



STRATHFIELD SYMPHONY ORCHESTRA

founded by Emily Finn In 1969

Saturday, 9th October 2004, 8.00pm
Strathfield Town Hall

PHILIP CHU
CAROLYN WATSON
Guest Conductors

BELINDA MONTGOMERY, SOPRANO
Soloist

PAUL POKORNY
Concertmaster



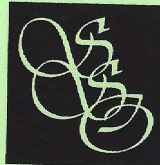
**VIRGINIA JUDGE MP
MEMBER FOR
STRATHFIELD**

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**STRATHFIELD
SYMPHONY
ORCHESTRA**

PROGRAMME

*DAILY TRAVELS OF A KOMUSO
SYMPHONIC POEM*

VINCENT LEONARD
(1925-)

SONGS FROM DES KNABEN WUNDERHORN GUSTAV MAHLER
(1860-1911)

CARMEN, SUITE No. 1

GEORGES BIZET
(1838-1875)

INTERVAL

SYMPHONY No. 7 IN D MINOR

ANTONIN DVOŘÁK
(1841-1904)

**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

Daily Travels of a Komuso

Vincent Leonard

It is an early morning in feudal Japan. A komuso is on his way to beg for alms. The haunting sound of his Shakuhachi flute penetrates the morning mist. An official and his retinue make an early start for Kyoto; they cross the Nihonbashi Bridge. A soldier from the defeated Heike army finds refuge in a remote village; he is lamenting over his fate.

A storm breaks over Edo, but soon recedes. In Kyoto they are celebrating the children's festival Sichigosan. The cherry blossoms are in full bloom and everybody is admiring them. At the end of the day the Komuso returns to his monastery. The sound of his flute retreats slowly into the falling darkness.

Notes: 1. KOMUSO (Koh-moo-soh) Is a mendicant Buddhist (Zen) monk. The Zen monks are discouraged from speaking; they use Shakuhachi flute for communications.

2. EDO (Eh-doh) is the castle built in 1602; the surrounding city became Japan's capital (now Tokyo).

Songs from Des Knaben Wunderhorn

Gustav Mahler

Gustav Mahler was best known in his own time as one of the leading Austrian conductors of his day, but is now remembered as one of the great composers, linking the late romantic and modern music periods. The songs from Mahler's Des Knaben Wunderhorn, are a unique, musically diverse and often heart-stopping series of settings of German folk poems.

Des Knaben Wunderhorn (The Young Boy's Magic Horn) is a collection of German folk poems collected by Achim von Arnim and Clemens von Brentano and published in the 1800s. The poems have been set to music by a number of composers. Mahler's songs with orchestral accompaniment drawn from the collection include the Leider aus "Des Knaben Wunderhorn" (first published 1899) and movements in his Symphony No. 2 ("Urlicht", the first of tonight's songs), Symphony No. 3 and Symphony No. 4. He also used the collection for a number of songs with piano accompaniment, including our second song tonight.

Other composers to set texts from the collection include Felix Mendelssohn, Robert Schumann, Carl Loewe, Johannes Brahms and Alexander von Zemlinsky.

Urlicht

O Röschen rot!
Der Mensch liegt in grösster Not!
Der Mensch liegt in grösster Pein!
Je lieber möchte ich im Himmel sein!

O red rose!
Mankind lies in greatest need!
Mankind lies in greatest pain!
Much rather would I be in Heaven!

Da kam ich auf einen breiten Weg;
da kame in Engelein und wolit mich abweisen.
Ach nein! Ich liess mich nicht abweisen.
Ich bin von Gott und will wieder zu Gott!
Der liebe Gott wird mir ein Lichtchen geben.
Wird leuchten mir in das ewig selig Leben!

Then I came on to a broad path;
then an angel came and wanted to dismiss me.
Ah no! I would not be dismissed!
I am from God, and would go back to God!
Dear God will give me a light,
will light me to the eternal, blessed life!

PROGRAMME NOTES

Wer hat dies Liedlein erdacht?

Dort oben am Berg in dem hohen Haus,
Da gucket ein fejn's, lieb's Mädel heraus,
Er ist nicht dort daheimel
Es ist des Wirts sein Tödsterleint
Es wohnet auf grüner Heide!

Mein Herzle ist wund!
Komm, Schätzle, mach's g'sund!
Dein schwarzbraune Äuglein,
Die hab'n mich verwund'it!

Dein rosiger Mund
Macht Herzen gesund,
Macht Jugend verständig,
Macht Tote lebendig,
Macht Kranke gesund.

Wer hat denn das schön schöne Liedlein erdacht?
Es haben's drei Gäns übers Wasser gebracht.
Zwei graue und eine weiße!
Und wer das Leidlein nicht singen kann,
Dem woollen sie es pfeifen!

