



**STRATHFIELD  
SYMPHONY  
ORCHESTRA INC.**

*founded by Emily Finn In 1969*

Sunday, 15 September 2002, at 2.30pm  
Strathfield Town Hall

**ERICH FACKERT**

Guest Conductor

**VINCENT LEONARD**

Concertmaster

**THOMAS TALMACS**

Soloist



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INFORMATION FOR MEMBERS AND THEIR GUESTS

## PROGRAMME

### PROMETHEUS OVERTURE

LUDWIG VAN BEETHOVEN  
(1770-1827)

### ELEGY FOR STRING ORCHESTRA

MICHAEL EASTON  
(1954 - )

### VIOLIN CONCERTO No 5 IN A MAJOR

Allegro aperto  
Adagio  
Rondeau, Tempo di Menuetto

WOLFGANG AMADEUS MOZART  
(1756-1791)

Soloist: Thomas Talmacs

## INTERVAL

### SYMPHONY No 8 IN G

Allegro con brio  
Adagio  
Allegretto grazioso  
Allegro ma non troppo

ANTONIN DVORAK  
(1841-1904)

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



And the generous support of Butler's Law Group.



## 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).

## NEWS FROM THE ORCHESTRA

We have changed our name! Due to insurance and liability issues, the orchestra voted to incorporate the society at the last AGM. We are no longer Strathfield Symphony Orchestral Society, but:

### *Strathfield Symphony Orchestra Inc.*

This does not affect the day to day organisation of the orchestra. The only change of note is that our Society Members are now called 'Friends of the Orchestra'. Cost, entitlements and voting rights remain the same. Hopefully we will continue under our new banner for at least another 33 successful years!

We always welcome new 'Friends of the Orchestra'. For \$30 a year, you receive a free ticket to each Strathfield Symphony Concert and voting rights at our AGM. Please ask at the ticket counter for more information.

We are unhappy to bring the news that our President, Mr Russell Watson has not been enjoying the best of health, and unfortunately has had to spend some time in hospital. He is currently recuperating in Queensland. Please join us in extending to him our best wishes for a speedy recovery.

You can also find us on the web at:

**[www.geocities.com/strathfieldsymphony](http://www.geocities.com/strathfieldsymphony)**

## PROGRAMME NOTES

### *Prometheus Overture Ludwig van Beethoven*

Composed in 1801 for the ballet "The Men of Prometheus", this was Beethoven's first overture. The ballet was initially successful, but fell gradually out of favour. The Overture, however, is still a favourite with audiences. The music is based on the story of Prometheus, a titan, who stole fire from heaven and gave it to the humans. As a punishment, the Olympian gods had him chained to a rock.

The music follows a classical pattern - the exposition, the reprise, the coda. The contrast between the two main ideas is very effective: the brilliant first theme, and the tender second theme, given chiefly to the woodwind. If it appears somewhat Mozartian in character, one should recall that it was the work of the young Beethoven, and that it also bears resemblance to the first movement of his 1st Symphony.



### *Elegy for String Orchestra Michael Easton*

A newspaper article in the New York Times that announced homeless people would be allowed to sleep in doorways as long as they were gone by sunrise inspired Michael Easton's Elegy for Strings. This horrendous solution of making people invisible and thus no longer part of society is reflected in the work's tenderness and sadness.





## PROGRAMME NOTES

### *Violin Concerto No.5 in A major* **Wolfgang Amadeus Mozart**

A brisk opening chord and upward step of notes on the violins get the first movement *Allegro aperto* off to a sprightly start. A second theme or 'subject' on the violins has little downward runs and repeated notes. At the end of this opening orchestral section, Mozart takes the unusual and audacious step of reining back the tempo to a slow *adagio* for the soloist's first entry. When the *allegro* tempo is resumed, the movement proceeds more conventionally; a repeat of the opening sequence with some elaboration, a fairly brief "development" section, and a general "recapitulation", incorporating near the end, a fine cadenza or display piece for the soloist.

First violins and soloist together lead into the second movement *Adagio* – a serene and flowing melody, leading to strongly held notes and quick downward runs. The music contains some very striking modulations and towards the end there is another cadenza for the soloist.

