

Saturday, 6 April 2002, at 8.00pm
Strathfield Town Hall



founded by Emily Finn In 1969

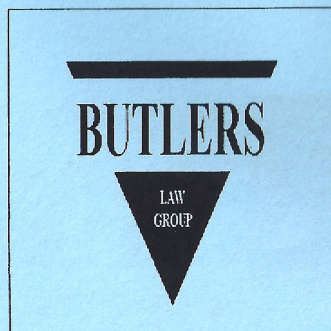
SOLOMON BARD
Conductor

VOLF FRISHLING
Concertmaster

MIRIAM HYDE
Soloist

SINGERS FROM THE TAVERNER CONSORT of VOICES
Choir

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PROGRAM

The Thieving Magpie - Overture

Gioachino Antonio Rossini
(1792-1868)

Pavane

Gabriel Fauré
(1845 - 1924)

Choir: The Taverner Consort of Voices
Musical Director: Dr Sandy Newman

Concerto No. 2 for Piano

Miriam Hyde
(1913 -)

2nd and 3rd Movements

Andante tranquillo

Allegro con brio

Soloist: Miriam Hyde

Interval

Symphony No. 6 "Pastoral"

Ludwig van Beethoven
(1770 - 1827)

Allegro ma non troppo

Andante molto moto

Allegro

Allegro

Allegretto




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




PROGRAM NOTES

The popular overture, *The Thieving Magpie*, begins with three attention-seeking rolls on the snare drums introducing the march-like music of the opening theme. Brass and drums reinforce the martial rhythms. The solo snare drum rolls return, leading into the closing bars of this introductory section. The main music begins first with strings, the violins and – unusually – the violas taking the melodic lead. The music is repeated, this time with the flute highlighting the melodic line. A loud, stormy section with trombone sequences in the bass follows; but gradually, the music calms, and a slow passage for bassoon and brass leads the music into the development section. Here the percussion contributes considerably. The slow section is repeated, this time leading into a final restatement of the previous themes.



The pavane was a popular dance of the Baroque period. Gabriel Faure's *Pavane* (1887) is scored for small orchestra with optional choir. The words, which are anonymous, are a kind of 18th Century pastiche, telling of the loves of Lindor, Tircis, Myrtil and Lisette. The piece is "carefully wrought" (to use Faure's own description) and has a tender, evocative charm very characteristic of its composer.




In the second movement, after some introductory bass on the piano, the orchestra continues with intensity until the soloist presents the first feature of descending chime-like chords. The music soon moves into Miriam's favourite key of Db major, the piano assuming an accompanying role while the violins mount to a very high Bb – like a Gothic spire reaching towards the heavens. Miriam says that this Bb is her favourite note of the myriad that she has written. The thematic material is developed until, towards the end, it reappears gently in E major, and, after a few contemplative bars of piano solo and a rather impassioned upward surge, a final mystical descent of the chimes brings the movement to a close.

A mini fanfare opens the third movement, leading to the main theme in rollicking 12/8 time, announced in octaves on the piano. This is presented throughout in many different guises, and, as her Elder Conservatorium Professor said of her lust for modulations, a "Cook's Tour of Keys". After a slight slackening of pace and a downward drift, the second subject is introduced by woodwind, capriciously in chromatic thirds. Quite fortuitously, it becomes apparent that this can be combined with the main theme – a happy coincidence for a composer!

A somewhat Grieg-like episode reduces the tensions and leads to a leisurely statement of the main theme, accompanied by some high-pitched piano shimmering. This wanders down with increasing tone, to a march-like section, moving towards a short cadenza for the soloist starting in Eb minor. The main theme is now presented in a leisurely, lyrical interlude (easily mistaken for new material!). Yet another use of the subject springs from the celli, mounting in Elgarian 7ths.

PROGRAM NOTES


The coda consists of the second theme recalled in different figuration, followed by the more forceful and heraldic main subject, orchestrally reinforced and jubilant in Db major.



In this symphony, Beethoven leaves no doubt that he wants to share with us the pleasure he takes in nature, his love for the open air. In a way which is difficult to define, the whole symphony has an open-air quality. Each movement carries its own superscription. The first movement is labelled "Cheerful impressions awakened by arrival in the country". It is spring or summer, and the country is in a holiday mood. The second movement is the "Scene by the brook". We are in a quiet spot, though the suggestion of bubbling water ripples through the music. We seem to be lying on the bank of the brook, observing its life closely. We seem to "hear" the grass grow. How sunny and fresh and cool the music is! Toward the end of the movement, solo instruments take the roles of birds: the flute is the nightingale; the oboe, the quail; the clarinet, the cuckoo.

The third movement is a "Merry gathering of country folk". A village band is playing. It is not a good band; it cannot play expertly. Beethoven said that he had observed how village musicians often play in their sleep, sometimes letting their instruments fall; then, awakening with a start, they throw in a few vigorous blows spontaneously, but generally in the right key. We have here such a musician; he plays the bassoon. He can play only a few notes on his instrument and, having fallen asleep, he comes in at the wrong moment.

The country dance is interrupted by a "Thunderstorm" (transition to the fourth movement). The people scatter before the gusts of wind and the raindrops. Presently, lightning and thunder break through in full force. But soon enough, the summer storm spends itself. It is characteristic of any great composer that his transition from one mood to another are expertly done, so that no seams are showing. Note the wonderful transition here from the bumptious dance of the country folk to the storm, and then again from the storm into the "Shepherd's Song – Glad and grateful feelings after the storm", the fifth movement of the symphony. A shepherd's song is heard. It expands and rises to a hymn of gratitude and thanksgiving. Toward the end of the movement, the music subsides and now, in the new tempo, much slower and broader, parts of the song are heard again. The symphony ends with two loud, exultant chords.



