

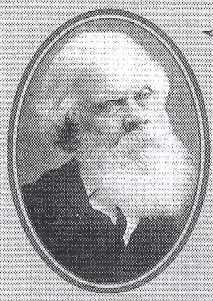
TO BRIB
A. H. ...



STRATHFIELD SYMPHONY ORCHESTRA

SOLOMON BARD
Conductor

VINCENT LEONARD
Concertmaster



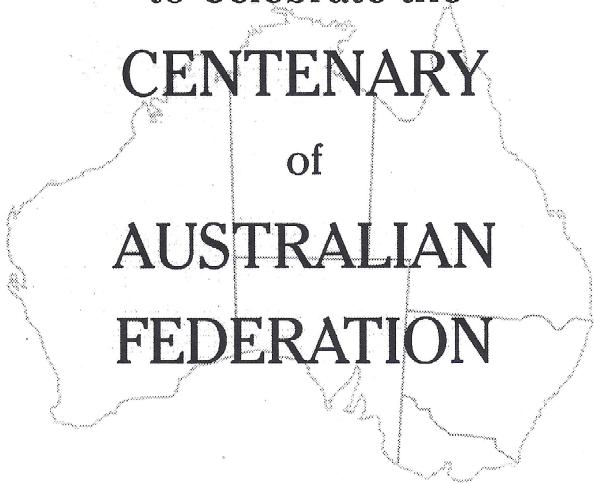
Sir Henry Parkes
"Father of Federation"

Concert

to Celebrate the
CENTENARY

of

**AUSTRALIAN
FEDERATION**



Sir Edmund Barton
*Australia's First
Prime Minister*

24th November 2001



Centenary of Federation

Saturday, 24 November 2001, at 8.00pm
Strathfield Town Hall



founded by Emily Finn In 1969

SOLOMON BARD
Conductor

VINCENT LEONARD
Concertmaster

PAUL YOUNG
Soloist

PROGRAM

Overture – Don John of Austria

Isaac Nathan
(1790-1864)
arr Sir Charles Mackerras

Concerto for Piano and Orchestra in A Minor

Allegro molto moderato

Adagio

Allegro moderato molto e marcato

Soloist

Edvard Grieg
(1843-1907)

PAUL YOUNG

Interval

The First Hundred Years

Paul Paviour
(1931-)

Symphony No. 8 in B Minor ("Unfinished")

Allegro moderato

Andante con moto

Franz Schubert
(1797-1828)



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



PROFILES

PAUL YOUNG

Paul, at 16 years, has been learning the piano since he was three years old from the well known Sydney Suzuki teacher Nada Brissenden. His first major public performance was in the Sydney Opera House Concert Hall when he was four years old and he was also featured in the Sydney Morning Herald's Good Weekend Magazine. Paul's other Opera House concerts included Bach's Italian Concerto when he was nine, and Chopin's Fantasy Impromptu at the Combined Public Schools Instrument and Vocal Concert and the Mitre 10 Awards when he was twelve. Paul has performed live on 2MBS-FM radio and as soloist with the Leichhardt Celebrity Brass where he is now a member of the trombone section. At fifteen, Paul gained his L.Mus.A. He is a student at Fort Street High School.

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.


PROGRAM NOTES

Isaac Nathan was born at Canterbury, England. Although destined for the ministry, his musical gifts were so great that his parents allowed him to study under Domenico Corri, a well-known musician of the time. He became friendly with Lord Byron, whose "Hebrew Melodies" he set to music, and he later became musical librarian to George IV and instructor to Princess Charlotte. Due to his precarious financial situation, Nathan decided to migrate to Australia, arriving with his large family in April 1841. He was responsible for the first operas written in Australia, neither of which was a financial or artistic success: *Merry Freaks in Troublous Times*, a comic opera on the life of Charles II composed in 1843, and *Don John of Austria*, a historical Spanish romance composed in 1846 and first performed the following year. At the age of 74 (in 1864), he was accidentally killed by Sydney's first horse-drawn tram. He had earned the title "Father of Australian Music". Several of his descendants have also contributed to music in Australia, including Harry Nathan, claimant to the music of Waltzing Matilda and the conductor, Sir Charles Mackerras, who arrangement of this overture we perform tonight.




Grieg's *Piano Concerto in A minor* is now widely recognised as a symbol of Norwegian romantic music. It was written when Grieg and his wife, Nina, were on holiday in Denmark, following the birth of their first child, Alexandra, in April 1868. It was nearly four years, however, before the concerto was published, in 1872. Even though it was greeted with enthusiasm by the public, Grieg was not happy with it and revised it many times. The *Allegro molto moderato* opens very dramatically with a brief drum roll, followed by a series of tumbling phrases and chords on the piano, before a delicate little march is announced by the woodwind and brass. The music then rises to a lyrical, almost plaintive, tune before moving into a lively dance that cascades up and down the keyboard. The mood changes as the music softens, allowing the cellos to introduce a slow, wistful melody of great beauty. This is taken up and played caressingly by the piano, before it moves into a dazzling series of chords up and down the keyboard. A blaze of glorious sound from the trumpets gives way to the march tune, hauntingly played by flute and horn to a rippling piano accompaniment. After a repetition of the main themes with variations, the orchestra gives way to a stunning cadenza on solo piano. The orchestra joins in again, quietly at first, then more vigorously, until the movement ends with a magnificent flourish on the piano.

