



**STRATHFIELD  
SYMPHONY  
ORCHESTRA**

*founded by Emily Finn In 1969*

Saturday, 5<sup>th</sup> April 2003, 8pm  
Strathfield Town Hall

**SOLOMON BARD**

Conductor

**PAUL POKORNY**

Concertmaster

**ERICH FACKERT**

Soloist



## PROGRAMME

### HAPPY OCCASION OVERTURE

MIRIAM HYDE

(1913- )

*Held in manuscript score and parts in composer's hand,  
Symphony Australia Collection, National Library of Australia.  
Made available with permission of the composer.*

### GERMAN DANCES

WOLFGANG AMADEUS MOZART

(1756 - 1791)

### CLARINET CONCERTO No 2 IN Eb MAJOR CARL MARIA VON WEBER

Allegro  
Andante con moto  
Alla Polacca

(1786 - 1826)

*Soloist: Erich Fackert*

## INTERVAL

### SYMPHONY No 2

Adagio molto, Allegro con brio  
Larghetto  
Scherzo, Allegro  
Allegro molto

LUDWIG VAN BEETHOVEN

(1770 - 1827)

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



Programme notes supplied by:

Miriam Hyde

The Classical Collection, 1993 (Orbis Publishing Ltd)

The Reader's Digest "Favourites from the Classics" (Reader's Digest Australia Pty Ltd)

Reader's Digest Services Pty Ltd

## PROGRAMME NOTES

### *Happy Occasion Overture*

#### *Miriam Hyde*

Miriam Hyde, one of Australia's best known composers 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.

*Happy Occasion Overture* was started late in 1956 and finished on New Year's Day 1957. It was written for the Inaugural performance of the Australian Youth Orchestra, and conceived in a spirit of recreation. It aims at giving all the players a "say", while avoiding unnecessary complexities of technique and ensemble. It is built on three subjects: the first a spirited call to attention; the second a more expressive oboe phrase; and the third a bolder, striding tune given principally to the strings, in a more serious minor mood. This returns, jubilantly, towards the end, in the tonic major, and is rounded-off by a last reference to the rhythmic beat of the opening theme, broadening to the final cadence.

There is a special reason for performing this overture at the concert. Miriam Hyde turned 90 this year – a Happy Occasion indeed! Her birthday was celebrated earlier by a special concert in Sydney in her honour given by a number of well-known musicians at which a duet arrangement of *Happy Occasion Overture* was performed by Geoffrey Tozer and Miriam's daughter Christine Edwards.

### *German Dances*

#### *W.A Mozart*

The most popular dance at the Viennese court in the 18<sup>th</sup> Century was the "German dance", which developed from a simple country dance in three-four time – the "Ländler" – to a courtly dance. Later, this dance developed further into the most popular dance of the 19<sup>th</sup> Century, the waltz. All six of Mozart's *German Dances* are basically in triple time, and the last of them has some exciting percussion.



## PROGRAMME NOTES

### *Clarinet Concerto No 2* *Carl Maria von Weber*

This concerto follows traditional classical form. The opening movement, *Allegro*, begins in heroic style with the full orchestra. The second subject, introduced on the violins, is a more sweet-sounding melody. Notice the clarinet soloist's initial entry, which entails the first of many difficult leaps across the instrument's compass. The solo clarinet joins the orchestra in a general re-working of the opening exposition before leading the way into the development section. A rapid rising scale for the soloist, played staccato (with each note detached) carries the music on to its recapitulation and a strong finish.

In the melancholy *Andante con moto*, the soloist enters after two bars of pizzicato cellos. Strings and woodwind alternate with brighter passages. Later on, there is a passage marked '*Recitativo ad lib.*', in which solo clarinet and orchestra follow the free style of a vocal recitative with accompanying chords – a reminder of Weber's operatic turn of mind.

The closing *Alla Polacca*, a polonaise in three broad beats to the bar, is bright and exuberant. There is a more relaxed episode, but the pace soon picks up again with much thrilling solo passage work. Three long trilled notes followed by more leaps from high to low and back again bring the concerto to its close.

### *Symphony No.2* *Ludwig van Beethoven*

With Beethoven's 2<sup>nd</sup> symphony, we enter a different world from his 1<sup>st</sup>. Though composed only two or three years after the First, Beethoven's 2<sup>nd</sup> *Symphony* indicates that a major development has taken place in Beethoven's mind. Whether this development was at least partly due to his increasing deafness or whether it was merely the natural development of a genius, who can say? Beethoven's contemporaries, who accepted the First Symphony with enthusiasm, were puzzled by the Second, particularly its Finale, though to us today it seems tame enough.

