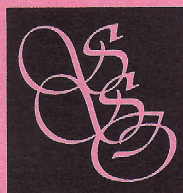


Saturday, 7 April 2001, at 8.00pm
Strathfield Town Hall



**STRATHFIELD
SYMPHONY
ORCHESTRA**

founded by Emily Finn in 1969

Miriam Hyde

SOLOMON BARD
Conductor

PAUL POKORNY
Guest Concertmaster

MIRIAM HYDE
Composer and Soloist

PROGRAM

Der Freischutz - Overture

Carl Maria Weber
(1786-1826)

Karelia Suite

Intermezzo
Ballade
Alla marcia

Jean Sibelius
(1865-1957)

Concerto No. 2 for Piano - 1st & 2nd Mov

Allegro maestoso
Andante tranquillo

Miriam Hyde
(1913-)

Soloist: Miriam Hyde

Interval

Symphony No. 4

Adagio
Adagio
Allegro vivace
Allegro ma non troppo

Ludwig van Beethoven
(1770-1827)



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.

As is the lot of many Australian women composers, few of Miriam Hyde's major works are published, but many are obtainable from the Australian Music Centre. She has also recorded some of her piano works on CD and the ABC released CD's of her two piano concertos with the Western Australia Symphony Orchestra conducted by Geoffrey Simon.

She is patron of the Blue Mountains Eisteddfod, and the Australian Musicians' Academy; Honorary Life Member of the Fellowship of Australian Composers and of the Strathfield Symphony Orchestra. In December 1998, the International Biographical Centre, Cambridge, offered her nomination for "International Woman of the Year", 1998-9, for service to music. Miriam accepted this nomination, if only in acknowledgement of the fact that, although Australia will always remain geographically isolated, it is not always regarded as a cultural wilderness.

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)
The Piano Place (www.pianoplace.com.au/articles.htm)
http://w3.rz-berlin.mpg.de/cmp/beethoven_sym4.html

PROGRAM NOTES

The opera "*Der Freischutz*" (The Free Shooter, or more loosely, The Marksman), is a landmark in musical history. It is the first truly German opera, with its story about a young woodsman who enters into a pact with the Devil in exchange for magic bullets to win a shooting contest. This is a brilliant and vivid piece of descriptive orchestral music on its own account, summing up the mood and character of the stage action.

A drawn-out chord on strings and woodwind rises in volume, then dies away again on the violins. The phrase is repeated, before horns enter quietly, evoking a pastoral mood. Hushed tremolo strings and held chords on clarinets break in, anticipating the hero Max's spine-chilling encounter with the Devil in the Wolf's Glen.

The main "Molto vivace" part of the overture opens with brooding menace on the strings. The music builds up to a stormy passage on full orchestra before a resounding horn call rings out, followed by a calmer passage on solo clarinet over more tremolo strings. Then comes the lovely melody that the heroine Agathe sings in the opera. After another strong orchestral passage, the overture moves into a brief central development section, with snatches of Agathe's melody, before a return to the brooding passage for the strings. A reminder of the sinister Wolf's Glen music interrupts this recapitulation. Then comes a blazing chord in the major mode, as the terrors of the Wolf's Glen are dispelled; and the overture ends with a triumphant sounding of Agathe's great aria.

Karelia orchestral suite by Sibelius, a Finnish composer and the most famous produced by that country, was composed in 1893. The suite is in three movements; "Intermezzo", "Ballade" and "Alla marcia". A tribute to the province of Karelia in southern Finland (which was later incorporated into Russia), the suite is one of the most popular of Sibelius' early works who was extremely patriotic and the creation of this piece was requested for a pageant depicting the glorious past of Karelia. His works between 1890 – 1900 expressed the aspirations of Finland towards a national musical culture. These works showed an individual approach to the treatment of the orchestra and of thematic material, which is further developed, in his later symphonies.

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".

PROGRAM NOTES

Beethoven's "Fourth Symphony" has suffered an unenviable fate, that of obscurity. This symphony has been utterly overshadowed by its indomitable neighbours – standing after his heroic Third and just before his tragic Fifth. Yet the piece is no less masterful than its companions. The Fourth Symphony is filled with musical jokes, mostly jokes aimed at other musical insiders, though there are also jokes for the rest of us. Beethoven's whimsical mood reveals itself even in the symphony's opening moments. He attaches a slow introduction to the head of an otherwise fast movement. This, in itself, is not unusual. Haydn, for example, did it with great frequency, but the theory always was that the slow introduction would introduce that which follows, hinting clearly at the key to come, rather in the way that an opera overture will quote snippets of the arias and choruses to be heard later in the work. Beethoven, however, has no plan of being so transparent. His key changes meander here and there, and when he finally does arrive at exactly the place that had been hinted at by the opening chord, a harmonically tuned colleague would have reacted with disbelief.

The symphony's other three movements also have their idiosyncrasies. In the lyrical second movement, the strings are awarded an exquisite flowing melody that is constantly interrupted by a recurring "heartbeat" rhythm that sometimes forgets its place in the background and comes surging out into center stage. After each interruption, the strings resume their flow, seemingly oblivious to the offence. It is as if the strings and heartbeat are operating in their own world.

The third movement is ostensibly a minuet. At least, that is what Beethoven calls it, but he exaggerates. Here is no graceful courtly dance in powdered wigs. It is too lively, too syncopated, and far too reminiscent of a boisterous folk dance. A minuet, after all, should have the aura of champagne, but Beethoven has chosen to create one that is far more evocative of beer.

By comparison, the fourth movement is fairly straightforward. It is a brisk and bustling rondo that might have originated at Haydn's desk. Yet the frenzy and fervour that characterises much of the movement is abruptly derailed in the final page. Sudden tempo changes force the conductor to stay on his toes, and a final brief bassoon solo sounds, more than anything else, like a parting chuckle.

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 32nd 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

Paul Pokorny, *Guest
Concertmaster**
Laura Jamieson
Volf Frishling
Carol Henson
Belisario Hernandez
Marie Hodsdon
Beatrice Ip
Vincent Leonard

VIOLIN II

Dorita Orzaes*
Aeree Coward
Carolyn Bailey
Judith Baker
Antonia Canaris
Helena Canaris
Dee Davidian
Stella Kim
Teresa Rogers
Margret Simpson
Rohini Thavaravy

VIOLA

Fflur Harvey*
Chris Elenor
Michael Canaris
Ted Davis
Hyana Kim
Ina Ritter

CELLO

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

DOUBLE BASS

Nick Lebedev
Manfred Schoen
Andy Tan

FLUTE

Prue Page*
Cathy Wainwright
Sue-Ellen Monaghan

PICCOLO

Prue Page
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
Andrew Young

TROMBONE

Lindsay Smartt*
Ross Bliim

BASS TROMBONE

Brian Sedgwick*

TUBA

Russel Watson*

TIMPANI AND PERCUSSION

Merrilee McNaught*
Adam Chaffey
Suzi Cooper
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

Mr & Mrs M Samrani

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 2001

Sunday, 17 June 2001, at 2.30pm

Saturday, 15 September 2001, at 8.00pm

Saturday, 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.