



**STRATHFIELD
SYMPHONY
ORCHESTRA**

founded by Emily Finn In 1969

Saturday, 30th November 2002, 8pm
Strathfield Town Hall

SOLOMON BARD

Conductor

VOLF FRISHLING

Concertmaster

GILBERT MURDOCH

Soloist



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INFORMATION FOR MEMBERS AND THEIR GUESTS

PROGRAMME NOTES

PAEAN

COLIN BRUMBY
(1933-)

BASSOON CONCERTO IN B FLAT

WOLFGANG AMADEUS MOZART
(1756 - 1793)

Allegro
Andante ma adagio
Rondo tempo di minuetto

Soloist: Gilbert Murdoch

INTERVAL

SYMPHONY No 1 IN C MINOR, OPUS 68 JOHANNES BRAHMNS

Un poco sostenuto / Allegro (1833 - 1897)
Andante sostenuto
Un poco allegretto e grazioso
Adagio - Piu andante / Allegro non troppo ma con brio

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



Programme notes supplied by:

The Classical Collection, 1993 (Orbis Publishing Ltd)
The Reader's Digest "Favourites from the Classics" (Reader's Digest Australia Pty Ltd)
http://www.canticanova.com/cnp_info/brumby.htm
<http://www.amcoz.com.au/comp/b/cbrumby.htm>
<http://www.symphonyworks.net/takenote/pages/01.03.02.01.html>

PROGRAMME NOTES

Paean **Colin Brumby**

Many of Colin Brumby's works are commissioned for specific occasions, such as his *Paean*, which served as a showpiece for the Sydney Symphony Orchestra during the Australian Broadcasting Corporation's (ABC) 50th Anniversary celebrations in 1982. The work is celebratory in spirit and is exactly what the title indicates, a hymn of praise. It is written as a rondo.

Bassoon Concerto **W.A. Mozart**

Mozart had an uncanny ability to compose concerti that showed just what made the featured instrument special. His Bassoon Concerto is no exception to this. It is at once jaunty and lyrical, teaching the listener with every passing moment that the bassoon is a versatile and beautiful sounding solo instrument. The bassoon is not typically thought of as a solo instrument, but it has many wonderful qualities that make it engaging and exciting.

Symphony No.1 in C minor, Opus 68 **Johannes Brahms**

Brahms was 43 years old before he took on the task of writing a symphony – and was from then on regarded as one of the greatest symphonic composers, along with Mozart, Haydn and Beethoven. In fact it was Beethoven who had held him back from symphonic composition for so long. Brahms felt it was presumptuous of him to attempt to write a symphony at all after Beethoven's nine great symphonies, and confessed that he always felt "the giant Beethoven" marching behind him. The enormous success of his first symphony, triumphantly confirmed the reputation he had already made for himself.

The monumental first movement is the most significant. One critic, writing after the first performance, saw in it inexorable fate driving the music passionately onward. The second movement relieves the breathless tension and unfolds in quiet tenderness, giving way to gentle melancholy and resolving again into sweet lyricism. Dreamy and charming is the third movement with a graceful clarinet melody, the whole movement permeated with cheerful nonchalance.

The grandiose fourth movement integrates the emotional content of the whole symphony. Dramatic tension builds up in the slow introduction to an almost unbearable extent, until the immortal, noble main theme takes over and dominates the whole movement. When asked if he had intended this theme to be reminiscent of the last-movement theme of Beethoven's ninth symphony, Brahms replied in his gruff way, "Of course. And even more remarkable is the fact that every donkey can hear it!".

PROFILES

GILBERT MURDOCH, BASSOON

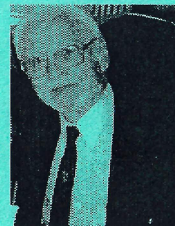


Gil has played on and off with the Strathfield Symphony Orchestra virtually since it began, at first on oboe and cor anglais, and now on bassoon. As a musician, after realising that the piano and tenor horn were not quite the instruments for him, he discovered the oboe and through scholarships at the Conservatorium, he fell into the inevitable love-hate relationship with that instrument when he was in high school. His teachers were Frances Jenkins, Ann Newbury, Katherine Martin and Peter Newbury. At one stage, he played Mozart's Oboe Concerto with the Orchestra. In his thirties he took an opportunity to repair, try out and learn a previously unworking bassoon and was fortunate to again obtain scholarships at the "Con", this time with Gordon Skinner and purchased a better instrument with a legacy given to him by his great aunt.

Over the years, he has played both instruments (and others) in many musical forms for various orchestras and musical societies and groups. He finds music education with people of all ages to be extremely rewarding and over the years, the range has included recorder, clarinet, oboe, bassoon and computer music. Lately, he is developing his skills and reputation for repair and adjustment of wind instruments.

Last year, the Orchestra's conductor, Solomon Bard, asked Gil if he would play this concerto and in a weak moment, Gil agreed on the basis of "try anything once".

SOLOMON BARD, CONDUCTOR



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.

PROFILES

COLIN BRUMBY, COMPOSER

Colin Brumby not only enjoys a reputation as one of Australia's leading composers with international standing, but is also one of the country's most consistently-played composers.

He was born in Melbourne in 1933. He graduated from the Melbourne University Conservatorium of Music in 1957 and studied advanced composition with Philipp Jarnach in Spain and Alexander Goehr in London. Returning to Australia, he joined the staff of the Music Department at the University of Queensland where he was the youngest Senior Lecturer appointed up to that time. In 1972, he took study leave for further advanced music composition in Rome, having received his Doctorate of Music the previous year from the University of Melbourne. He was awarded one of the first Advance Australia Awards in 1981 for his services to music. He retired from the University of Queensland in 1998. Many of Dr Brumby's works are commissioned by a performer or organisation and often for a specific occasion. Such a variety of commissions may explain the considerable diversity of his works, which represent nearly every form in the musical repertoire.

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 MEMBERS

Violin I

Volf Frishling
Maria Georgiou
Carol Henson
Belisario Hernandez
Marie Hodsdon
Beatrice Ip
Vincent Leonard
Samuel Tov-Lev

Violin II

Dorita Orzaes*
Margaret Drake
Judith Baker
Laura Jamieson
Stella Kim
Ashley Patfield
Teresa Rogers
Clare Ryan
Margret Simpson
Joseph Singles
Rohini Thavaravy

Viola

Fflur Harvey*
Jessica Barabas-Bui
Ted Davis
Chris Elenor
Sue Powell

Cello

Haydn Skinner*
Roger Barker
Bruce Lane
Geoff Widmer
Joe Whitcombe

Double bass

Manfred Schoen*
Nick Lebedev
Paul Laszlo*
Ann Palumbo-

Flute

Prue Page*
Cathy Wainwright
Bruce Lane

Oboe

Merryn Horrocks*
Margaret Shirley

Clarinet

Mami Iwashita*
Joe Davies

Bass Clarinet

David Mathers

Bassoon

Gilbert Murdock*
Alex Thorburn

Contra Bassoon

Lon Wright

French horn

Terry Dewhurst*
Ron Clarke
Jill Hobbs
Graham Robards

Trumpet

David Young*
George Ross

Trombone

Ross Bliim*
Lindsay Smartt

Bass trombone

Brian Sedgwick

Tuba

Brendon Towney

Timpani and percussion

Liam Childs*
Andrew Blake
Merrilee McNaught

Harp

Alyse Hopkins-

* Denotes Principal
+ Denotes Freelance

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* Life Member

We wish to thank Teresa Rogers for preparing this programme.



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www.geocities.com/strathfieldsymphony