Wo die schönen Trompeten blasen

Wer ist denn draußen und wer klopft an,
Der mich so leise wecken kann?
'Das ist der Herzallerliebste dein;
Steh auf und laß mich zu dir ein!
Was soll ich hier nun länger stehn?
Ich sehe die Morgenröt aufgehn,
Die Morgenröt, zwei helle Stern,
Bei meinem Schatz da wär ich gern!
Bei meinem Herzallerlieble.'

Das Mädchen stand auf und ließ ihn ein,
Sie heißt ihn auch willkommen sein,
'Willkommen, lieber Knabe mein!
So lang hast du gestanden.'
Sie reicht' ihm auch die schneeweiße Hand.
Von ferne sang die Nachtigall,
Das Mädchen fing zu weinen an.

'Ach, weine nicht, du Leibste mein!
Auf's Jahr sollst du mein eigen sein.
Mein eigen sollst du warden gewiß,
Wie's keine sonst auf Erden ist.
O Lieb auf grüner Erden!
Ich zieh in Krieg auf grüne Heide;
Die grüne Heide, die ist so weit!
Allwo dort die schönen Trompeten blasen,
Da ist mein Haus von grünem Rasen.'

Who Thought Up This Song?

Up there in the mountain, in the tall house,
a dear, pretty girl looks out of the window.
She does not live there;
she is the innkeeper's daughter
and lives in the green meadow.

My heart is sore -
come, sweetheart, make it whole again!
Your dark brown eyes
have wounded me.

Your rosy mouth
heals wounded hearts,
gives wisdom to youth,
life to the dead,
health to the sick.

Who thought up this lovely little song?
Three geese brought it over the water,
two grey ones and white one!
And if you cannot sing this song
they will whistle it to you.

Where the Splendid Trumpets Blow

Who is out there, who knocks
to wake me so gently?
'It is your own dear love,
Get up and let me in!
Why should I stay out here?
I see the red glow of dawn,
the red dawn and two bright stars.
I would like to be with my sweetheart,
with my dear love.'

The girl got up and let him in
and made him welcome.
'Welcome, my own dearest boy!
You have stood out there so long.'
She gave him her snow-white hand.
Far off the nightingale sang
and the girl began to weep.

'Do not weep, my dearest!
Within a year you shall be mine.
No one else on earth
will be mine as you shall be,
oh my love on the green earth!
I will go war in green fields,
the green fields stretch so far!
Where the splendid trumpets blow
There is my home of green turf.'

PROGRAMME NOTES

Carmen, Suite No. 1 *Georges Bizet*

The *Prelude* to the suite opens with a broad theme introduced by the cellos against a background of shimmering violins above and pizzicato strings below. This at once establishes the underlying mood of the story – its tensions, drama and passions. The *Aragonaise*, which follows, is a scene-setting piece conjuring up the sunny world of southern Spain in which the drama is set. The brass, with its castanet-like backing, beats out the jaunty rhythms with a confident swagger. Only towards the end does the music darken momentarily, as strings, clarinets and bassoons sombrely hint at the oncoming tragedy, before returning to the lilting Moorish tune.

The *Intermezzo*, a haunting melody of great beauty, opens on a solo flute with harp accompaniment. They are joined first by the clarinet, and then by the horns and strings, all of which add warmth and richness without disturbing the perfect tranquillity of this lovely movement.

In the *Seguidilla*, a traditional Spanish dance, the flute introduces the melody and then engages in a flirtatious little exchange with the woodwind and brass before the orchestra joins in Carmen's famous and beguiling dance.

The *Dragons of Alcala*, a short piece, begins with the bassoons, but is soon taken up by the clarinet with a bassoon accompaniment. Fragments of the theme are adopted by the woodwind but, essentially, this march is a witty dialogue between clarinet and bassoons.

The *Toreadors* opens with a wild gypsy dance in which brass and cymbals play a major role. But this ceases as a repeated chord announces the entrance of the toreador. He is represented by a strident and manly tune – for he is the hero of the bullring and knows it. But soon the music returns to the swirling gypsy dance, as Carmen seductively charms the toreador.

Symphony No 7 in D Minor op 70 *Antonin Dvořák*

Dvořák's last three symphonies deserve every ounce of their popularity. Although the Eighth and Ninth are virtually ubiquitous, the greatest by common consent is the Seventh, which the composer wrote in the wake of having heard Brahms's Third Symphony (which was in turn influenced by Dvořák's Fifth). The friendship between Brahms and Dvořák was one of the most interesting artistic relationships in musical history, comparable only to that between Mozart and Haydn. Brahms, for his part, was clearly thinking of Dvořák's Seventh when he wrote his own Fourth Symphony, and actually corrected the publisher's proofs of Dvořák's Ninth when his friend, who was stuck in New York, was unable to.

