



**STRATHFIELD  
SYMPHONY  
ORCHESTRA**

*founded by Emily Finn In 1969*

Sunday, 8<sup>th</sup> August 2004, 2.30pm  
Strathfield Town Hall

**MATTHEW WOOD**

Guest Conductor

**GREGORY VAN DER STRUIK**

Soloist

**PAUL POKORNY**

Concertmaster



**VIRGINIA JUDGE MP  
MEMBER FOR  
STRATHFIELD**

For interviews, information and enquiries  
please contact the Electorate Office at  
176 Burwood Road, Burwood on  
9747 1711 Fax: 9747 6054 or email:  
strathfield@parliament.nsw.gov.au

[www.virginiajudge.net](http://www.virginiajudge.net)

Proudly supports



**STRATHFIELD  
SYMPHONY  
ORCHESTRA**

**PROGRAMME**

*OVERTURE  
MUSIC FOR THE ROYAL FIREWORKS*      GEORGE FRIDERIC HANDEL  
(1685-1759)

*NIGHT SONGS*      PAUL WITNEY

*TONE POEM « FINLANDIA »*      JEAN SIBELIUS  
(1865-1957)

**INTERVAL**

*SYMPHONY No. 7 IN A MAJOR*      LUDWIG VAN BEETHOVEN  
(1770-1827)

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



PROGRAMME NOTES

**Burwood**  
RSL CLUB

**Visitors Welcome**

**FREE ENTERTAINMENT**

|           |        |
|-----------|--------|
| Fridays   | 8pm    |
| Saturdays | 8pm    |
| Sundays   | 3.30pm |

Plus fantastic Australian and international shows in the Entertainment Dome

**FOOD**

All options available  
Coffee Shop open 9am daily  
Superb Buffet Restaurant: lunch & dinner daily plus Sunday breakfast  
Best value **BISTRO** – lunch & dinner daily

|              |      |
|--------------|------|
| T-Bone steak | \$10 |
| Fish         | \$5  |

**FUNCTIONS**


ALL FUNCTIONS CATERED FOR 6-600 PEOPLE

PROGRAMME NOTES

***Overture - Music for the Royal Fireworks***  
***George Frideric Handel***

Over 30 years after the Water Music Suite, Handel composed another famous piece of outdoor music – for a much grander occasion and for a different monarch. George II chose to celebrate the Peace of Aix-la-Chapelle with a stunning firework display, and Handel provided the introduction to the show.

The *Overture* immediately introduces the listener to the pomp and ceremony of the occasion: slow, stately music; high trumpet melodies; and frequent rolls on the drums. In the following quiet section, groups of instruments contrast with each other in answering phrases. The military significance of the occasion surfaces in the rhythmic brass and drum fanfares.




***Night Songs***  
***Paul Witney***

*Night Songs* continues the exploration of Paul's fascination with Australian Poetry, particularly that of Judith Wright, and using nature as inspiration for the process of composition.

The trombone concerto is in three sections, each of which is based around a poem of Judith Wright. As the title suggests, each of the poems communicate some aspect of night. The first movement, *Night*, begins with the transferring of the letters of the actual word into specific notes, which then form the opening trombone motif. This motif is then explored throughout the rest of the movement, reflecting the components of the poem.

*The Prospector* explores the use of dynamic contrast and tone colour on both the solo instruments and the ensemble. The final movement, also titled *Night*, returns to the original mode but is explored through different means, and moves through five transpositions which mirror the five notes of the title.

*Night Songs* was written for Aidan Parkinson and was premiered in 2002 at the Newcastle Conservatorium Concert Hall.



## PROGRAMME NOTES

### *Finlandia* Jean Sibelius

*Finlandia* is probably the most widely known of all the compositions of Jean Sibelius. Most people with even a superficial knowledge of classical music recognise the melody immediately. The penultimate hymn-like section is particularly familiar and soon after it was published, the *Finlandia Hymn* was performed with various words as far afield as the USA.

In the autumn of 1899, Sibelius composed the music for a series of tableaux illustrating episodes in Finland's past. The tableaux were presented as part of the Press Celebrations held in November that year. The celebrations were a contribution towards the resistance to the efforts to increase Russian influence in the then autonomous Grand Duchy of Finland. The music culminated in a stirring, patriotic finale *Finland Awakes*. However, the music made an even deeper impact later in the year, when four of the parts, including *Finland Awakes* were performed again in concert. *Finland Awakes* soon came to be in great demand as a separate concert piece and Sibelius revised it in the following year, giving it the title *Finlandia*. *Finlandia* became a symbol of Finnish nationalism.

### *Symphony No 7 in A Major* Ludwig van Beethoven

Beethoven composed both his Seventh and Eighth symphonies in 1812 (the year of Napoleon's disastrous Russian campaign). Compared with the storm and drama of the earlier *Eroica* and Fifth symphonies, these two works are more relaxed and genial in mood, although they are imbued with all the power and energy of Beethoven in his full maturity. Berlioz and Wagner have both been credited with calling this symphony "the Apotheosis (glorification) of the Dance", and with good reason. A compelling rhythmic drive runs through the whole work.