The third movement, *Tempo di Menuetto*, is in rondo form, with a main theme, introduced at the very start on solo violin, punctuated by several other themes. Mozart's great innovation here is to insert a central section in a new *allegro* tempo. This includes a march-like episode in the exotic and popular "Turkish" style that he was so fond of. The minuet-like music returns, and the movement trips lightly away towards the end. In this performance, the soloist includes several more brief cadenzas.

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Programme notes supplied by:  
The Classical Collection, 1993 (Orbis Publishing Ltd)  
<http://www.amcoz.com.au/comp/e/measton.htm>

## PROGRAMME NOTES

### *Symphony No.8* **Antonin Dvorak**

Dvorak's Eighth Symphony shows a marked advance from his earlier works, making a clean break from classical traditions, with a radical new approach to instrumentation and thematic development. The first movement, *Allegro con brio*, shows an abundance of melodies. Strings and brass commence with a broad opening theme, which is soon followed by chirpy, bird-like flute calls. A brief climax acts as a bridge to a lighter theme on the woodwind. But the brass is ever present, interrupting with fragments of the flute melody. Before long, the brass is dominating the orchestra, but it is the woodwind who have the last play with the melody. The weight of the orchestra recedes as a lone bassoon sings its tune, which the remaining woodwind then take up against a background of *pizzicato* strings.

In the second movement, *Adagio*, the strings outline the principal theme, before the woodwind enter. Fragments of the theme alternate between brass and woodwind, before the oboe intervenes with a lively dance tune. Sweetened violins take up the oboe melody next, while woodwind swap over to the earlier violin part. The whole orchestra takes up the theme, preparing the way for a triumphant melody on the brass. The orchestra becomes quiet again, and after a brief interlude of flute calls, the movement progresses into a much darker, turbulent section.

In contrast, the vitality of the opening of the third movement, *Allegretto grazioso*, is like a breath of fresh air. However, Dvorak refuses to let the melody settle into a relaxed dance and, before long, the orchestra intrudes disruptively. The movement closes with a rush of melody that, characteristic of Dvorak's whimsical temperament, is not allowed to establish itself.

The final movement, *Allegro ma non troppo*, opens with a trumpet fanfare, preparing the way for a confident yet passionate melody performed by all the cellos backed by a *pizzicato* double bass. The theme returns again, this time with greater force, with violins forcefully echoing the three-note cello theme. The furious orchestral rush that follows is a foretaste of the composer's humour. As the movement develops, the orchestra becomes more and more a caricature of itself; at times, it is totally bombastic; the flutes indulge in frenzied melodic whirls, and the brass surpass themselves in over-the-top brash ascents. At one time, the strings step in as if to impose a sense of order, but the mischievous woodwind are suddenly away with a new melody from the strings. The cellos state their theme a final time before an unexpected key change leads to a number of less successful attempts at the melody by other instruments. But the full melody does not return, and the orchestra resorts to a final bombastic close, a frenzied Bohemian dance.



## PROFILES

### ERICH FACKERT, GUEST CONDUCTOR



Erich Fackert is one of the brightest stars in the firmament of emerging young conductors. In his early thirties he is already principal conductor of Australia's oldest orchestra, The Victorian Concert Orchestra and chief conductor of the Schirmer Ensemble, a group that records frequently for the NAXOS label. Erich is also conductor in residence and artistic administrator of the Port Fairy Spring Music Festival, Australia's premiere regional arts festival.

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".

He 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.

His London premiere was at the Dukes Hall, Royal Academy of Music and there are plans for performances in Toronto, Cambridge and further UK performances with the English Sinfonia whom he will also conduct in London in 2002.

As soloist on both clarinet and saxophone, he is in constant demand and his CD, *Sax-appeal*, will shortly be released. Apart from his work with major orchestras, he is dedicated to keeping amateur orchestras alive and thrives on performing challenging programmes with them. As an educationalist he frequently programmes and performs innovative and entertaining youth programmes.

