

STRATHFIELD
Symphony Orchestra

Serious Fun!

Conductor Sarah-Grace Williams

Choir The Australian Institute Music Vocal Showcase Ensemble
Violin Paul Hoskinson
Cello Laura Hitchcock

A Russian Spectacular

Swan Lake Suite

by
Tchaikovsky

Scene
Waltz
Danse of the Swans
Scene
Hungarian Dance
Scene

Polovtsian

Dances
by
Borodin

I
N
T
E
R
V
A
L

Scheherazade

by
Rimsky-Korsakov

The sea and Sinbad's ship
The story of the Prince-Kalandar
The young prince and princess
Festival in Baghdad



8.00pm, Saturday, 1 July & 2.30pm, Sunday, 2 July

**

* Strathfield Town Hall *

The Orchestra

1st Violin

Paul Hoskinson**
Elizabeth Cooney
Volf Frishling
Carol Henson
Belisario Hernandez
Beatrice Ip
Lisa Lebedev
Martin Lee
Vincent Leonard
Bonnie Leung
Justin White

2nd Violin

Solomon Bard*
Joseph Singles*
Karina Barnard
Diana Barraga
Isabel Boesenberg
Emmanuelle Fonsny
Laura Jamieson
Natalie Meaney
Rohini Mulford
Michelle O'Brien
Maryana Sywak
Behram Taleyarkhan

Viola

Chris Elenor*
Brian Allen
Ted Davis
Antony Harvey
Sue Khouri
Ruth Ley
Danielle Norton
Julia Pokorny
Brendon Towney

Cello

Laura Hitchcock*
Rowena Cseh
Sybbi Georgiou
Haydn Skinner
Geoff Widmer

Double Bass

Manfred Schoen*
Michael Atkins
Carole Jeon
Nick Lebedev
Sasha Marker

Flute & Piccolo

Bruce Lane*
Rebecca McCabe
Vanessa Ropa
Svetlana
Yaroslavskaya
(principal in
Scheherazade)

Oboe

Merryn Horrocks*
Kitty Blythe

Cor anglais

Clement Loy

Clarinet

Karl Murr*
David Abbott

Bassoon

Mark Pinner*
Alex Thorburn

French Horn

Dennis Williams*
Bill Cotis
Marian Lesslie
Elana Traurig

Trumpet & Cornet

David Young*
Vince Donoghue
Preston Hardie
George Ross

Trombone

Lindsay Smartt*
Dominic Steele
Rod Walker
Paul Young

Tuba

Andrew Watkins

Harp

Helen Boyd

Timpani &

Percussion
Merrilee McNaught*
Andrew Blake
Jill Bottomley
Lyndle Hardstaff
Abby McCunn
Greg McCunn

** Denotes

concertmaster

* Denotes principal

Special thanks to the Friends of the Orchestra

Mrs P Andersen	Mr B McBurney
Mrs E M Astles	Mrs S Myers*
Mr S Bard *	Mr & Mrs M Samrani
Ms R Bernie	Mrs C Edwards
Mrs D Jamieson	Mrs J Widmer
Mr R A Knight	Mr T Davis*
Mr J B Linley	Mr D B Dunlop*
Mrs S Mahableshwawalla	Mrs J E Dunlop
Margaret Shirley*	*Denotes life member

Don't miss our next concert!

<i>Haffner Symphony</i>	Mozart
<i>Nelson Mass</i>	Haydn
<i>Ave Verum Corpus</i>	Mozart
<i>Laudate Dominum</i>	Mozart

Saturday 2 September at 8.00 pm
Sunday 3 September at 2.30 pm

Strathfield Town Hall



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Program Notes

Alexander Borodin 1833 - 1887

Alexander Borodin was born in St Petersburg, the illegitimate son of a Russian Prince but registered as the lawful son of one of his father's servants. He was well educated and showed an interest in music, learning several instruments including flute, cello and piano and by age nine was composing his own works.

Although he would faint at the sight of blood he would receive a degree in Doctor of Medicine but he would never practise the profession. Instead he became professor of chemistry and a dedicated teacher. In 1862 he became acquainted with the eminent composer Balakirev who was the head of a small group of composers that consisted of Mussorgsky, Rimsky-Korsakov and Cui. They formed the 'mighty handful' or the 'Russian Five' and were the principal nationalist composers in later 19th century Russia.

Borodin's largest scale composition during this time was the opera *Prince Igor*, which he worked on intermittently for 18 years but sadly died before it was finished. It was finished after his death by Rimsky-Korsakov and Glazunov. The opera tells the story of the 12th-century *Prince Igor* who is captured by the Polovtsians, a Tartar force that has overrun his Russian homeland. *Prince Igor* is seldom presented today and it is the stirring dances of the Polovtsi which close the second act by which the opera is remembered. By the end of Act I Prince Igor has been captured by the Polovtsi and much of the opera's second act is given over to a ballet sequence in which the male and female slaves of the Polovtsi dance to entertain Igor and the Khan. The celebrated dances were arranged by the Khan in their honour, starting out as a procession of captives, followed by an extremely sensual dance of young women, climaxed by a grand salute to the victorious Khan.