The Introduction to the first movement is a wonder of noble and reserved thought. An introspective peace pervades it and only gradually does the mood change, the rhythm become marked, the instrumentation fuller.

The slow movement is a pure song, first intoned by the strings and then adumbrated by the other members of the orchestra. It, too, is lyric and untroubled. By no stretch of the imagination is this the kind of music that one would expect from a despondent man. Or perhaps that's wrong: perhaps because he was despondent he sought solace through such music.

## PROFILES

### ERICH FACKERT, CLARINET



Erich Fackert studied in his home city of Mannheim prior to advanced studies at the Eastman School of Music in Rochester, USA. Following master classes with Helmuth Rilling and Roger Norrington he was accepted as a guest student of Daniel Barenboim at the German State Opera, Berlin. Although German by birth, his family comes from a long line of Viennese musicians and, as he says, 'The music of Vienna is in my veins'.

As a conductor, Erich is equally at home conducting opera and operetta, the latter being a particular favourite of his. He has also distinguished himself in the field of contemporary music. He currently lives in Sydney and Melbourne but is a frequent traveller to Asia and Europe where he performs as both conductor and soloist.

In 2000, Erich performed Mozart's Clarinet Concerto for the 90th anniversary of the Wagner Society in Germany, for which he received rave reviews. In July 2002, he commenced an exciting new series of concerts at the historic St. James Church in central Sydney. Featuring the finest orchestral musicians in Sydney, coupled with brilliant soloists, the first concert received rave reviews in the Herald-Sun and a standing ovation from the enthusiastic audience.

He has recently recorded a CD of two contemporary operas for the NAXOS label and released a CD of Saxophone music, SAXAPPEAL, which has been highly regarded by both critics and listeners. As an instrumentalist on both clarinet and saxophone he is in constant demand and has numerous concerto engagements for the coming year. His recording schedule is also very full with a recording of the music of Michael Easton, a further recording of Saxophone music in association with the ABC and a demanding recital of Bartok and Messiaen at the Australian National Academy of Music.

### PAUL POKORNY, CONCERTMASTER



Paul Pokorny has joined the Strathfield Symphony Orchestra as concertmaster for 2003, on leave from the Ku-ring-gai Philharmonic Orchestra, where he has been co-concertmaster now for many years. An experienced freelance violinist, with extensive orchestral and chamber experience, Paul also plays occasionally with a number of other orchestras, including the Bourbaki Ensemble and the Garrison Ensemble, having also played in the former Northern Chamber Orchestra and the Hunter Orchestra. He has been concertmaster of the Encore Kammerorchester, the Lane Cove Symphony and the Warringah Symphony Orchestras. Paul has also led many orchestras in musical theatre, playing for such musical societies as Chatswood, Warringah, Lyric Theatre, Forestville and Rockdale. Paul is also the first violinist with the Opus 4 String Quartet.



## PROFILES

### 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.

### 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 1*

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

### *Violin 11*

Dorita Orzaes\*  
Judith Baker  
Laura Jamieson  
Stella Kim  
Ashley Patfield  
Clare Ryan  
Margret Simpson  
Joseph Singles  
Rohini Thavaravy

### *Viola*

Fflur Harvey\*  
Ted Davis  
Chris Elenor  
Sue Powell

### *Cello*

Haydn Skinner\*  
Roger Barker  
Rowena Cseh  
Gina Kim  
Bruce Lane  
Geoff Widmer  
Joe Whitcombe

### *Double bass*

Manfred Schoen\*  
Nick Lebedev

### *Flute*

Prue Page\*  
Cathy Wainwright

### *Oboe*

Merryn Horrocks\*  
Margaret Shirley

### *Clarinet*

Mami Iwashita\*  
Joe Davies

### *Bassoon*

Gilbert Murdock\*  
Alex Thorburn

### *French horn*

Terry Dewhurst\*  
Ron Clarke  
Colin Dunn  
Graham Robards

### *Trumpet*

David Young\*  
Daryl Taylor

### *Trombone*

Ross Bliim\*  
Lindsay Smartt

### *Bass trombone*

Brian Sedgwick

### *Timpani and percussion*

Merrilee McNaught\*  
Andrew Blake  
Liam Childs  
Matthew Darvas

\* Denotes Principal  
+ Denotes Freelance



## ORCHESTRA MEMBERS

### FRIENDS OF STRATHFIELD SYMPHONY

Patron: Councillor Virginia Judge  
Mayor of Strathfield

#### *Friends of the Orchestra:*

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

\* Life Member

We wish to thank Teresa Rogers for preparing this programme.



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