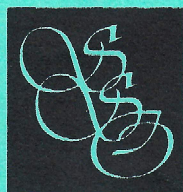


Sunday, 17 June 2001, at 2.30pm
Strathfield Town Hall



STRATHFIELD
SYMPHONY
ORCHESTRA

founded by Emily Finn In 1969

EDIE RENS
Guest Conductor

Yve Repin
Guest Concertmaster

PROGRAM

Four Dances from Gyermektancok

Zoltan Kodaly
(1882-1967)

Images

Ann Carr-Boyd

The Hebrides – Overture (Fingal's Cave)

Felix Mendelssohn
(1809-1847)

Interval

St Paul's Suite

Gustav Holst
(1874-1934)

Roses of the South

Johann Strauss
(1804-1849)

My Fair Lady – Selection

**Alan Jay Lerner and
Frederick Loewe**

I Could Have Danced All Night

On the Street Where You Live

Wouldn't it be Lovely

Get Me to the Church on Time

The Embassy Waltz

I've Grown Accustomed to her Face

With a Little Bit of Luck



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



PROFILES

ANN CARR-BOYD

Ann Carr-Boyd was the first Bachelor of Music graduate from the University of Sydney, in 1960, a degree which she gained with first class honours. She then received a Commonwealth Scholarship and researched the history of classical music in Australia from 1788 to 1888. This was followed by the Sydney Moss Scholarship from Sydney University, for study overseas. As winner of this scholarship she studied composition and piano in London for two years, and resided there for a further two years. In this time she attended music schools and music festivals in England and Europe and was very much aware of the current trends in musical composition and performance. She also had a number of her own works performed, including her first symphony - as one of the four finalists in the Patron's Fund Prize, a competition open to entrants throughout the UK.

She has lived mainly in Australia since this period, recently moving from Sydney to the Southern Highlands of New South Wales. Although working chiefly as a freelance composer, she has also continued her contributions to the history of classical music of colonial Australia, as well as teaching piano and composition, presenting many programmes on radio about music in Australia and recording for compact disc her own piano music and music of fellow composers.

Her music covers a wide spectrum from orchestral to solo instrumental. Much of it is now published and available on compact disc. In the last decade she has composed extensively for orchestra - including the Concerto for Piano and Orchestra (1991); Undara II : Dawn (1995) for solo cello and string orchestra; Fantasy for Harp and Orchestra (1998) and The Cosmic Web – Symphonic Poem - (2000) - the last two works being commissioned by Ars Musica Australis.

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. L. Harrison, revised by Conrad Wilson, 1984 (Chancellor Press, London)

The Concise Encyclopedia of Music and Musicians (Edited by Martin Cooper)

The Classical Collection, 1993 (Orbis Publishing Ltd)

The Musical's Collection (Orbis Publishing Ltd)

The Reader's Digest "Favourites from the Classics", 1991, (Reader's Digest (Australia) Pty Limited)


The Oxford Companion to Music, Percy A Scholes (Edited by John Owen Ward)

The New Grove Dictionary of Music and Musicians (Edited by Stanley Sadie)

<http://img-www.cs.ucla.edu/geoff/prognotes/mendelssohn/hebridesOv.html>


PROGRAM NOTES

Like Bartok, with whom Zoltan Kodaly was associated and who expressed the highest opinion of him, Kodaly collected Hungarian folk tunes and like Bartok, he was both national in spirit and “modern” in his harmonies and general methods – in other words, in no way controlled by conventions. “Four Dances from Gyermektancok” was originally written as a piano solo on black keys only. Its writing is pentatonic (which means based on a five note scale) for which Kodaly was very well known, having published a book in 1917 titled “The Pentatonic Scale in Hungarian Folk Music”. The piano arrangements of the four “Children’s Dances” was published by Boosey and Hawkes in 1947, but the orchestral arrangements were first performed by the Farnham Grammar School Orchestra and the Tiffin School Orchestra at the Farnham Festival in 1965. The pieces depend a lot on orchestral colour with extensive use of the percussion instruments, especially the mallet type percussion instruments and the piano.



In 1995 Ann was commissioned by Lane Cove Council to compose an orchestral work to celebrate the first 100 years of local government in this district. Her family has been closely associated with Lane Cove since the 1890s, when her grandfather, Albert Wentzel, settled and worked here as a professional musician, to be followed by his two sons, Norbert and Charles (Norbert being Ann’s father) and Ann and her brother Peter, as well as their children, have continued the tradition as professional musicians.

The main theme in “Images” is taken from music which she wrote for an ABC documentary in 1988, and the original one-minute theme music has been incorporated into the present work. Also appearing, as a reminder of the earlier years of European settlement, are themes from music published in the 19th century - The Australian Quadrilles. Edie Rens conducted a special festival orchestra in two performances of “Images” in 1995 at St Ignatius’ College, Riverview, and will conduct this performance by the Strathfield Symphony Orchestra.




In the Nineteenth Century, it was common for wealthy young men to undertake a “grand tour” of Europe to gain perspective and culture. Mendelssohn’s tour lasted four years, taking him through every major country and city of the time. His first stop was London, his second Scotland, where he visited The Hebrides and the renowned Fingal’s Cave. Tremendously impressed by the beauty and immensity of the place, he quickly jotted down what would become the opening notes of the overture, including them in a letter home written that same evening.