The first movement opens with the grandest slow introduction of any of the symphonies, but with a strong sense of rhythm already at play. The main part of this movement is introduced by a skipping, rhythmic phrase that drives the music on to the last strong chords. After an opening A minor chord, the slow movement is built upon another compelling rhythmic motif, heard first on the lower strings, then rising through the orchestra. Beethoven finally brings the music back full circle to the opening chord, giving this movement a strong claim to being the most perfect in structure and form that he wrote.

The galloping and explosive *Scherzo* that follows has a central trio section that imitates an old bagpiper huffing and puffing as he plays his instrument – a fine example of Beethoven's roguish sense of humour. The *Finale* prompted one early critic to exclaim that Beethoven was "drunk with genius". It has been said that never before, or since, has music reached such heights of excitement and joy.

Programme notes supplied by:

The Classical Collection, 1993 (Orbis Publishing Ltd)  
The Reader's Digest "Favourites from the Classics", 1991, (Reader's Digest (Australia) Pty Limited)  
The Concise Encyclopedia of Music and Musicians, Edited by Martin Cooper, Fourth (revised) edition  
<http://virtual.finland.fi/finfo/english/finlandia.html>

## PROFILES

### PAUL WITNEY, COMPOSER



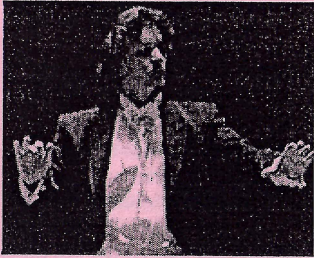
Paul Witney is a composer, musician and educator, with his works being in demand both nationally and internationally. He has studied with some of Australia's finest composers, including Nigel Butterley and Michael Smetanin. In 1997 he was awarded the 2MBS Young Composers award for his piece *Zero Through Nine*, having been highly commended for the work *Come To The Edge*, in the previous year. In 2001, Paul was selected to participate in the inaugural Australian National Academy of Music's Composition programme, writing a work for the Zurich Ensemble for New Music. In the same year, Paul was composer in residence at the "Border Music Camp", having six premieres of works written for this camp. The 2001 Border Music Camp composer in residence scheme was nominated for an APRA/Australian Music Centre Award in 2002 for "the most distinguished contribution to the advancement of Australian Music in a regional area".

In 2001, Paul's work *Earth Rhythms* was selected to be performed at the International Youth Music Forum in Kiev, Ukraine, being the only Australian representative at this forum. In 2002, Paul was invited to present a "portrait concert" as part of "Groundswell", the Regional Arts Convention. The programme included works, which spanned his compositional life. Two newly commissioned works were also premiered: *Forge* for amplified recorder and electronics and *Night Songs* for Baritone and small ensemble.

Paul has had a continuing interest in collaboration with other artists, including visual and performing artists as well as other composers. His association with various national and international musicians has resulted in performances of his works in places such as the Ukraine, Canada, USA, Holland, Brisbane, Melbourne and Sydney. During his time spent in regional Australia, Paul was active in composing new music inspired by the local region, its landscape and its people. His interaction with local and indigenous Australians lead to exciting developments in new works with an indigenous focus and historical inspiration.

## PROFILES

### MATTHEW WOOD, 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 *An 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 Orchestra 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 Braşov, 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 Braşov Philharmonic Orchestra to return in 2004 and 2005 as a guest conductor as part of their concert season.

Matthew was recently selected as 1 of 14 conductors to audition for the junior fellowship in conducting at the Royal Northern College of Music. After this successful audition, Matthew will return to Manchester to take up a position in the college from September 2004.

Matthew is also committed to the performance and recognition of new music and Australian compositions. He regularly commissions and performs such works with his ensembles. He is also frequently engaged by new music ensembles, most notably Australia's "premiere new music ensemble", Halcyon.

In 2003 Matthew also worked as chorus master with vocal group Cantillation, in conjunction with both the Sydney Symphony Orchestra's Contemporary Music Festival working alongside renowned contemporary music conductor Reinbert van Leeuw, and the concert 'Mozart: Requiem for our Time' with Norwegian conductor Rolf Gupta.

Matthew has studied conducting with Maestros Jorma Panula, Gianluigi Gelmetti, Arvo Volmer, David Porcelijn, Johannes Fritsch, Peter McCoppin, Christopher Seaman, and János Fürst. In 1999 he was awarded a position in the Masters of Performance (Conducting) course at the Sydney Conservatorium of Music. He was soon the recipient of the Elaine McCaghern Musical Scholarship for post-graduate study and was awarded the same scholarship in 2000, along with the Alan Bellhouse Memorial Scholarship for Conducting.

In 2002, Matthew conducted the Tasmanian, Adelaide, Melbourne and Queensland Symphony Orchestras along with the Australian Opera and Ballet Orchestra. In 2003 Matthew returned to the Melbourne and Tasmanian Symphony Orchestra as part of Symphony Australia's Conductor programme.

