



**STRATHFIELD
SYMPHONY
ORCHESTRA**

founded by Emily Finn In 1969

Sunday, 23rd May 2004, 2.30pm
Strathfield Town Hall

SOLOMON BARD

Conductor

MERRYN HORROCKS

Soloist

PAUL POKORNY

Concertmaster

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PROGRAMME

ADELAIDE OVERTURE

MIRIAM HYDE

(1913-)

ADAGIO FOR STRINGS

SAMUEL BARBER

(1910-1981)

CONCERTO FOR OBOE

CALVIN BOWMAN

SOLOIST – MERRYHORN HORROCKS

INTERVAL

SYMPHONY NO. 1 IN G MINOR

VASILY SERGEYEVICH
KALINNIKOV

(1866-1901)

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



PROGRAMME NOTES

Solomon Bard

Welcome to a very special concert for the Strathfield Symphony Orchestra. This concert marks the final performance of Solomon Bard as Musical Director and Chief Conductor of the Strathfield Symphony Orchestra.

Solomon has been with the orchestra since he was chosen by the orchestra from 17 applicants in 1995. His guidance and leadership have been invaluable in developing the skill and performances of the Orchestra.

We hope that Solomon will remain a part of the Orchestra and return in the future as a very special and extremely welcome Guest Conductor.

From all of Strathfield Symphony Orchestra:

Thank you Solomon

Next concert

For our August concert we are very lucky to have Mathew Wood as a guest conductor.

In recent years Matthew Wood has emerged as a musician of versatile talents. He is regularly employed as a conductor of orchestral, choral, operatic and new music repertoire.

As a finalist in Symphony Australia's 2002 Young Conductor of the Year Award, Matthew conducted the Melbourne Symphony Orchestra in Gershwin's *American in Paris*. This successful performance led to an invitation to conduct The Australian Pro Arte Orchestra in concerts throughout 2003 and 2004. As a finalist in 2001, Matthew conducted the Sydney Symphony in a programme of Stravinsky and Sibelius, subsequently being awarded a financial scholarship from The Orchestral Association Network (TOAN). On the invitation of internationally recognised conductor pedagogue Maestro Jorma Panula, as one of only 16 conductors chosen worldwide, Matthew recently travelled to Brasov, Romania to attend and conduct at the World Symposium on the Orchestral Music of Jean Sibelius. After a successful performance of Sibelius' 1st Symphony, Matthew was invited by the Brasov Philharmonic Orchestra to return in 2004 and 2005 as a guest conductor as part of their concert season.

PROGRAMME NOTES

Adelaide Overture

Miriam Hyde

Upon completing her scholarship at the Royal College of Music, London, and upon returning to Adelaide in South Australia's Centenary year, Miriam Hyde wrote much of the orchestral incidental music for the pageant "Heritage" and her "Adelaide Overture" was conducted by Sir Malcolm Sargeant in the new Centennial Hall. "Heritage" was a pageant play performed by people of Adelaide for the Centenary celebrations of the 1836 settlement of South Australia by the British. Miriam Hyde wrote the "Adelaide Overture" especially for the production, which included the motif for the Spirit of South Australia whenever she appeared on stage as the central linking character.

Adagio for Strings

Samuel Barber

Samuel Barber's "Adagio for Strings" amply demonstrates two principles: some of the greatest ideas are essentially quite simple, and not everything popular is junk. It is a powerful piece, packed with emotional intensity yet also extraordinarily listenable – and popular. He originally wrote it as the second movement of a string quartet in 1936, but within two years, arranged it for string orchestra. In this form, it became not only his most popular work, but also an unofficial American anthem of mourning, played after the deaths of Presidents Roosevelt and Kennedy.

The two versions, string quartet and string orchestra, make their own separate effect. The string quartet version, as you would expect, is intimate and occurs in the context of other movements. Barber found initial inspiration in a passage from Vergil's "Georgics" describing how a rivulet gradually becomes a large river. Although the idea doesn't limit the "Adagio's" emotional meaning, you can see how it influences the overall shape of the work – a long arch beginning quietly, gradually building to an overwhelming climax, and winding down to a quiet end. Barber constructs the long-lined, spiralling theme from musical sequence, that is, a group of notes is repeated slightly higher (as in this case) or lower. Sequence is the most elementary form of variation, and most composers learn to use it sparingly. Barber builds an entire piece from it. There's no real complication to the "Adagio", no technique or unusual turn of harmony that holds the secret of its success. One cannot even pick one passage over another, any more than you can say one point makes the beauty of the arch. This is a masterpiece.