Several years would pass before the composer finally completed the overture, tentatively titled “Die einsame Insel” or “The Lonely Island”. The most striking aspect of this overture is its successful tone-painting. We can hear the breaking of the waves, almost see the basalt columns and strange colours, and above all, experience the overwhelming vastness of the cavern. Many composers, before and since, have used music to depict the physical world, but in “Fingal’s Cave”, Mendelssohn set an example that has never been equalled.

PROGRAM NOTES

Gustav Holst was an outstandingly original composer of the early 20th Century and his influence as a teacher was considerable. To earn his living, he enlisted as a trombonist, but at 30, he laid down the trombone and engaged in various music masterclasses in schools in and around London. In 1905, he was appointed Director of Music at St Paul’s Girl’s School, Hammersmith. This was the only teaching position he kept until the end of his life. Teaching took up most of his time. He could only compose at weekends and during August, when he wrote without interruption in his soundproof music room at St Paul’s. “St Paul’s Suite” was written in 1912-1913 and is a collection of separate pieces formed into a larger work of contrasts. It is worth noting that this was written for a string orchestra only. The first movement, the “Jig” is very fast (as is a very quick dance), ending much quicker than it began. The second movement, “Ostinato” sees the second violins playing a consistent three notes throughout nearly the entire movement with short repetitious melodies and tunes around their “obstinate” three notes. The third movement, the “Intermezzo” is literally a piece in the middle. There are a few solos for first violin and viola players. It’s a slower moving piece with two very quick sections. It ends with a solo quartet. The final movement, or “Finale” is based on the Dargason, and English folk tune, used from the 16th Century onwards for a country dance. The Suite has a rollicking finish.



“Roses from the South” – short snatches of melody begin this piece, building up to a dramatic climax. The first two waltz melodies sway gently back and forth, while the third, decorated by trills, is more energetic. Further melodies are followed by more strongly accented themes. The first melody returns before a series of chords brings the waltz to a close.



Subtle and literate, the wonderful meshing of melody and lyrics in “My Fair Lady” represents a pinnacle of achievement in the American musical. One of the greatest of all musical plays, it is also one of the most moving of romantic comedies. Tonight’s selection includes: I Could Have Danced All Night; On the Street Where You Live; Wouldn’t it be Lovely; Get Me to the Church on Time; The Embassy Waltz; I’ve Grown Accustomed to her Face; and With a Little Bit of Luck.

PROFILES

EDIE RENS

Edie Rens is a well-known figure in the Sydney musical world as she has spent her entire professional career here after finishing a Master's Degree in Piano Performance in the States. She arrived here in the 70's with some vague plan of teaching for a year or two in order to see a bit of the world while she figured out what to do as a musician.

That year or two has stretched out to quite a few now and the career has spanned many aspects of the classical music world. It has turned out that conducting is really the central love of Edie's work, but there was no suggestion of that whilst she was still studying. Thus, there were some years spent in high school music rooms, at the Conservatorium High School and as a deployed officer for the Department of Education while she learned about conducting with all kinds of groups. Over the years, these have included many of Sydney's community orchestras, opera and musical societies and concert bands. Many young musicians have worked with her in various ensembles and she is a highly respected piano and musicianship teacher, academic and vocal coach, accompanist and dedicated chamber music performer.

Another string to Edie's musical bow was the time spent working for 2MBS as the Music Education Producer. She has also been a frequent lecturer for adult education classes, for pre-SSO concerts, a workshop leader and she also took time out to gain a Graduate Diploma in Arts Administration.

Currently Edie is working less while she pursues studies in another of her great loves, that of animals, specifically dogs and now, dog instruction. She is especially interested in animal welfare and behaviour and the human-dog bond and is hoping to focus on puppy training once she has gained accreditation. Meanwhile, she wishes to thank the Strathfield Symphony Orchestra for inviting her to make music together and hopes that they have enjoyed the preparation for this concert as much as she has.

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

Yve Repin, *Guest*
*Concertmaster**
Laura Jamieson
Volf Frishling
Carol Henson
Belisario Hernandez
Marie Hodsdon
Beatrice Ip
Vincent Leonard
Samuel Tov-Lav

VIOLIN II

Dorita Orzaes*
Thomas Talmacs
Judith Baker
Antonia Canaris
Helena Canaris
Dee Davidian
Stella Kim
Ina Ritter
Teresa Rogers
Margret Simpson
Rohini Thavaravy
Margot Wikstrom
Monique Ziegelaar

VIOLA

Fflur Harvey*
Chris Elenor
Michael Canaris
Ted Davis
Hyana Kim
Eve Salinas

CELLO

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

DOUBLE BASS

Nick Lebedev
Manfred Schoen
Christopher Turner

FLUTE

Prue Page*
Sue-Ellen Monaghan
Cathy Wainwright

PICCOLO

Cathy Wainwright

OBOE

Margaret Shirley*
Susan Turner

CLARINET

Mami Iwashita*
Joe Davies

BASSOON

Gilbert Murdock*
Alex Thorburn

FRENCH HORN

Terry Dewhurst*
Elizabeth Dalton
Colin Dunn
Jill Hobbs

TRUMPET

David Young*
David Grechen
Andrew Hoogvliet
Andrew Young

TROMBONE

Lindsay Smartt*
Ross Bliim

BASS TROMBONE

Brian Sedgwick*

TUBA

Russel Watson

TIMPANI AND PERCUSSION

Merrilee McNaught*
Adam Chaffley
Damien Freeman
Joel Pringle

HARP

Helen Boyd+

PIANO & CELESTE

Paul Young

* 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 J B Linley

Mr J B Linley
Ms A Logan
Mr B McBurney*
Mrs S Mahableshwarwalla*
Mrs S Myers*
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

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.