



**STRATHFIELD
SYMPHONY
ORCHESTRA**

Founded by Emily Finn in 1969

Christmas
in November

Sunday, 27th November 2005, 2.30pm
Strathfield Town Hall

PAUL DHASMANA

Chief Conductor

PAUL POKORNY

Concertmaster

THOMAS TALMACS

Soloists



**VIRGINIA JUDGE MP
MEMBER FOR
STRATHFIELD**

For interviews, information and enquiries
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www.virginiajudge.net

PROGRAMME

*SERANATA
AUSTRALIANA*

MICHAEL EASTON
(1954-2004)

*VIOLIN CONCERTO
No. 1 IN D, OPUS 6*

NICCOLO PAGANINI
(1782-1840)

SOLOIST:
THOMAS TALMACS

INTERVAL

SYMPHONY No. 5

**LUDWIG VAN
BEETHOVEN**
(1770-1827)

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




PROGRAMME NOTES

Serenata Australiana

Michael Easton

Serenata Australiana was composed in 1992. Since Michael Easton's death in 2004, details of his composition works as well as parts and scores have been hard to come by. We have been lucky enough to locate parts to Serenata Australiana, but not fortunate enough to have any programme notes, or other details about this work. Sit back, listen and let the music help you write your own story about this fantastic Australian work.



Violin Concerto No.1 in D, Opus 6

Nicoli Paganini


For technical reasons, Paganini originally wrote this concerto in the key of E flat. He intended to re-tune the D string of the solo violin upwards, in order to match the work's 'home' key and also to create a more brilliant effect. But the whole work is now more usually played in the basic key of D. Throughout most of the concerto, the orchestra plays a secondary role, leaving the spotlight on the soloist.

The first movement, Allegro maestoso, opens with a brief but arresting orchestral passage – just enough to set the scene for the solo violin. The remainder of the movement alternates in mood and style between fiery solo passage-work and a much more lyrical second subject or theme – evidence of Paganini's gift for melody.

There is a long cadenza – the traditional place in a concerto for the soloist to display all his skills. This one includes a pizzicato run and ends in double-stopping as well as trills. It is easy to imagine how such pyrotechnics would have swept contemporary audiences right off their feet.

The following Adagio espressivo opens with another orchestral passage, quite dramatic this time, like the introduction to some operatic aria. The long, flowing, sometimes impassioned melody for the soloist does, in fact, have song-like qualities, reminding us of the comparison that is often made between the violin and the human voice. The movement is basically in the minor mode, but ends finally on a major chord.

The concluding Rondo is based on a delightfully jaunty, march-like tune. It is full of more brilliant and astonishing solo passage-work, most notably some double-stopping in the violin's highest register – the musical equivalent, perhaps, of watching someone walk a tightrope!



PROGRAMME NOTES

Symphony No.5

Ludwig van Beethoven

While all nine of Beethoven's symphonies are famous, it is the opening of the first movement, Allegro con brio of the Fifth Symphony which is the most famous musical moment of all. The strings in unison play four abrupt and dramatic notes, 'di-di-di-dah', which correspond rhythmically to the letter V in the Morse code, compiled nearly half-a-century later. During World War II, these four notes became the musical call for 'V for Victory'.

Here they form the main theme on which the whole of this first movement is based. Indeed, this is one of the most concentrated and forceful pieces of music ever written, hardly relaxing for a moment.

The long, majestic theme of the second movement, Andante con moto, played on strings and woodwind, provides a wonderful contrast. It contains a series of variations in which the melody changes in style of mood each time it is played. Some of the variations stay quite close to the melody, but one takes the opening part of it and builds it up into a high climax at the end of the movement.

The third movement is described as Allegro, which usually means a fairly lively or light-hearted piece. This one, however, begins softly and mysteriously on the strings. Then comes a dramatic call on the horns, playing another version of the 'V for Victory' theme. By way of contrast, the middle section of the movement is a more spirited piece for the strings.

Now comes one of Beethoven's most original strokes of genius. The movement does not come to a full stop. It leads into a long, single note held on the strings, while the kettledrums, or timpani, softly beat the rhythm of the 'V for Victory' theme. This is a 'bridge passage', linking the third with the last movement, also Allegro, which finally emerges with a triumphant, march-like tune for the whole orchestra.