Concerto for Oboe

Calvin Bowman

This work was first performed 2002 by Pro Arte with Jeffrey Crellin on Oboe.

PROGRAMME NOTES

Symphony No 1 in G Minor

Vasily S Kalinnikov

Kalinnikov studied at the seminary at Oryol, becoming director of the choir there at fourteen. Later he went to the Moscow Conservatory but couldn't pay his tuition there. On a scholarship he went to the Philharmonic Society School at Moscow, where he got bassoon and composition lessons from Alexander Il'yinsky. In 1892, Tchaikovsky recommended Kalinnikov for director of the Mal'iy Theatre, and later that same year to the Moscow Italian Theatre. Due to his worsening health and tuberculosis, Kalinnikov had to resign his theatre appointments and move to the warmer, southern clime of the Crimea. He remained there for the rest of his life and it was there that he wrote his two Symphonies, his First being played tonight.

The melody with which the first movement opens is typical of the work as a whole. It is simple, tuneful and thoroughly national in character. The Russian flavour which this melody introduces permeates the symphony from beginning to end. After several repetitions, it is followed by the second main subject of the movement – a broad, sonorous melody given to the celli and the horns. The entire movement is constructed on the basis of these two melodies. There are no structural complexities which obscure the presence of one or the other of the two melodies at any point in the proceedings. Even the little fugue which occurs in the development section takes for its subject an easily recognisable alteration of the first melody. The fugue subject follows.

The second movement, an *andante commodamente*, opens with a brief prelude which serves to set the mood of the movement. The lyrical first subject follows. The remainder is devoted to a long elegiac melody. Then it opens with a contrapuntal interweaving of the two melodies. The order of presentation in the second melody is reversed. There is not the slightest trace of pedantry in the handling of this device, the two melodies falling together with an effortless simplicity which is in itself a source of delight. The movement closes with a return to the introductory prelude.

The first portion of the third movement is occupied chiefly with the solid and energetic melody heard at the very outset. There is one other subject worth noting, for it is recalled in the final movement. The middle portion of the movement is composed in a simple three-part form. It opens with lovely, modal melody given to the oboe. It is followed by a lively dance-like motive which ultimately gives way to the return of the sober oboe melody. The movement concludes with a recapitulation of the vigorous first portion. The finale is, in a sense, a summation of the symphony, for it makes conspicuous use of the melodies of the three preceding movements. It opens with the first melody of the first movement. This is followed by the two melodies which belong exclusively to the finale. The first of these is a brilliant, fast-stepping subject. The second, in contrast to it, is quiet and relaxed.

In the remainder of the movement, the listener will note the appearance of the second subject of the first movement, the opening melody of the second movement, vociferously announced by the brass toward the close of the movement, and the subsidiary motive from the third movement. For the most part, these melodies are recalled in an easily recognisable fashion. Only the subject taken from the third movement is altered, appearing in an interesting rhythmical disguise.

This symphony, published in 1900, met with considerable success when first heard in Russia. It was given its premiere in Kiev in 1897 and was subsequently performed in Vienna in 1898, in Berlin in 1899, in Paris in 1900, and in England (London and Bristol) in 1908.

Programme notes supplied by:

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<http://homepage2.nifty.com/stokowski/kalinnikov/kalim14.jpg>
<http://www.karsadar.net/Dictionary/kalinnikov.html>
<http://encyclopedia.thefreedictionary.com/Vasily%20Kalinnikov>
<http://www.amazon.com/exec/obidos/tg/detail/-/B00000368N/104-3583392-1208718?>
<http://www.classical.net/music/comp.1st/barber.html>
<http://www.classical.net/music/comp.1st/works/barber/adagio.html>
http://www.slsa.sa.gov.au/women_and_politics/sa6.htm
<http://www.pianoplace.com.au/Articles.htm>

PROFILES

CALVIN BOWMAN, COMPOSER

Calvin Bowman was born in 1972. He commenced his early musical training in Stawell, studying both violin and piano, and later began organ lessons at Ballarat Grammar School. After graduating from The University of Melbourne's Conservatorium of Music, he undertook postgraduate studies at Yale University with the assistance of a Fulbright scholarship.

