

Sunday, 16 June 2002, at 2.30pm
Strathfield Town Hall



founded by Emily Finn In 1969

SOLOMON BARD

Conductor

LAURA JAMIESON

Concertmaster

MIRIAM HYDE

Soloist

PROGRAM

Overture – The Year of the Dragon

Vincent Leonard
(1925 -)

Rosamunde Ballet Music

Franz Schubert
(1797-1828)

Concerto No. 2 for Piano
2nd and 3rd Movements
Andante tranquillo
Allegro con brio

Miriam Hyde
(1913 -)

Soloist: Miriam Hyde

Interval

Irish Tune from County Derry

George Percy Grainger
(1882-1961)

Wine, Women and Song Waltz

Johann Strauss II
(1825-1899)

Capriccio Italien

Peter Ilyich Tchaikovsky
(1840-1893)



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.

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 - Russel Watson
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

PROGRAM NOTES

The Year of the Dragon overture is a set of phonographic recollections of Vincent Leonard's 28 years in China. To quote Vincent "I still remember vividly the shouts of the street vendors hawking their wares, the song of a foreman encouraging his gang of workers, a pop song blaring from radios, an aria escaping through the doors of an opera theatre, a band of musicians accompanying a dignitary to his funeral, a plaintive sound of er-hu lamenting unrequited love. And then the New Year comes, and the streets explode with the sound of firecrackers and the throbbing of drums; and the whole crowd breaks into joyful dance. So it was in the Year 2000 – *The Year of the Dragon*".



For nearly 40 years, nobody knew of the existence of the delightful music to Schubert's *Rosamunde*. It was thanks to one of the most exciting journeys of discovery in the history of music that the score of *Rosamunde* ever came to light at all. Schubert received the commission to write incidental music to the play "Rosamunde, Princess of Cyprus" in 1823. The play was removed from the programme after the second performance and was never heard of again. Schubert's music consisted of ten movements, including vocal settings, of which the first and second entr'actes and the ballet music are among the works which have since made Schubert's name immortal. In 1867, Sir George Grove and Sir Arthur Sullivan made a pilgrimage to Vienna. They dreamed of discovering more unknown works by Schubert. They visited Schubert's nephew and could hardly believe their eyes when they discovered, in a pile of papers stuffed in a cupboard, the complete score and parts of the incidental music to *Rosamunde*. Since then, the music has never disappeared from the concert hall and the record cabinet.




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 7^{ths}.

PROGRAM NOTES


Born George Percy Grainger, Grainger was born in 1882 in Brighton, Victoria. Quite precocious at an early age, Percy made his first concert tour when he was twelve. Soon afterwards he moved overseas with his mother where his talents flourished. During this time he befriended Edvard Grieg, whose love of national music inspired Percy to look closely at English folk-music. A somewhat original music thinker for his time, he did much to publicise medieval European music, and the music of other cultures. *Irish Tune from County Derry*, a very familiar tune to us all, is another of Percy Grainger's ways of transmuting folk-song into wonderful, poignant, colourful, fascinatingly personal statements.



Wine, Women and Song was written for the Fools' Evening held in Vienna on 2nd February 1869 and was performed by the Vienna Men's Choral Union, for whom it was written. Strauss, in fact, dedicated this wonderful work to their choirmaster Johann Herbeck – himself a distinguished composer of the time, whose choral pieces are still in the repertoire of the Vienna Boys Choir. If you ever had to choose music to sum up the style and gaiety of Viennese life at the time (despite the sobering presence of Emperor Franz Josef), then you'd be bound to include *Wine, Women and Song*, which actually took its inspiration from a old verse: "Who does not love wine, women and song/Remains a fool his whole life long". After a short introduction, the strings play three rapid beats to the bar. An introductory melody is heard, then chords move down to the start of the waltz rhythm. The first two melodies have a "rat-tat-tat" quality, the next are more sentimental. Then the orchestra announces a gently swaying theme. As the pace increases, the cymbals emphasise the beat, and, finally, a drum roll underlines the last chords.



The *Capriccio Italien* is a scintillating medley of tunes collected by Tchaikowsky during his travels in Italy. He uses a large orchestra with extra percussion, including glockenspiel (a set of metal bars), cymbals and tambourine. The piece opens with a bold fanfare on brass and woodwind, probably inspired by a bugle call heard in a nearby barracks. This gives way to a solemn and rather dark passage for brass and strings, before the mood and tempo of the music gradually pick up, giving us a much more typically sunny image of Italy. Listen out for the rapid, skipping rhythm of the old Italian dance called the tarantella, used by Mendelssohn in the last movement of his "Italian Symphony", and also by Chopin and Liszt. After a return of one of the melodies, played by the whole orchestra, Tchaikowsky leads into a coda, piling on the excitement to the final bar.



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.

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 MEMBERS

VIOLIN I

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

VIOLIN II

Dorita Orzaes*
Margaret Drake
Judith Baker
Dee Davidian
Stella Kim
Ashley Patfield
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
Gina Kim
Geoff Widmer
Joe Whitcombe

DOUBLE BASS

Manfred Schoen*
Nick Lebedev

HARP

Helen Boyd#

FLUTE

Prue Page*
Bruce Lane
Cathy Wainwright

PICCOLO

Prue Page
Bruce Lane

OBOE

Merryn Mathie*
Margaret Shirley
Susan Turner

CLARINET

Mami Iwashita*
Joe Davies

BASSOON

Gilbert Murdock*
Alex Thorburn

FRENCH HORN

Jill Hobbs*
Ron Clarke
Terry Dewhurst
Graham Robards

TRUMPET

David Young*
Greg Longhurst
George Ross
Andrew Young

CORNET

David Young*
Andrew Young

TROMBONE

Ross Bliim
Lindsay Smartt

BASS TROMBONE

Brian Sedgwick*

TUBA

Brendon Towney

TIMPANI AND PERCUSSION

Merrilee McNaught*
Mikhaela Adam
Andrew Blake
Damian Freeman
Renee Longworth
Sophie Spencer

* Denotes Principal
+ Denotes Freelance

STRATHFIELD ORCHESTRAL SOCIETY

PATRON:

Councillor Virginia Judge
Mayor of Strathfield

SOCIETY MEMBERS:

Dr & Mrs N A Andersen
Mrs E M Astles
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
Ms A Logan
Mr B McBurney*
Miss P A McPhillamy
Miss P J McPhillamy
Mrs S Mahableshwarwalla*
Mrs S Myers*
Mr & Mrs P Smith
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

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.