Musically speaking, the nineteenth century was without a doubt the century of the symphony. It had become the ultimate form of musical expression for the modern composer. Symphonies were longer, grander, more serious and more complex than anything that had come before.

And the titans of the symphony in that century were Beethoven, Schubert, Brahms and Dvořák. Brahms was commonly seen as the successor to Beethoven, and his music certainly continued his

PROGRAMME NOTES

Romantic, expressive, Germanic style. Dvořák was the first non-German composer of large-scale symphonies that became well established in the repertoire. Not only was he not German, his music incorporated Czech and Slavonic folk musical ideas, sometimes overtly quoted and sometimes just in style.

Brahms was the grand old statesman of the Romantic Symphony when Dvořák was just starting out in the world. The son of a butcher, and with little formal training, Dvořák began his career as a church organist and cafe violinist in Prague. His composing was initially an ignored sideline, until Brahms began to champion the music of the young Czech. In time, Dvořák's nine symphonies, 15 string quartets and other chamber works grew in popularity and stature that by the time he wrote his seventh symphony, he was regarded as the successor to his mentor Brahms.

Dvořák's music, while just as complex as his predecessors, is noted for its rich melodies and harmonies that are characteristically Dvořák. He wrote nine symphonies spanning his entire life. The best known is the last, the so-called "From the New World" which has unfortunately overshadowed the others. His last three symphonies are all masterpieces.

The Seventh Symphony

Many regard Dvořák's Seventh Symphony as his greatest of all, and perhaps the pinnacle of his entire musical output. It was commissioned in 1884 by the London Philharmonic Society, Dvořák having been elected as a member that year, and so is sometimes known as Dvořák's London Symphony.

Like all of his symphonies except for No.3, it follows the classical structure of four movements. The first movement opens darkly and mysteriously in the lower strings, and after a turbulent journey finishes in the same mood. The glorious second movement features typically beautiful melodies in the winds, and the mood is serene. The famous third movement scherzo starts as a wistful peasant dance; storm clouds develop as duple and triple rhythms play together and countermelodies sing over the strong rhythms; time stands still in the G major trio as the sunshine breaks through. In the fourth movement we return to the sombre minor mood of the first movement, but the second subject is in sweet contrast in A major, and although the darkness returns, in the last 6 bars the major key again displaces the minor, perhaps indicating ultimate optimism after the emotional journey.

With the Seventh, Dvořák had achieved what he had set out to do - write an emotionally balanced and complex work, fully worthy of Brahms' patronage.

PROFILES

PHILIP CHU, CONDUCTOR



Born in Hong Kong, 23-year-old tenor and conductor Philip Chu is currently completing a Masters degree in conducting at the Conservatorium of Sydney. He holds the post of musical director of the Georgian Singers and assistant chorus master of Willoughby Symphony Orchestra and Choir and has been assistant conductor for Sydney Chamber Choir, Macquarie University Singers, Sydney University Symphony Orchestra, Sydney Conservatorium Chamber Choir and Leichhardt Espresso Chorus. He is currently directing a concert for the Taverner Consort of Voices.

As a singer, he is singing with Cantillation and Pinchgut Opera, and has sung with leading ensembles including the Song Company, Brandenburg Choir, Sydney Chamber Choir, Christ Church St. Laurence, Sydney Philharmonia Choir, Noumea Symphony Orchestra and Choir, Sydney University Symphony Orchestra, Bel a capella and the University of New South Wales Orchestra and Choir. Future engagements include concerts with the Georgian Singers, and solo in Mozart's *Requiem* with the Sydney Chamber Choir and Ku-ring-gai- Philharmonic Orchestra.

CAROLYN WATSON, CONDUCTOR

Carolyn Watson graduated with a Bachelor of Music Education (Honours) degree majoring in Violin Performance and Music Education from the Sydney Conservatorium of Music. She then began a Masters in Musicology and worked as a professional violinist before accepting a place at the prestigious Zoltán Kodály Pedagogical Institute of Music in Kecskemét, Hungary. Carolyn spent two years in Hungary where she also studied Violin at the Liszt Academy in Budapest. For the duration of her time in Hungary, Carolyn was the recipient of a Hungarian Government Scholarship for Postgraduate Research. After graduating with an Advanced Diploma, Carolyn moved to Dresden, Germany, where she studied Violin at the Musikhochschule Carl-Maria-von-Weber. She has played with numerous orchestras in Australia and in Germany and has performed at the Leipzig Gewandhaus, the London Proms and the Atlanta Olympic Games.