Borodin died suddenly from a burst artery in the heart while at a fancy dress party. According to the doctor performing the post-mortem, it was surprising that Borodin had lasted so long with his heart in such a condition.

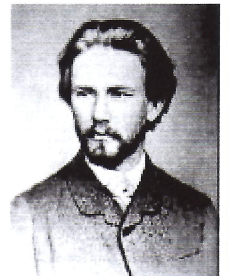


Peter Tchaikovsky 1840 - 1893

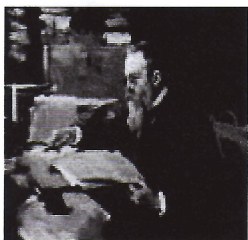
Tchaikovsky, the second eldest of six children studied music at the St. Petersburg Conservatory. His studies included conducting which always terrified Tchaikovsky (even when in great demand as a conductor), fearing his head would fall from his shoulders. For that reason he conducted with his left hand under his chin to keep it attached.

Tchaikovsky wrote some of the most memorable and most often performed ballet music. *Swan Lake* had its first performance in 1877 at the Bolshoi Theater in Moscow where the first production failed. Sadly, Tchaikovsky mistakenly thought that the fault lay in his music, although the weakness really sprang from the original choreography. He decided to rewrite the score, but he died in 1893 before he could completely carry out his plan. *Swan Lake* is the story of the Swan Queen Odette, who succumbs to a young prince's first pursuit of love. Turned into a swan by a magician, Odette may return to human form each night at midnight, and on one of these sojourns she meets and falls in love with Prince Siegfried. The power of the magician is broken when the prince proves his love for Odette by his willingness to sacrifice his life for her.

Music came first with Tchaikovsky, not only in life, but in death. Engrossed in composition, Tchaikovsky drank water that he had not boiled, a very dangerous thing in those days in Russia. He died of cholera that he contracted as a result of the unclean water.



Nikolai Rimsky-Korsakov 1844 - 1908



Rimsky-Korsakov showed no great love for music as a child and although he studied piano he wanted to be a sailor and at age twelve entered Naval School. It was Balakirev who encouraged the young naval officer to pursue a musical career, eventually becoming a member of 'The Russian Five'. He was a prolific composer with his greatest efforts expended on his operas. Nevertheless, his status in the West has long been based on his orchestral compositions, most famous among which is *Scheherazade*.

Scheherazade was the daughter of the grand vizier to Sultan Shahriyar. The sultan's first wife had betrayed him, and in anger and grief he not only executed her but vowed to marry a woman each night and kill her the next morning. The sultan's cruel order was obeyed for three years, until *Scheherazade* conceived a plan to stop him and convinced her father to offer her as the sultan's next wife. The clever girl talked the sultan into letting her sister spend the night with them in the bridal chamber, and in the morning, as planned, *Scheherazade's* sister begged her to tell a story. *Scheherazade* began one of the exciting tales but stopped before the story ended, causing the sultan, who had listened as well, to put off killing her until she could finish her story the next evening. *Scheherazade*, of course, never finished her tales, but kept her husband enthralled with story after story for 1,001 nights. By that time the pair had produced three sons and the sultan, convinced of his wife's fidelity and wisdom, revoked his death sentence.

The first movement, *The Sea and Sinbad's Ship*, opens with two opposing themes: a stern and solemn tune dominated by the brass (the sultan), and a sinuous violin melody (*Scheherazade*, weaving her tales). The themes ebb and flow over a third rocking melody like the ocean's waves. The second movement, *The Story of the Prince Kalandar* - a prince who disguised himself as a member of a tribe of wandering dervishes called *Kalandars* - features an oriental melody played in turn by both the full orchestra and different solo instruments. The theme is offset by a brisk martial tune introduced by the brass, interrupted by a clarinet solo, whirling like the dervishes. The third movement, *The Young Prince and the Young Princess*, has romantic melodies that weave in and out, and ends with a series of rapid, quiet figures that seem to dance into the distance. The solo violin of *Scheherazade* heralds the final movement, which bursts into a dance accented by cymbal and tambourine, *The Festival in Baghdad*. The dance becomes wilder and a brass fanfare returns to some of the themes of *Sinbad and The Sea*. The music rises and falls with the swell of the ocean until *The Ship Goes to Pieces on a Rock*. With a mighty crash, the music segues into a sweeping recapitulation of the Sultan's theme from the first movement, subsiding as if the Sultan has been mollified.

Towards the end of his life Rimsky-Korsakov suffered from angina. He died in Lyubensk in 1908, and was buried in Tikhvin Cemetery in St. Petersburg. His widow spent the rest of her life preserving the composer's legacy.



Our Conductor

Sarah-Grace Williams is an accomplished musical director, conductor and performer, having toured throughout Europe, Asia, Great Britain and New Zealand.

