



**STRATHFIELD
SYMPHONY
ORCHESTRA**

Founded by Emily Finn in 1969

Sunday, 3rd April 2005, 2.30pm
Strathfield Town Hall

PAUL DHASMANA

Conductor

PAUL POKORNY

Concertmaster



**VIRGINIA JUDGE MP
MEMBER FOR
STRATHFIELD**

For interviews, information and enquiries
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www.virginiajudge.net

Virginia Judge

PROGRAMME

*WALTZING MATILDA
VARIATIONS*

MIRIAM HYDE
(1913-2005)

SYMPHONY No 25

WOLFGANG
AMADEUS MOZART
(1756-1791)

INTERVAL

VILLAGE FAIR

MIRIAM HYDE
(1913-2005)

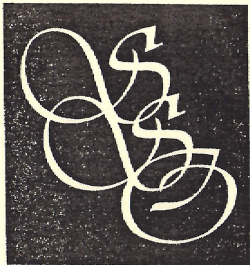
WEST SIDE STORY

LEONARD
BERNSTEIN
(1918-1990)

EMPEROR WALTZ

JOHANN STRAUSS
JR
(1825-1899)

Proudly supports



**STRATHFIELD
SYMPHONY
ORCHESTRA**

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



PROGRAMME NOTES

Waltzing Matilda Variations

Hyde

In 1936, after studies in London, Miriam Hyde returned to her home town, Adelaide, in the year of South Australia's centenary. She was commissioned to write most of the incidental music for the pageant "Heritage" produced with a small orchestra in the Tivoli Theatre. Of this music her *Fantasia on Waltzing Matilda* served as an overture to one of the scenes which displayed a "jolly swagman camped by a billabong". This has become well-known as an independent piece in her various arrangements of it. Miriam later re-scored this for full orchestra, the version that you will hear today.

Symphony No 25

Mozart

Mozart's Symphony No. 25, often called the "little" G-Minor Symphony to distinguish it from the more famous G-Minor Symphony he wrote during his final years, is probably the first of Mozart's works to have been inspired by his older colleague, Franz Joseph Haydn. Its anguished minor-mode opening, in particular, seems to derive directly from Haydn's *Sturm und Drang* ("storm and stress"), the style that colours many of his works from the early 1770s. Moreover, the symphony as a whole is decidedly more ambitious in all respects than Mozart's other symphonic music from this period, which probably speaks as well to Haydn's influence. Even so, it seems fairly astounding that such an anguished outcry should emerge from someone in his mid-teens -- not because Mozart was immune to adolescent trauma (for we know all too well that he was not), but because the "voice" of the symphony seems in every way to be an *adult* voice; no wonder then, that the makers of *Amadeus* began the action of the film with this work, setting Salieri's attempted suicide to the sharply edged throb of its opening unison passage and the explosive "rocket" theme that follows it. Within the first movement, Mozart balances the distraught opening tone with more cheerful episodes; over the course of the symphony, he continues to play these contrasting elements off each other, with the second movement and middle section of the minuet offering temporary relief from the prevailing angst, which returns, however, to dominate both the main part of the minuet and much of the finale.

PROGRAMME NOTES

Village Fair

Hyde

Village Fair was written in London in 1934 while Miriam was a student. "This joyous and exuberant work was originally composed as a ballet. The commission fee did not, however, eventuate, and the ballet was never choreographed. For this reason *Village Fair* has shared the fate of so much of Stravinsky's ballet music: it is in the concert hall that we hear it, not the theatre.

The original concept of this short ballet did not extend to a story as such, but it does contain several recognizable character types: a hurdy-gurdy man with his droning barrel organ, a fiery gypsy dancer, a juggler, and a flower seller. Throughout the ballet we hear variations of the traditional English tune, 'Oh dear, what can the matter be, Johnny's so late from the fair'. The use of this melody supports the English flavour of the music, and suggests the influence of composers such as Vaughan Williams, Elgar, and John Ireland."

A personal note from Miriam explaining the origin of the work:

"Memories of attending a Fair with a friend in Witney, Oxfordshire, came to my aid in conjuring-up this work".

Miriam Hyde

West Side Story

Bernstein

Perhaps Leonard Bernstein's most famous work is *West Side Story*, a musical first presented in 1957 on Broadway in New York City and later made into a film in 1961. The works he composed for the musical were influenced by classical, jazz and popular styles, including music composed by Hispanics. *West Side Story* is a modern-day version of William Shakespeare's *Romeo and Juliet*. Shakespeare's story is about two young people who fall in love but are prevented from being together because their families are feuding. In *West Side Story* two people in New York City fall in love but are kept apart because they are from different groups who are fighting for no good reason.

PROGRAMME NOTES

Emperor Waltz

Strauss

This waltz was written as a tribute to the Emperor Franz-Josef on the anniversary of his fortieth year on the Austrian throne. It is a tender and slightly wistful piece, which at times looks back nostalgically to old Vienna. The waltz also celebrates the majesty and dignity of this grand old man, who was so devoted to his people. It opens quietly with a graceful and beautiful march, which soon gathers force to reach a full-bodied forte. This suddenly ceases and allows sonorous trombones to slow down the music to a pianissimo, before introducing a lyrical passage on the violins. Then, after hinting at its theme, the orchestra moves smoothly and expressively into the waltz proper. It is at first wistful and gentle, then by turns exuberant and joyful, as new melodies and themes are introduced. The waltz suggests, among other things, a stately royal procession, a Viennese folk dance and moments of tranquillity. The coda returns to the principal waltz melody, and themes are varied and repeated. Finally, a soft hymn-like tribute to the Emperor in the lower strings precedes a haunting woodwind repetition of the waltz, before a final trumpet flourish.