The short *Adagio*, with its wistful introduction on muted strings, consists of an exquisite melody reminiscent of a touching and tender love song. The final *Allegro moderato* opens quietly with clarinets and bassoons, before a short piano flourish prepares the way for a vigorous Norwegian dance called a "Halling". This dance theme is briefly taken up by the orchestra but the piano skittishly takes off into a little troll dance, before becoming more solemn and slow. The piano then takes on a more serious air, before the music rises to a dramatic climax. The mood changes abruptly as a flute introduces a delightful pastoral interlude in which the composer conveys the misty fjords, the peaceful, sun-dappled forests and snowy peaks of Grieg's homeland. The earlier themes eventually return, then make way for another dazzling cadenza. The mood then lightens with a sprightly dance, before the orchestra takes up the earlier pastoral theme, and rounds off the concerto with a stirring finale.




PROGRAM NOTES

Paul Paviour was born in Birmingham, England in 1931. He studied composition with Gordon Jacobs, Ralph Vaughan-Williams and Herbert Howells and conducting with Sir Adrian Boult. Since coming to Australia, he has contributed to many areas of musical life as a composer, examiner, adjudicator, teacher and lecturer. He is an organist, conductor and Director of Music at Goulburn Cathedral. He has composed church music, symphonies and concertos for the horn and the oboe. Tonight's piece *The First Hundred Years* was written especially for Solomon Bard and the Strathfield Symphony Orchestra and the celebrations of the Centenary of Federation.



Why did Schubert's *Eighth Symphony* remain unfinished? This is one of the greatest mysteries in the whole of musical history and has occupied musicologists and music-lovers right up to the present day. Was Schubert so convinced of the perfection of the first two movements that he felt he could add nothing to them? This conjecture is contradicted by the fact that sketches for a third movement exist (but not for a fourth!). It is more likely, however, that Schubert had to interrupt the work on the symphony for some reason and was then not able to take up the same train of thought again. The two movements were finally performed for the first time 37 years after the composer's death.

The symphony opens, *Allegro moderato*, with cellos and double-basses in a mysteriously melancholy mood. Against the murmuring background of violins the unearthly beautiful main melody is heard, a musical idea which seems to stream forth from the depths of Schubert's soul, full of endless love. These two ideas – gloomy melancholy, infinite love – collide with each other to create enormous musical crises and demonic outbreaks of full orchestral power. In the second movement, *Andante con moto*, Schubert wanders in heavenly regions full of peace and joy. Violins sing the idyllic main theme; the second theme is characterised by gentle rhythm and the tender sound of woodwind echoing one another. This movement, too, rises up to passionate climaxes, finally finding its way back to that transfigured mood of peace and magic which dominates the movement.



PROFILES

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.

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 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 ORCHESTRA MEMBERS

VIOLIN I

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

VIOLIN II

Dorita Orzaes*
Philip Brett
Judith Baker
Dee Davidian
Stella Kim
Teresa Rogers
Danny Shaloub
Margret Simpson
Joseph Singles
Rohini Thavaravy

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 Whitcombe

DOUBLE BASS

Manfred Schoen*
Nick Lebedev
Di Ford+

FLUTE

Prue Page*
Bruce Lane
Cathy Wainwright

PICCOLO

Prue Page

OBOE

Emily Sadlier-Brown,
Guest Principal
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*
Andrew Young

TROMBONE

Lindsay Smart*
Ross Bliim

BASS TROMBONE

Brian Sedgwick*

TUBA

Brendon Towney*

TIMPANI AND PERCUSSION

Merrilee McNaught*
Mikhaela Adam
Suzi Cooper
Matthew Darvis
Sophie Spencer
Elena Trees
Russel Watson

* Denotes Principal
+ Denotes Freelance

STRATHFIELD ORCHESTRAL SOCIETY

PATRON: Councillor Virginia Judge
Mayor of Strathfield

SOCIETY MEMBERS:

Dr N A Andersen	Mr J B Linley
Mr R Bernie	Ms A Logan
Mr & Mrs M Samrani	Mr B McBurney*
Mr T Davis*	Mrs S Mahableshwarwalla*
Mr D B Dunlop*	Mrs S Myers*
Mrs J E Dunlop	Mr & Mrs P Smith
Miss C Edwards	Mr B Taleyarkhan
Mrs M Edwards*	Mrs J Widmer
Mr J B Linley	

* 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.

TENTATIVE CONCERT DATES IN 2002

6 April 2002 at 8.00pm

16 June 2002 at 2.30pm

15 September 2002 at 2.30pm

7 December 2002 at 8.00pm

For further enquiries, please contact Shirley Mahableshwarwalla during
business hours on 9745 4044.

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 6023

11/1/58

Dear Mr. [Name] :

I have the pleasure to inform you that your application for a [Type] license is now complete and your file is being processed.

The license will be issued to you within [Timeframe].

Very truly yours,

[Signature]

[Name]
[Title]
[Department]

[Address]
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