Graduating with distinction, Sarah-Grace completed her Bachelor of Music degree from the University of Western Sydney, majoring in performance (clarinet) and composition. Changing focus and receiving a scholarship for academic excellence, she went on to receive a First Class Honours in conducting. In 2002, Sarah-Grace left Australia to study conducting further with Maestro Alexander Polishchuk (St Petersburg Conservatoire, Russia) and Maestro Jorma Panula (Amsterdam, Holland). She has also studied conducting under Christopher Seaman, Daniel Porcelijn, Janos Furst and Myer Fredman. Sarah-Grace has made regular conducting appearances with many orchestras, choirs and musical theatre companies across Sydney. She holds the positions of Chief Conductor with the Strathfield Symphony Orchestra, Associate conductor with both The Occasional Performing Sinfonia (TOPS) and Australian Institute of Music Symphony Orchestra, Musical Director of Il Bel Mondo (Opera vocal consort), Director of the AIM Vocal Showcase Ensemble and has been an annual Guest Conductor with the Penrith Symphony Orchestra since 2000.



Some of Sarah-Grace's recent memorable highlight performances include conducting the Melbourne Symphony Orchestra in concert (in conjunction with Symphony Australia's Conducting Programme), her debut season as Chief Conductor with the Strathfield Symphony Orchestra in February 2006, conducting Handel's 'Messiah' with the Penrith Symphony Orchestra in 2003 and 2005, conducting the orchestra of the Sydney Prom Praise concerts at the Sydney Town Hall in 2004 with soloist Simon Tedeschi, working as the Musical Director for the Australian Institute of Music's production of Bernstein's 'Candide' and writing/presenting a Baby Proms 'Pops for Tots' with PSO.

Sarah-Grace has been involved with Symphony Australia's Conducting Programme for three years, conducting The Queensland Orchestra, Adelaide Symphony Orchestra and Melbourne Symphony Orchestra. In 2005 Sarah-Grace also conducted the Auckland Philharmonia in conjunction with their Graduate Conductor's Programme.

As well as her conducting commitments, Sarah-Grace currently works at the Australian Institute of Music (tertiary), lecturing in Conducting and Musical Theatre, as well as working as a Vocal Coach and teacher of Music History, Theory, Keyboard, Performance Studies and Clarinet.

Sarah-Grace has composed, arranged and recorded music for films, theatre productions, symphonic ensembles and chamber groups. She also continues to play regularly as a clarinettist and pianist with many orchestras and chamber ensembles, touring regularly with the Phoenix Ensemble and the Australian Wind Consort.

Our Violinist & Concertmaster

Paul Hoskinson graduated from the Sydney Conservatorium in 1976 majoring in Violin studying under Dorel Tincu. While studying at the Conservatorium Paul was a member of both the Conservatorium Symphony Orchestra and the Sydney Youth Orchestra.

In 1978 Paul joined the St Marks Players as a violist played viola with various small ensembles in both Sydney and London including the Abeshouse Quartet and the Repin Quartet in both a professional and amateur capacity. In 1999 Paul took up the post of Concertmaster for the Beecroft Orchestra and was a member of the Sydney Philharmonia Symphonic Choir.

In 2002 Paul jointly founded Orchestra143, a predominantly String Chamber Orchestra and has performed with a number of ensembles, including the Australian Doctors Orchestra, The Occasional Performing Sinfonia, Mosman Symphony Orchestra, The Ku-ring-gai Philharmonic Orchestra, the Sydney Occasional Orchestra, the Bourbaki Ensemble and was concertmaster for The Berowra Musical Society from 2002 to 2004.

A keen chamber musician Paul regularly performs and participates in events with the NSW Amateur Chamber Music Society.

Our Choir

Formed in March 2006 under the direction of Sarah-Grace Williams, this ensemble comprises elite vocal students from the music theatre, contemporary and classical departments of the Australian Institute of Music. The melding of their different talents and vocal colours, combined with their youthful vibrancy has created a unique ability to perform in a number of genres, from classical and jazz to spiritual and pop. Their most recent performance was to sing the National Anthems for the internationally televised Tri-Nation rugby series in Sydney. Performing as a full choir, a cappella or in smaller ensembles as the occasion requires, the AIM Vocal Showcase Ensemble is gaining the reputation as an esteemed and dynamic vocal group.

Soprano

Emma Etherington
Tamasin Howard
Alana Jenkins

Soprano

Sally Osmond
Julia Philipson

Alto

Katie Carr
Taryn Erickson
Makare Farina

Alto

Emily Hanks
Eleni Kokkinos
Jessica Lawes

Tenor

James Bailey
Benjamin Hudson
Peter Silver
Aaron Taylor

Bass

Julian Batchelor
Daniel Belle
Phillip Buckley
David Horn

Strathfield Symphony Orchestra is proudly sponsored by Strathfield MP Virginia Judge.

For interviews, information and enquiries please contact the Electorate Office.

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