At the University of Melbourne, Bowman received the highest performance mark in every year of his primary degree. At Yale, he was an instructor in hearing and improvisation as well as organ. He has studied harpsichord in Paris with Davitt Moroney, and has attended masterclasses with Marie-Claire Alain, Michael Radulescu, Jean-Claude Zehnder, Gillian Weir and Thomas Trotter. He is currently Artistic Director at Saint Michael's Uniting Church Collins Street, and organist at Melbourne Grammar School.

Bowman is an active recitalist and in 1995 presented the complete Bach organ works to critical acclaim, causing one commentator to remark that "...at each step along the path of this massive enterprise (Bowman) is producing masterly interpretations." Bowman has regularly featured on ABC Classic FM and in 2000 he presented a broadcast on ABC TV for the 250th Anniversary of Bach's death. He has released recordings locally (Move) and internationally (Priority). In 2001, he was granted the privilege of re-opening the Melbourne Town Hall organ following its multi-million dollar restoration. On this occasion, he premiered a work for organ, didgeridoo and narrator written especially for the concert by Philip Glass. He has recently appeared as organ soloist with the Melbourne and West Australian Symphony Orchestras.

Bowman's compositions have been performed in America, Canada, England and Australia. The prominent Australian composer, Graeme Koehne, describes Bowman's compositions as "...exceptionally well crafted, imaginative and characterized by the qualities of restraint, refinement and elegance. The most striking feature of his music is the balance he achieves between musical integrity and sensual appeal; he manages to make music that is at once intelligent and accessible." Similarly, lecturer in composition and former Dean of the Yale School of Music, Ezra Laderman, describes Bowman as "truly gifted, (with) a natural ability to create, and a really fine ear for harmonic logic."

He has been the recipient of numerous commissions, including a recent Australia Council grant to compose a song cycle to texts by Roland Robinson for performance in 2004. His works have been performed by ensembles and soloists such as The Song Company, Jeffrey Crellin, Kenji Fujimura, Australia Pro Arte, and the Flinders Quartet. A selection of his works has just been accepted for publication by Cantus Quercus Press, California, and C. Alan Publications, South Carolina.

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 and its many subscribers and players.

ORCHESTRA MEMBERS

Violin I

Paul Pokorny*
Volf Frishling
Carol Henson
Belisario Hernandez
Marie Hodsdon
Beatrice Ip
Lisa Lebedev
Vincent Leonard

Violin II

Laura Jamieson*
Behram Taleyarkhan
Judith Baker
Rohini Mulford
Clare Ryan
Joseph Singles
Francesca Teng

Viola

Fflur Harvey*
Ted Davis
Chris Elenor

Cello

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

Double bass

Manfred Schoen*
Nick Lebedev

Piccolo

Prue Page

Flute

Sue-Ellen Monaghan*
Bruce Lane

Oboe

Merryn Horrocks*
Margaret Shirley

Cor Anglais

Margaret Shirley

Clarinet

Mami Iwashita*
Joe Davies

Bassoon

Nerida Bartlett*
Alex Thorburn

French horn

Cameron Grant*
Ron Clarke
Peter Hogg
Graham Robards

Trumpet

David Young*
Jeremy Piggot

Trombone

Lindsay Smartt*
Ross Bliim

Bass trombone

Brian Sedgwick*

Tuba

Paul Young*

Timpani and Percussion

Merilee McNaught*
Liam Childs

Harp

Helen Boyd+

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+ Denotes Freelance
° Denotes Guest

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Mrs J E Dunlop	Mrs S Myers*
Miss C Edwards	Mr & Mrs P Smith
Mrs M Edwards*	Mr R Watson*
Mr & Mrs B Jamieson	Mr R A Knight

* Life Member

We wish to thank Teresa Rogers for preparing this programme.

Next Concert:
Sunday, 8th August 2004 at 2.30pm

If you require details of future concerts, please leave your name and address at the front desk.



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