PROFILES

PAUL DHASMANA, CONDUCTOR



Paul Dhasmana completed a Master of Performance in Conducting Studies at the Sydney Conservatorium of Music in 2003, studying orchestral conducting with Harry Spence Lyth and choral conducting with Mats Nilsson. During his time at the Conservatorium he conducted various ensembles, including a staged production of *The Soldier's Tale* for the Conservatorium Foundation and assisted Mr Lyth in *The Marriage of Figaro*.

Paul has conducted the Western Youth Orchestra, Mosman Orchestra, Penrith Symphony Orchestra, Sydney Youth Orchestra Flute Choir, Taverner Consort of Voices and also members of the Philharmonia Choir. In 2004, he was made chief conductor of the Strathfield Symphony Orchestra.

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.

PROFILES

MIRIAM HYDE, COMPOSER



One of Australia's best-known composers, Miriam Hyde was born in Adelaide in 1913 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 had for many years maintained close links with, and interest in, the Strathfield Symphony Orchestra.

As is the lot of many Australian women composers, few of Miriam Hyde's major works are published, but many are

obtainable from the Australian Music Centre. She has also recorded some of her piano works on CD and the ABC released CD's of her two piano concertos with the Western Australia Symphony Orchestra conducted by Geoffrey Simon.

She was 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.

Miriam Hyde died in January 2005, a few days short of her 92nd birthday.

THE ORCHESTRA

Violin I

Paul Pokorny*
Volf Frishling
Carol Henson
Marie Hodsdon
Beatrice Ip
Sophie Kingston
Lisa Lebedev
Vincent Leonard
Francesca Teng
Samuel Tov-Lev

Violin II

Laura Jamieson*
Judith Baker
Lara Balague
Karina Barnard
Simonil Bharnagn
Stephen Matthey
Natalie Meaney
Monica Mouwad
Rohini Mulford
Joseph Singles
Behram Taleykhani

Viola

Chris Elenor*
Ted Davis
Antony Harvey
Julia Pokorny

Cello

Haydn Skinner*
Nada Aubrey
Rowena Cseh
Laura Hitchcock
Bruce Lane
Merle Morcom
Andrew Silk
Geoff Widmer

Double bass

Manfred Schoen*
Nick Lebedev

Flute & Piccolo

Prue Page*
Bruce Lane

Oboe

Merryn Horrocks*
Margaret Shirley

Clarinet

Mami Iwashita*
Joe Davies

Bassoon

Shula Dennard*
Alex Thorburn

French horn

Belinda Webster*
Dennis Williams

Trumpet

David Young*
David Searle
Chris Webster

Trombone

Lindsay Smartt*

Bass trombone

Brian Sedgwick*

Timpani and Percussion

Merrilee McNaught*
Damien Freeman
Greg McCunn

Harp

Helen Boyd

* Denotes Principal
+ Denotes Freelance

Patron:

Councillor Bill Carney
Mayor of Strathfield

Friends of the Orchestra:

Dr & Mrs N A Andersen	Mrs J Widmer
Mrs E M Astles	Mr J B Linley
Mr S Bard*	Ms A Logan
Mr R Bernie	Mr B McBurney*
Mr & Mrs M Samrani	Miss P J McPhillamy
Mr T Davis*	Mrs S Mahableshwarwalla*
Mr D B Dunlop*	Mrs S Myers*
Mrs J E Dunlop	Mr & Mrs P Smith
Miss C Edwards	Mr R Watson*
Mrs M Edwards*	Mr R A Knight
Mr & Mrs B Jamieson	

* Life Member

We wish to thank Teresa Rogers for preparing this programme.

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



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PO Box 80, Strathfield 2135
www.geocities.com/strathfieldsymphony



**STRATHFIELD
SYMPHONY
ORCHESTRA**

Family Concert

Music that appeals to people of all ages. Bring the kids, grandparents, aunts, uncles. Something for everyone. For this concert we welcome back our long time resident conductor, Solomon Bard and our own concertmaster and his wife feature as soloists reinforcing the theme of families.

Sunday, 26th June 2005
at 2.30pm

Strathfield Town Hall
Cnr. Redmyre & Homebush Roads

Guest Conductor: **SOLOMON BARD**

Soloists: **PAUL & JULIA POKORNY**

Sinfonia Concertante for violin & viola (1st Movt) by Mozart

Peter & the Wolf by Prokofiev

Old wine in new bottles by Gordon Jacob

Symphony No.8 (2nd Movt) by Beethoven

Song of the homebound fishermen by Solomon Bard

 Australian

Tickets at door:

\$30 Family, \$15 Adult, \$10 Concession

Enquiries: Call Geoff on (02) 9801 0634

www.geocities.com/strathfieldsymphony

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