schoen

FLUTE

Prue Page*
Cathy Wainwright
Suc-Ellen Monaghan

OBOE

Margaret Shirley*
Eva Griffith

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
Andrew Young

TIMPANI AND PERCUSSION

Merrilee McNaught*

* 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.

FUTURE CONCERTS IN 2001

Sunday afternoon, 25 March 2001 (Senior Citizen's), at 2.30pm
Saturday evening, 7 April 2001 at 8.00pm
Sunday afternoon, 17 June 2001 at 2.30pm
Saturday evening, 15 September 2001 at 8.00pm
Saturday evening, 24 November 2001 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.