This movement is played in the bright-sounding key of C major, in contrast with the much more dramatic and stormy minor key of the first movement. But Beethoven still has one more surprise in store – and something else quite new in the history of the symphony. In the middle of this last movement, the music suddenly returns to a section of the third movement, thus making his four-note 'V for Victory' theme run through the whole symphony, which ends in a blaze of glory.

PROFILES - ORCHESTRA

PAUL DHASMANA, CHIEF 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.

ORCHESTRA MEMBER PROFILE

PRUE PAGE — PRINCIPAL FLUTE

Prue Page has been a long standing member of the Strathfield Symphony Orchestra in the position of Principal Flute. Earlier in her career, Prue has been a researcher for a historical book on Sydney, as well as teaching German, History & Mathematics in London.

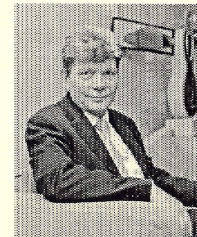
Taking up the flute at age 30, Prue then attended the the Sydney Conservatorium of Music, gaining her DSCM. She has given solo, chamber and folk recitals in London & Paris. Prue also has strong ties with music of various cultures, performing with a Latvian world band, as well as Japanese, Iranian and Indian groups. Prue is currently a flute teacher in the Suzuki Method and also holds the role of Teacher Trainer.

As well as all the fabulous music that Prue makes herself, she also has an extremely talented daughter. Asmira Woodward-Page currently lives in the US, and has recently performed violin concertos in Toronto and Chicago. Asmira is also the leader and director of SONYC (String Orchestra of New York City) and Counter Induction, an avante garde ensemble.

Prue also enjoys practising Sahaja Yoga Meditation.

PROFILES - ORCHESTRA

CHRIS ELENOR — PRINCIPAL VIOLA & PRESIDENT



I joined the Strathfield Symphony Orchestra in 1998 at the back of the second violins. I was very grateful for the opportunity as I had not played for twenty years and the fingers and classical music brain were very rusty. The following year I learnt the alto clef and switched to playing the viola as the Orchestra was, as always, short of viola players. With the encouragement of Virginia Judge who was Mayor of Strathfield at the time, I was part of establishing the Strathfield String Quartet comprising players from the Strathfield

Symphony. The Orchestra has the use of the Town Hall for our rehearsals and concerts so as a way of supporting the Council that supports us, the Quartet regularly play for Australian Citizenship ceremonies and other Council functions.

This year I have been the principal viola which is another steep learning curve for me. It has only been possible through the confidence of having Julia Pokorny sharing the first desk at concert time. Highlights of my time with the Orchestra have been accompanying the late Miriam Hyde in performances of her 2nd Piano Concerto, the Bruch violin concerto with my friend Thomas Talmacs in his first concerto and the recent performances of the Mozart Requiem with sixty voices raising the Town hall roof. I was elected to the Orchestra committee in 2000 and have been proud to be the President of a thriving community Orchestra since 2001.

PROFILES - SOLOIST

THOMAS TALMACS

Thomas Talmacs began playing violin at age five. He subsequently went to both the Conservatorium High School and, after three years of home study to allow his musical development, undertook the HSC at St Andrew's Cathedral School on a music scholarship. By age 16 he had completed with distinction two licentiates of Music of Australia for violin and viola. Thomas has just completed his third year of a Bachelor of Music degree at the Conservatorium of Music.



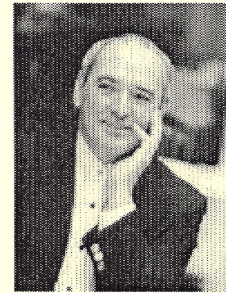
After playing in both the violin and viola sections in the Strathfield Symphony, Thomas appeared as a soloist playing the Bruch Violin Concerto in 2000 and the 5th Mozart Violin Concerto in 2002. Whilst in Year 11, Thomas won the NSW Schools Concerto Competition (which is open to all instruments) and subsequently performed the Bruch Violin Concerto with the Ku-ring-gai Philharmonic Orchestra. He has played the 2nd Prokofiev Concerto with the Queensland Youth Symphony Orchestra and the Khachaturian Concerto with the SBS Radio & Television Youth Orchestra of which he was the Concertmaster. Thomas has also given solo recitals in Sydney, Zagreb Croatia and appeared in concerts in the USA.

