

Saturday, 15 September 2001, at 8.00pm
Strathfield Town Hall



**STRATHFIELD
SYMPHONY
ORCHESTRA**

founded by Emily Finn In 1969

SOLOMON BARD
Conductor

Laura Jamieson
Concertmaster

PROGRAM

Prelude to Meistersinger

Wilhelm Richard Wagner
(1813-1883)

L'Arlesienne Suite No. 1

Prelude
Minuetto
Adagietto
Carillon

Georges Bizet
(1838-1875)

An Australian in Paris

Le Pont Neuf
Dans le Metro
Le Boulevard St. Michel: en nuit
Dans le Voiture

Michael Easton
(1954-)

Interval

Symphony No. 39

Adagio
Andante con moto
Menuetto
Finale

Wolfgang Amadeus Mozart
(1756-1791)



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



PROFILES

MICHAEL EASTON

Michael Easton was born in 1954 in Stevenage, Hertfordshire, England. He studied at the Royal Academy of Music undertaking composition studies with Sir Lennox Berkeley. After travels in Europe, America and the Far East as ambassador for publishers, J & W Chester and Novello & Company, he came to Australia in 1982 and settled in Melbourne. In 1986 he left the music publishing business and began composing full time. He also formed a piano-duo partnership with Len Vorster and presented pre-concert talks at Melbourne Symphony Orchestra and Musica Viva concerts. He became a music critic for the Melbourne Age and Sunday Herald and a contributor to the Australian Broadcasting Corporation. In 1990, with Len Vorster, he founded the Port Fairy Spring Music Festival.


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 Concise Encyclopedia of Music and Musicians (Edited by Martin Cooper)
The Classical Collection, 1993 (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)

PROGRAM NOTES

The opening theme of the Overture of "*The Mastersingers of Nuremberg*" by Richard Wagner is majestic, but cheerful. Then after a short lyrical interlude, the Mastersingers' theme begins with four emphatic notes, and proceeds to a full orchestral climax. The orchestra pauses briefly. A fresh and more romantic theme now appears. This slowly builds up until the orchestra thunders out a mass of sound in which melodies, which have already been played, now blend with one another. The first majestic theme then returns, with the strings racing along, and a trumpet fanfare brings the overture to its close.




In 1872, Bizet was commissioned by the impresario Léon Carvalho to write incidental music for a new drama by the novelist and playwright Alphonse Daudet. This was "*L'Arlesienne*" (The Girl from Arles), a tragic story of love, jealousy and suicide, set in the countryside of Provence, in Southern France. "*L'Arlesienne*" was hurriedly staged in Paris, in place of another production and as a result it failed to create much of a stir. Nevertheless, Bizet quickly made a suite from the score, also rearranging the music for a larger orchestra. This was played at a concert later in the same year to much acclaim. Suite No. 1 contains four movements. The *Prelude* is a strong and vigorous march based on an allegedly old Provençale Christmas hymn or carol. The *Minuet*, quite brisk in tempo, is most delicately and crisply scored. It has a contrasting central section of more flowing melody on clarinet with a charming accompaniment on the strings. The *Adagietto* is a wonderfully hushed and moving piece for muted strings. The final *Carillon* is brilliantly orchestrated, horns magically evoking the tolling of bells against a robust counter-melody on the strings.




PROGRAM NOTES

Michael Easton's music is good-humoured, but conceals a depth and seriousness not always apparent at first hearing. It is energetic and accessible, with ear-catching melodies, brilliant orchestration and strong French and jazz influences. "*An Australian in Paris*" was commissioned by the Malvern Symphony Orchestra and conductor, Christopher Martin, and first performed in 1995. The idea was inspired by George Gershwin's 1928 Tone Poem, *An American in Paris*. It is a suite in four movements – *Boulevard St. Michel*, is a dreamy, melancholy waltz suggesting memories of a love affair. *On the Metro* uses jaunty, off-centre rhythms to suggest the bustle and energy of a journey on the Metro. *Alone and Lonely*, a freely unfolding melody in waltz time, opens with a plaintive dialogue between oboe and flute suggestive of Erik Satie. The work closes with *Driving in Paris*, a musical description of the boisterous free-for-all that is traffic in Paris.



Mozart composed his last three symphonies (nos. 39, 40 and 41, the "Jupiter") during the summer of 1788. They represent the peak of his orchestral works and are among the greatest of all symphonies. This *Symphony No. 39* has a majestic sound, often associated with this particular key of E flat. It is scored for a large orchestra, judged by the standards of that time.

The slow introduction to the first movement, *Allegro*, immediately sets the mood of grandeur, including some very strong and striking discords. The main part of the first movement is in a measured three beats-to-the-bar. The music is outwardly calm, but rises to moments of great power and majesty. The form of the *Andante* slow movement is very clearly constructed and easy to follow. The melodies are also easy to remember. At the same time, the overall effect is one of great nobility and solemnity. A more dramatic central episode temporarily disturbs the calm. The third movement, a Minuet, also has a grand and spacious sound, with a lovely central 'trio' section prominently featuring two clarinets, an instrument very close to Mozart's heart. The *Finale*, following classical conventions, is the liveliest of the four movements, but it sustains the whole symphony's mood of grandeur and majesty to the very 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 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

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

VIOLIN II

Dorita Orzaes*
Philip Brett
Judith Baker
Dee Davidian
Stella Kim
Teresa Rogers
Rohini Thavaravy
Margot Wikstrom

VIOLA

Fflur Harvey*
Chris Elenor
Jessica Barabas-Bui
Ted Davis
Hyana Kim
Ina Ritter

CELLO

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

DOUBLE BASS

Nick Lebedev
Manfred Schoen
Christopher Turner

FLUTE

Prue Page*
Cathy Wainwright

PICCOLO

Sue-Ellen Monaghan

OBOE

Margaret Shirley*
Susan Turner

COR ANGLAIS

Margaret Shirley*

CLARINET

Mami Iwashita*
Joe Davies

BASSOON

Gilbert Murdock*
Alex Thorburn

FRENCH HORN

Terry Dewhurst*
Elizabeth Dalton
Colin Dunn
Jill Hobbs

TRUMPET

David Young*
Malcolm Boyd
Russel Watson
Andrew Young

TROMBONE

Lindsay Smartt*
Ross Bliim

BASS TROMBONE

Brian Sedgwick*

TUBA

Brendon Towney*

TIMPANI AND PERCUSSION

Merrilee McNaught*
Mikhaela Adam
Lisa Pumphrey
Lauren Thornton

HARP

Helen Boyd+

* 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 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

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.