FAURÉ: PAVANE

C'est Lindor! c'est Tircis! et c'est tous nos vainqueurs!
C'est Myrtil! c'est Lydé! les reines de nos coeurs!
Comme ils sont provocants! Comme ils sont fiers toujours!
Comme on ose régner sur nos sorts et nos jours!
Faites attention! Observez la mesure!
Oh la mortelle injure! La cadence est moins lente
Et la chute plus sûre.
Nous rabattons bien leurs laquais!
Nous serons bientôt leurs caquets!
Qu'ils sont laids! Chers minois!
Qu'ils sont fols! Airs coquets!
Et c'est toujours de même,
Et c'est ainsi toujours!
On s'adore! on se hait!
On maudit ses amours!
Adieu Myrtil! Églé! Chloé! démons moqueurs!
Adieu donc et bons jours aux tyrans de nos coeurs!
Et bons jours!

Here come Lindor and Tircis, the conquerors!
Here come Myrtil and Lydé, the queens of our hearts!
How provocative they are, and how proud always,
How they dare to rule our fate and our lives!
Take heed! Follow the measure!
O mortal insult, the pace is slower
And irony more certain.
We shall not fail to humble their minions.
We shall soon be the subject of their gossip.
How ugly their dear little faces are!
How foolish their coquettish airs!
And it is always thus, it is always the same.
One loves and loathes, the curse of love.
Farewell Myrtil, Églé, Chloé, mocking demons!
Farewell, then, and welcome tyrants of our hearts!
Begone!

PROFILES

THE TAVERNER CONSORT OF VOICES

The Taverner Consort of Voices, which gave its first concert in December 1975, celebrated twenty-five years of music-making in 2000. The consort was formed by Dr Sandy Newman, of the University of New South Wales, after some informal singing by former members of the Sydney University Musical Society and some visiting American academics. Now firmly established in Sydney's musical life, it has given pleasure to hundreds of people who have sung with it and thousands who have heard it perform.

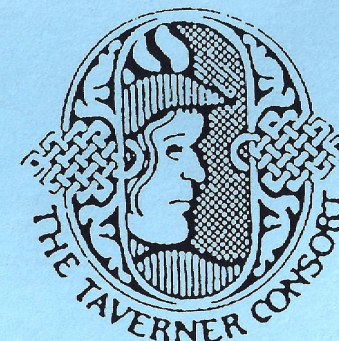
The Consort's repertoire has been built on a basis of Renaissance music, both sacred and secular, and the cantatas of J S Bach. However, it continues to range widely, from Mozart to Vaughan Williams, Britten to Missa Creole. Not forgetting Australian works, from Isaac Nathan to Stephen Leek. For the past several years, the Consort has been based at St John's Glebe, where it contributes to occasional special services. While most of the Consort's performances have been in the Sydney region, it has also taken its music to country centres, including the Southern Highlands, Bathurst/Orange, and Taree/Forster. It has also appeared on radio and television.

The Consort has had a policy of engaging young soloists of promise, in association with more experienced performers for its regular concerts, which take place three times each year. The next concert is Sunday, 28 April at Christ Church, 28 Lavender St, Lavender Bay and the following one on Sunday, 5 May at Hawks Nest. Both performances begin at 3.00pm. For further enquiries, please phone (02) 9876 3225 or (02) 9888 5296.

THE TAVERNER CONSORT OF VOICES

Directed by Sandy Newman

Tonight's Singers: Heather Curdie
Nicola Watts
Jenny Byrne
Fran Miller
Barbara Short
Jonathan Milford
Sandy Newman
Graham Harding
David Tolmie



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.

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.

Soon after the stimulus of playing her No. 1 concerto with the London Philharmonic Orchestra in 1935, Miriam Hyde started working on No. 2. This zeal, along with other pressures, alas, led to the trauma of a nervous breakdown, the emergence from which resulted, it seemed, in a newly experienced serenity, reflected in the slow first movement. In her 1938 performance of the Concerto in Melbourne, under conductor Sir Malcolm Sargent, he described it as a "real romance".

Miriam's last concert performance of the complete concerto with the Sydney Symphony Orchestra, took place in 1993, in celebration of her 80th Birthday.

A CD of both concertos is available on the ABC's budget eloquence label.

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)

Notes supplied by Miriam Hyde

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

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

VIOLIN II

Dorita Orzaes*
Margaret Drake
Judith Baker
Dee Davidian
Stella Kim
Teresa Rogers
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
Monica Bard
Gina Kim
Geoff Widmer
Joe Whitcombe

DOUBLE BASS

Manfred Schoen*
Nick Lebedev
Nicholas Powning

FLUTE

Prue Page*
Bruce Lane

PICCOLO

Prue Page
Bruce Lane

OBOE

Merryn Mathie*
Margaret Shirley
Susan Turner

CLARINET

Mami Iwashita*
Joe Davies

BASSOON

Gilbert Murdock*
Alex Thorburn

FRENCH HORN

Elizabeth Dalton*
Terry Dewhurst
Colin Dunn
Jill Hobbs

TRUMPET

David Young*
Andrew Young

TROMBONE

Ross Bliim
Brian Sedgwick
Lindsay Smartt

BASS TROMBONE

Paul Young

TIMPANI AND

PERCUSSION
Merrilee McNaught*
Mikhaela Adam
Liam Childs

* Denotes Principal
+ Denotes Freelance

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Ms A Logan
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Mrs S Myers*
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Mr B Taleyarkhan
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.

CONCERT DATES IN 2002

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 3439.