Carolyn has written Education Programmes for the Sydney Symphony Orchestra and has had articles published in various Music Education journals. She has also worked extensively with young ensembles at the Sydney Conservatorium and the Australian Institute of Music and has participated in Symphony Australia's Conductor Development Programme. Carolyn is a member of the Music Department at Sydney Grammar School where she teaches violin, chamber music and conducts a wide range of ensembles. As a violinist, Carolyn has presented two solo recitals over the last year and has appeared as a soloist with The Occasional Performing Sinfonia, The Beecroft Orchestra and The Mosman Symphony. Carolyn has also worked with the Lane Cove Youth Orchestra and conducted The Western Youth Orchestra.

PROFILES

BELINDA MONTGOMERY, SOLOIST

Soprano Belinda Montgomery graduated in 1997 from Sydney University with a Bachelor of Music (Honours) in Voice. She later studied with Emma Kirkby and Evelyn Tubb in England and has since established a freelance career in Sydney, where she is particularly active as an early music specialist. Belinda has appeared with various ensembles, most notably the Australian Brandenburg Orchestra, Salut! Baroque, Concertato, The Sydney Consort and Backgammon.

Solo engagements have included Bach Cantatas (The Australian Brandenburg Orchestra), Handel's *Dixit Dominus* (Sydney Philharmonia Motet Choir), Bach's Mass in B Minor, Handel's *Israel in Egypt*, Faure's Requiem, Mozart's Requiem and Solemn Vespers (Sydney Chamber Choir) and Steve Reich's *Drumming* (Synergy Percussion). Last year she gave the world premiere performance of Andrew Ford's new song cycle, *Learning to Howl*, which later won the APRA award for Best Composition in 2004.

As both a soloist and chorus member she has performed extensively with Cantillation, Australia's leading professional chorus, directed by Antony Walker, appearing on many of their ABC recordings. She has recorded music for radio broadcast and has appeared on many CDs for the labels Tall Poppies, Walsingham and Celestial Harmonies.

Belinda sang the role of *Iris* in Pinchgut Opera's inaugural production, Handel's *Semele*, in 2002 and will appear in this year's Pinchgut production, *Orfeo*, by Monteverdi. She also recently sang with the chorus of Opera Australia in Purcell's *Dido and Aeneas*.

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.

THE ORCHESTRA

Violin I

Paul Pokorny*
Volf Frishling
Belisario Hernandez
Marie Hodsdon
Beatrice Ip
Lisa Lebedev
Vincent Leonard
Francesca Teng
Samuel Tov-Lev

Violin II

Joseph Singles*
Judith Baker
Margaret Blake
Bonnie Leung
Rohini Mulford
Clare Ryan
Behram Taleyarkhan

Viola

Susan Khouri*
Ted Davis
Chris Elenor
Antony Harvey

Cello

Haydn Skinner*
Steve Meyer*
Rowena Cseh
Merle Morcom
Michael Tran
Geoff Widmer

Double bass

Robert Budinak
Jack Clegg
Nick Lebedev

Flute & Piccolo

Prue Page*
Bruce Lane

Oboe

Merryn Horrocks*
Margaret Shirley

Cor Anglais

Margaret Shirley*

Clarinet

Mami Iwashita*
Joe Davies

Bassoon

Shula Dennard*
Alex Thorburn

French horn

Cameron Grant*
Peter Hogg
Grahame Robards
Belinda Webster

Trumpet

David Young*
Emily Hunter
Chris Webster

Trombone

Lindsay Smartt*
Ross Bliim

Bass trombone

Brian Sedgwick*

Timpani and Percussion

Merrilee McNaught*
Damien Freeman
Edmund Lembke-
Hogan

Harp

Helen Boyd

* Denotes Principal

FRIENDS OF THE ORCHESTRA

FRIENDS OF STRATHFIELD SYMPHONY

Patron: Councillor Alfred Tsang
Mayor of Strathfield

Friends of the Orchestra:

Dr & Mrs N A Andersen	Mr J B Linley
Mrs E M Astles	Ms A Logan
Mr S Bard*	Mr B McBurney*
Mr R Bernie	Miss P J McPhillamy
Mr & Mrs M Samrani	Mrs S Mahableshwarwalla*
Mr T Davis*	Mrs S Myers*
Mr D B Dunlop*	Mr & Mrs P Smith
Mrs J E Dunlop	Mr R Watson*
Miss C Edwards	Mrs J Widmer
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, 4th December 2004 at 8.00pm

Conductor and soloist: Paul Dhasmana
Programme: Rossini's Barber of Seville overture
Vivaldi Flute concerto ("Il Cardellino")
new work by Nadia Burgess (world première)
Mendelssohn Symphony No 4 ("Italian")

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



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