## PROFILES

### THOMAS TALMACS, VIOLIN



Thomas Talmacs, the winner of the Most Outstanding Performer Award in the 2001 NSW Secondary Schools Concerto Competition made his debut as a concert soloist with the Strathfield Symphony Orchestra in April 2000, in a performance of the Bruch Violin Concerto. He is now a year 12 student at St. Andrews Cathedral School. Thomas has studied both violin and viola with Mr. Alex Todicescu for the last five years, and under Mr. Todicescu's guidance, Thomas has attained the L.Mus.A with Distinction Diplomas for both violin and viola. Besides violin and viola, he also studies pipe organ.

Thomas gave an organ recital last year at Christ Church St. Laurence in the city (his performance programme included a composition of his own).

Besides winning competitions and eisteddfods in violin, Thomas won the City of Sydney Viola Award last year, and was one of three finalists in the National Youth Concerto Competition in Brisbane. As a soloist, Thomas has performed with the Strathfield Symphony Orchestra, Ku-ring-gai Philharmonic Orchestra, St. Andrews Cathedral Orchestra, Queensland Youth Symphony Orchestra, and the SBS Radio and Television Youth Orchestra, where he is co-concertmaster. Thomas has also given solo recitals in Sydney, Zagreb Croatia, and appeared in concerts in the USA. Last month, as a Young Performer, Thomas gave a one hour radio broadcast on 2MBS FM.

Thomas has also publicly performed chamber music, particularly with the New Trust Players, the performing ensemble of the Australian Elizabethan Theatre Trust, and with Ensemble Offspring, which focuses on contemporary and experimental music. For the last 2 years, Thomas has also been a member of the Amadeus Consort, who play the Mozart by Moonlight concert series in the Royal Botanical Gardens at the start of summer.

Thomas hopes to study next year at the Sydney Conservatorium of Music, and then advance to post-graduate studies overseas. He believes that music is his calling, and hopes to establish a career as a performing artist.



## PROFILES

### MICHAEL EASTON, COMPOSER

Michael Easton was born in Hertfordshire, England, in 1954. He was encouraged to pursue music by local composer, Elizabeth Poston, and eventually entered the Royal Academy of Music where the help and encouragement of Sir Lennox Berkeley confirmed his ambition to be a composer. He travelled to Australia in 1982 and decided to make Melbourne his home.

Once in Australia he quickly established himself as a practical and inventive composer able to respond to commissions of all kinds, as a brilliant arranger of other people's music, and as an all-round musician of wide abilities. In 1990, in partnership with Len Vorster, he founded the Port Fairy Spring Music Festival: a concentrated long-weekend that embraces opera, ballet, orchestral and chamber music, jazz, talks, exhibitions, and involves musicians of international status. It is now firmly established as one of the most innovative events in the Australian music calendar.

Michael Easton's music reflects his own ebullience, energy and good humour. It is entirely accessible – reliant upon ear-catching melodies, piquant harmonies and brilliant orchestration. The influence of French music (particularly that of Milhaud, Poulenc and Ravel) and jazz is strong: the former a matter both of natural sympathy and the stimulation of his studies with Berkeley (himself a French-trained composer), and the latter an outcome of his own considerable skills as a jazz pianist. Wickedly witty, and beautifully crafted, it is music whose capacity to please at first hearing conceals depth and seriousness that may only gradually become apparent.

## ORCHESTRA MEMBERS

### *Violin I*

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

### *Violin II*

Dorita Orzaes\*  
Margaret Drake  
Judith Baker  
Stella Kim  
Ashley Patfield  
Peter Reay  
Teresa Rogers  
Margret Simpson  
Joseph Singles  
Rohini Thavaravy

### *Viola*

Helen Weston+  
Chris Elenor  
Jessica Barabas-Bui  
Ted Davis  
Fflur Harvey\*  
Hyana Kim  
Ina Ritter

### *Cello*

Haydn Skinner\*  
Roger Barker  
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  
Jill Hobbs  
Graham Robards

### *Trumpet*

David Young\*  
Andrew Young

### *Trombone*

Ross Bliim\*  
Lindsay Smartt

### *Bass trombone*

Brian Sedgwick

### *Tuba*

Brendon Towney

### *Timpani and percussion*

Merrilee McNaught\*

\* Denotes Principal  
+ Denotes Freelance



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We wish to thank Teresa Rogers for preparing this programme.



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