



**STRATHFIELD
SYMPHONY
ORCHESTRA**

Founded by Emily Finn in 1969

Saturday, 4th December 2004, 8.00pm
Strathfield Town Hall

PAUL DHASMANA

Conductor & 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
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PROGRAMME

<i>BARBER OF SEVILLE OVERTURE</i>	GIOACCHINO ROSSINI (1792-1868)
<i>IL CARDELLINO, FLUTE CONCERTO ALLEGRO CANTABILE ALLEGRO</i>	ANTONIO VIVALDI (1678-1741)
<i>WORLD PREMIERE OF A NEW WORK THE SCATTERLINGS ANCIENT DUST</i>	NADIA BURGESS (1958-)

INTERVAL

<i>SYMPHONY No. 4 "ITALIAN"</i>	FELIX MENDELSSOHN- BARTHOLDY (1809-1847)
<i>ALLEGRO VIVACE ANDANTE CON MOTO CON MOTO MODERATO CON MOTO MODERATO</i>	

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




PROGRAMME NOTES

Barber of Seville, Overture *Rossini*

The debut of Almaviva – as the opera *The Barber of Seville* was originally called – on 20 February 1816 was a fiasco. Supporters of Italy's renowned operatic composer, Giovanni Paisiello, whistled and catcalled throughout the performance. Paisiello had written his highly successful *The Barber of Seville* in 1782, and the firm opinion of his followers was that no 24 year old upstart like Rossini should dare attempt a rival work. But by the second performance the audience had changed its mind.

A short introduction comprising very loud chords and a short flowing violin tune leads to the main opening music. There is an almost eastern feel with the echo-like first melody, played by piccolo and violins. After a loud orchestral passage and four long trilled notes from the strings, a second theme emerges, played by oboe and clarinet. The melody is repeated by horn and clarinet. Now begins one of Rossini's much-loved orchestral crescendos, leading to the close of the first part of the music.

A development section follows, in which the opening themes are reintroduced in a varied and decorated form. The crescendo music returns and, with a sudden and exciting change of tempo (speed), the music bursts into the final section, bringing the overture to its joyous conclusion.




PROGRAMME NOTES

Il Cardellino (The Goldfinch), Concerto for Flute and Strings in D Major *Vivaldi*

The first *Allegro* brings the trilling goldfinch right into our room. The chirpy string motif is at once answered by the flute, hopping upwards on a D major arpeggio, which soon turns into a wonderfully colourful display of virtuosity which is vividly descriptive. The string interludes are often short and to the point. The point being to allow as much time as possible for fantastic flutings.

The *Cantabile* is in 12/8 time, the theme beginning with a dotted note. This is really a "Siciliana" – a piece of swaying music believed to be Sicilian in origin – which breathes a gentle pastoral air, well adapted to the solo flute.

In the final *Allegro* we hear many unison passages when all the strings play the same notes, which gives a solid "no-nonsense" effect.



World Premiere of a New Work, Nadia Burgess *The Scatterlings (July 2004)*

The sombre introduction in F minor displays the emotions of immigrants as they leave the countries of their birth and are scattered across the world. Uncertainty and fear give way to hope about the future as the main thematic material is presented in Eb major. The adjustment to new cultures and customs is met with courage, yet melancholy and nostalgia is ever present, as displayed in the variations which follow. The first variation in F major divides the orchestra into a string quartet plus bass, a woodwind section and a brass section. The second variation is a tapestry of ostinato patterns, derived from the main themes. The third variation modulates back to Eb major and the main themes are varied further. A new path is pursued in 3/4 time over a C pedal point in the strings, with outcries from the woodwinds and brass in compound 4ths and 5ths. A *rallentando* heralds the return of the opening in F minor. Jazz harmony and rhythms prevail throughout.

PROGRAMME NOTES

Ancient Dust (September 2004)

A collage of Southern African bird, animal and insect sounds is created in the first section, in the order: flute = dove, clarinet = fish eagle, French horn = hornbill, oboe = guineafowl, bassoon = hadeda ibis, 2nd trumpet = zebra, 1st trombone = hyena howling, 1st trumpet = hyena laughing, bass trombone = hippo, timpani = lion roaring, 2nd trombone = elephant trumpeting, strings = cicadas. The strings form a clustered F suspended chord and create a crescendo to portray the heat of the sun in the afternoon, as the bird and animal sounds gradually drop out. A diminuendo depicts the sunset.

In the second section, traditional African music practises are displayed. After a bar of silence, the conga enters after the first beat in 12/8 time, followed by the shaker, off the beat. The bass enters on the first beat, creating a displacement of meter for a moment, but establishes the down beat and key of Bb major. Pizzicato violas and violins follow in succession and the tuned percussion creates a cross rhythm effect. The pizzicato cellos imitate a pentatonic thumb piano pattern, followed by the bassoon. A call motif in the flute and clarinet is answered by the oboe and horn. The trumpet imitates the response motif and the trombones catch the tail end of the bar in 4ths. As the instruments gradually drop out, the shaker modulates the meter to 4/4 time.