Matthew has worked as an assistant conductor for many of Sydney's leading ensembles such as the Sydney Philharmonia Choirs, the Ku-ring-gai Symphony Orchestra, Sydney Youth Orchestra Association and the Sydney Chamber Choir. He is currently the Conductor and Artistic Director of Bel a cappella, Conductor and Artistic Director of the Waverley/Randwick Philharmonic Orchestra, guest conductor of the North Sydney Symphony and is lecturer of orchestral conducting for the Wesley Institute of Music.

## PROFILES

### GREGORY VAN DER STRUIK, TROMBONE SOLO

Gregory van der Struik has been Principal Trombone with the Australian Opera and Ballet Orchestra since 1987 and a part time member of the brass faculty at the Sydney Conservatorium since 1993. He studied trombone with Geoffrey Bailey and Arthur Hubbard at the Sydney Conservatorium High School and graduated as an Associate of the State Conservatorium of Music (A.S.C.M.). Prior to his appointment as Principal Trombone, he undertook extensive freelance engagements with professional orchestras as well as holding principal positions in the ABC Sinfonia (which he conducted in the Opera House), the Australian Youth Orchestra and the Sydney Youth Orchestra. As a soloist, Greg has released a number of CDs which emanate from the *Trombonis Australis Project*, initiated in 1990 to develop and present an Australian contribution to world trombone repertoire and has performed in Australia, Europe and Asia with ensembles such as the Shanghai Symphony Orchestra, the Royal Australian Air Force Air Command Band, Orchestre de Cuivres d'Amiens, Orchestre à Vent de Doullens, Le Brass Band Nord Pas de Calais, the University of Newcastle Wind Orchestra and the Sydney Youth Orchestra. Greg has also addressed international conferences of the *Internationale Gesellschaft zur Erforschung und Förderung der Blasmusik* and *World Association of Symphonic*. Shanghai Conservatory and later that year, Acting Head of Brass at the Sydney Conservatorium. Greg has also been enterprising as a chamber musician being a founding member of the Early Brass Consort of Sydney and has been active in promoting Opera Australia Brass which made a highly successful concert tour of China in May 2000. Greg has received invitations to perform and teach in Shanghai and France in 2005.

### 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.




**STRATHFIELD  
SYMPHONY  
ORCHESTRA**

## Advance invitation

Saturday, 9<sup>th</sup> October 2004  
at 8pm

Strathfield Town Hall  
Cnr. Redmyre & Homebush Roads

Guest Conductor: **PHILIP CHU & CAROLYN WATSON**  
Soloist: **BELINDA MONTGOMERY**

*Daily travels of Kosmuso* by Leonard   
*Songs from Das Knaben Wunderhorn* by Mahler  
*Carmen Suite no1* by Bizet  
*Symphony No 7* by Dvorák

Tickets at door: \$20 Family, \$10 Adult, \$7 Concession  
Enquiries: (02) 9801 0634  
[www.geocities.com/strathfieldsymphony](http://www.geocities.com/strathfieldsymphony)

UNRESERVED SEATING

PLEASE ARRIVE EARLY

10.

## ORCHESTRA MEMBERS

### *Violin I*

Paul Pokorny\*  
Fflur Harvey  
Volf Frishling  
Carol Henson  
Belisario Hernandez  
Marie Hodsdon  
Beatrice Ip  
Vincent Leonard  
Francesca Teng  
Samuel Tov-Lev

### *Violin II*

Laura Jamieson\*  
Behram Taleyarkhan  
Judith Baker  
Simonil Bharnagn  
Rohini Mulford  
Justin Nijdam  
Clare Ryan  
Joseph Singles

### *Viola*

Julia Pokorny\*  
Ted Davis  
Linh Ly  
Jill Quin  
Helen Weston

### *Cello*

Haydn Skinner\*  
Roger Barker  
Rowena Cseh  
Merle Morcom  
Joe Whitcombe  
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*

Cameron Grant\*  
Ron Clarke  
Peter Hogg  
Graham Robards

### *Trumpet*

David Young\*  
Jeremy Piggott  
Andrew Young

### *Trombone*

Lindsay Smartt\*  
Ross Bliim

### *Bass trombone*

Brian Sedgwick\*

### *Tuba*

Paul Young\*

### *Timpani and Percussion*

Liam Childs\*  
Damien Freeman  
Suzanne Maslen

\* Denotes Principal  
+ Denotes Freelance  
° Denotes Guest

11.

## FRIENDS OF THE ORCHESTRA

### FRIENDS OF STRATHFIELD SYMPHONY

Patron: Councillor Alfred Tsang  
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 and Laura Jamieson for preparing this programme.

#### Future Concert Dates:

Saturday, 9<sup>th</sup> October 2004 at 8.00pm  
Saturday, 4<sup>th</sup> December 2004 at 8.00pm

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



© 2002 Strathfield Symphony Orchestra Incorporated  
PO Box 80, Strathfield 2135  
[www.geocities.com/strathfieldsymphony](http://www.geocities.com/strathfieldsymphony)