Thomas is in demand as a concert chamber music player, appearing as both violinist and violist with the Amadeus Consort in the Mozart by Moonlight Series in the Botanical Gardens and subsequently with Halcyon, the Seymour Group and more recently with the contemporary music group Ensemble Offspring. In 2003 he toured Europe with Ensemble Offspring performing in London, Amsterdam, at the Warsaw Autumn Music Festival and in Krakow. He has given recitals at the Port Fairy Music Festival, and in Sydney, Brisbane and Cairns. Recordings with the ABC are currently in progress.

Thomas has studied with Alex Todicescu for nine years and hopes to study overseas after he completes his music degree next year.

PROFILES - COMPOSER

MICHAEL EASTON



Michael Easton was born in Hertfordshire, England, in 1954. He was encouraged to pursue music by a 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. On leaving the Royal Academy he was employed in the music publishing world, first with J & W Chester and then with Novello & Company. As an ambassador for their publications he was required to travel widely in Europe, America and the Far East. This brought him to Australia where, in 1982, he was head-hunted by Allans Music 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. By 1986 he felt able to retire from the music publishing world and devote himself entirely to work as a freelance composer. This, however, did not prevent him from forming an ongoing and notable duo-piano partnership with Len Vorster, and contributing many stimulating pre-concert talks to the Melbourne Symphony, Musica Viva and Opera Australia series.

Easton also became known as a provocative music critic for the Melbourne Age, Sunday Herald Sun and Soundscapes magazine and a frequent broadcaster for the Australian Broadcasting Corporation. 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 reflected his own ebullience, energy and good humor. 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.

Michael Easton died in London on 5 February 2004.

(Biography by Michael Hurd (1999))

ORCHESTRA MEMBERS

Violin I

Paul Pokorny*
Isabel Boesenberg
Volf Frishling
Carol Henson
Belisario Hernandez
Marie Hodsdon
Beatrice Ip
Laura Jamieson
Lisa Lebedev
Vincent Leonard
Samuel Tov-Lev

Violin II

Solomon Bard*
Joseph Singles
Judith Baker
Lara Balague
Diana Barraga
Bonnie Leung
Stephen Matthey
Monica Mouwad
Rohini Mulford
Danny Shaloub
Behram Taleyarkhan

Viola

Chris Elenor*
Ted Davis
Antony Harvey

Cello

Haydn Skinner*
Rowena Cseh
Laura Hitchcock
Bruce Lane
Merle Morcom
Andrew Silk

Double bass

Manfred Schoen*
Michael Atkins
Nick Lebedev

Flute & Piccolo

Prue Page*
Bruce Lane (piccolo)

Oboe

Neil Williams*
Jan Cossé

Clarinet

Julian Alder*
Joe Davies

Bassoon

Michael Klooster*
Alex Thorburn

Contrabassoon

Justin Screen

French horn

Dennis Williams*
Ron Clarke

Trumpet

David Young*
John Tweed

Trombone

Lindsay Smartt*
Matthew Harrison
Paul Young

Timpani and Percussion

Merrilee McNaught

Harp

Helen Boyd+

* Denotes Principal
+ Denotes Freelance

EXPRESSIONS OF INTEREST

For the positions of Section Principals for the SSO
Programme 2006

- Concert Master
- Principal Second Violin
- Principal Viola
- Principal Cello
- Principal Double Bass

Selection Criteria:

- Availability for 90% of rehearsals and performances by SSO in 2006. (Or specified part of the year.) Rehearsals are on Mondays.
- Ability to rehearse and play the planned repertoire for 2006.
- Ability to lead the rehearsal work and performance of the Section.
- Commitment to developing the playing and ensemble skills of the Section.

Expressions of Interest or applications to:

Bruce Lane
Orchestra Manager
mob. 0411 550 006
brucelane@optusnet.com.au
bigpond.com

Paul Dhasmana
Chief Conductor
mob 0419 993 176
pdhasmana@

EXPRESSIONS OF INTEREST

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We wish to thank Teresa Rogers for researching these programme notes.



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