In section 3, the timpani, shaker and conga create typical African percussion patterns interspersed by a G pedal in the cellos and basses with the viola a 5th above. The violins enter in an imitative fashion in E major, thus creating a dual tonality. The tuned percussion enters with a retrograde version of the melody it played in section 2, now in C# major. The pedal point moves to E, strengthened by the trombones. Variations of the theme follow, each time with the addition of a wind instrument. After the horn entry the chord C# major over E major, is followed by E phrygian layers of 4ths which end the section. In Section 4 the cicada chord in the strings returns with bird sounds and a repeat of melodies from section 2. The conga heralds the end.

Thus, an African wildlife soundscape and African music is fused here with elements from contemporary western art music and syncopated jazz rhythms.

PROGRAMME NOTES

Symphony No 4 "Italian"

Mendelssohn

The first movement, *Allegro vivace*, opens with a cheerful and energetic burst that soon winds down. After the transition passage, the second theme is introduced. It is a beautifully translucent piece which, in turn, makes way for the return of the first theme with variations. The whole is then elegantly repeated with subtle differences. The movement ends with a splendid crescendo and final flourish.

The second movement, *Andante con moto*, offers a complete change of mood. Oboes, bassoons and violas, lightly underpinned by pizzicato strings, open with a plaintive melody. Momentarily, the melody retreats into the distance and a bright theme in the major key breaks through, only to disappear soon after. Variations on the main theme follow, before the movement closes to a soft pizzicato played on the lower strings.

The third movement, *Con moto moderato*, is a graceful, minuet-like piece. A touch of mystery is added, however, when an engaging horn trio knocks, as it were, on the door seeking entrance. After the horn trio has made another appearance, the principal minuet theme briefly re-emerges and then fades away to conclude the movement.

The last fast movement, *Saltarello: Presto*, is a lively theme based on a Neopolitan dance similar to the tarantella. Almost at once, the dance begins its frenzied pace, at first quietly and then building up to a crescendo. From time to time the tempo slackens but then the swirling, almost sinister, dance reappears in the strings and is whipped up by the full orchestra. At the close of the last movement the music returns briefly to the opening theme before returning exuberantly to the dance.

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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.

PAUL DHASMANA, SOLOIST (FLUTE)

Paul Dhasmana appeared recently as guest Principal Flute with the Australian Opera and Ballet Orchestra (AOBO) with 12 hours' notice. Having begun playing professionally at the age of 16, Paul appears regularly with the AOBO, has also appeared with the Sydney Symphony and is Principal Flute and Section Leader of the Willoughby Symphony Orchestra.

Paul has given solo recitals in Australia and London including at St Martin-in-the Fields, St James' Church, Piccadilly, and Southwark Cathedral. He returns regularly to Europe to give solo recitals and master classes and in 2003 won second prize in the two flutes category of the 10th International Kuhlau Flute Competition held in Uelzen, Germany.

Paul received his Bachelor of Music with First Class Honours from the University of Sydney before a full Commonwealth Scholarship took him to London's Royal College of Music where he received a Master of Music in Advanced Performance. Whilst at the RCM he won the Eva Kisch prize and was the soloist in Nielsen's Flute Concerto. He remained in London for five years where he was principal flute with the Amadeus Orchestra and taught at several prestigious institutions including Blackheath Conservatoire of Music and the Arts.

His teachers have included William Bennett, Geoffrey Collins, Michael Cox, Graham Mayger, Patricia Morris, and Gudrun Hinze-Hönig.

Paul currently teaches at Monte Sant' Angelo Mercy College, SCECGS (Redlands), the Australian International Conservatorium of Music (flute and conducting) and is a tutor on the chamber music course at the Conservatorium High School.

PROFILES

NADIA BURGESS, COMPOSER

Nadia was born and educated in South Africa. She holds a B.Mus.(Ed.) degree in Piano Performance (University of the Free State) and an Associate Diploma in Jazz Studies (Sydney Conservatorium). She has performed extensively as pianist in all styles and has taught piano and theory in Sydney for the past 20 years.

Nadia combines elements from western art music, jazz, rock and African music in her compositions of third stream / confluent style. She has composed for jazz small ensemble, jazz big band, chamber ensemble, flute quartet, string quartet, orchestra and piano. Nadia is in her final semester of her M.Mus. in Composition at the Sydney Conservatorium of Music, under the supervision of American composer/arranger, William Motzing .

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
Fflur Hancock
Carol Henson
Marie Hodsdon
Beatrice Ip
Sophie Kingston
Lisa Lebedev
Vincent Leonard
Francesca Teng

Violin II

Laura Jamieson*
Karina Barnard
Simonil Bharnagn
Bonnie Leung
Rohini Mulford
Justin Nijdam
Clare Ryan
Joseph Singles

Viola

Susan Khouri*
Ted Davis
Chris Elenor
Antony Harvey
Jill Quinn

Cello

Haydn Skinner*
Rowena Cseh
Merle Morcom
Ludmilla Resnikova
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*
Ron Clarke

Trumpet

Chris Webster*
Daryl Taylor

Trombone

Lindsay Smartt*
Ross Bliim

Bass trombone

Brian Sedgwick*

Timpani and Percussion

Damien Freeman*
Merrilee McNaught
Jocelyn Segent
Sophie Spencer

* Denotes Principal
+ Denotes Freelance

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Councillor Alfred Tsang
Mayor of Strathfield

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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.

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
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