

STRATHFIELD

Symphony Orchestra

Serious Fun!

Classics & all that *Jazz*...

Conductor - Sarah-Grace Williams



Soloists - Daniel Belle & Joshua Kyle

Marche Slave by Tchaikovsky - *Waltzing Matilda* by Hyde
Ave Maria by Caccini - *Nella Fantasia* by Morricone
Peer Gynt by Grieg

INTERVAL

Finlandia by Sibelius
Fascinating Rhythm - Summertime by Gershwin
(arranged by S-G Williams)
Academic Festival Overture by Brahms
Nessun Dorma by Puccini

Sunday 18 and 25 March at 2.30pm

Strathfield Town Hall, Cnr Redmyre and Homebush Rds, Strathfield

www.strathfieldsymphony.org.au

The Orchestra

Violin 1

Paul Hoskinson**
 Zoe Bloomfield
 Elaine Chan
 Belisario Hernandez
 Marie Hodsdon
 Beatrice Ip
 Julia Jooyeon Park
 Samuel Tov-Lev
 Justin White

Violin 2

Elizabeth Cooney*
 Solomon Bard
 Karina Barnard
 Diana Barraga
 Simonil Bhavnagri
 Stephen Matthey
 Natalie Meaney
 Rohini Mulford
 Joe Singles
 Behram Taleyarkhan
 Jill Webb

Viola

Jin Ai Teng *
 Judith Baker
 Ted Davis
 Chris Elenor
 Antony Harvey
 Martin Lee
 Brendon Towney
 Jennifer Cooke

Cello

Laura Hitchcock*
 Bruce Lane
 Rohan Mills
 David Oldroyd
 Haydn Skinner
Double Bass
 Carol Jeon*
 Nicholas Powning
 Manfred Schoen

Flute & Piccolo

Melinda Hole
 Rebecca McCabe
 Prue Page

Oboe

Cate Trebeck
 George Jessup
 Merryn Horrocks

Clarinet

David Abbott
 Karl Murr

Bassoon

Mark Pinner
 Alex Thorburn

French Horn

Annalisa Gatt
 Peter Hogg
 Paula Stokes
 Elana Traurig

Trombone

Patrick Muldrew
 Lindsay Smartt
 Paul Young

Trumpet

Gary Clark
 John Tweed
 Janette Vardy
 David Young

Tuba

Gary Levin

Harp

Helen Boyd

Percussion

Merrilee McNaught*
 Lyndle Hardstaff
 Luka Wang
 Tessa Gutierrez

* Denotes Principal

** Denotes Concert Master

Chief Conductor and Artistic Director: Sarah-Grace Williams

Don't miss our next concert!

Antarctica by Nigel Westlake

Symphony No 1 by Johannes Brahms

Saturday 23 June at 8.00 pm

Sunday 24 June at 2.30 pm

www.strathfieldsymphony.org.au — For bookings call 9588 1310

Special thanks to the Friends of the Orchestra

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Mr J B Linley

Margaret Shirley*

Mr T Davis*

Mr S Bard *

Mrs S Mahableshwawalla*

Mrs J Widmer

Mrs C Edwards

Ms R Bernie

Mr B McBurney

Mr G Widmer*

Mrs D Jamieson

Mrs S Myers*

Mr D B Dunlop*

*Denotes life member

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

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

www.virginiajudge.net

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

Program Notes

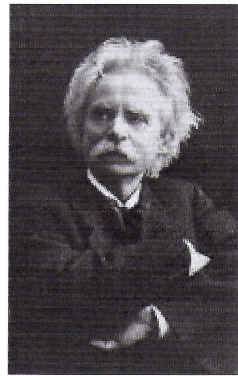
Tchaikovsky wrote **Marche Slave** in March 1876 for a charity concert to support a war effort in the Balkans. He composed and fully scored the March in just 5 days. The occasion was a concert in aid of Russian volunteers wounded in the Serbo/Turkish War, a war Russia was to join in the following year. At the first performance its impact was such that it had to be encored in full, receiving a tumultuous reception - twice! Tchaikovsky used two folk songs as the basis for the melody of the piece. One of them, a chorale-sounding theme that originated from a Russian folk song, is the main theme in the Jesuit Dallas Alma Mater. The Russian national Anthem, 'God Save the Tsar', is also heard as a repeating theme throughout the work.

Miriam Hyde was born in 1913 in Adelaide and became one of Australia's best loved pianists and composers. Having studied in London she returned to live in Sydney but returned to Adelaide in South Australia's centenary year, 1936. Hyde wrote much of the orchestral music for the pageant **Heritage**, produced in the Tivoli Theatre. Of this music, her **Fantasia on Waltzing Matilda**, an overture to one of the scenes, has become well-known as an independent piece in her various arrangements of it.



Miriam Hyde

Giulio Caccini was born in 1551 in Italy. He was a composer, teacher, singer, instrumentalist and writer of the very late Renaissance and early Baroque eras and was one of the founders of the genre of opera, one of the single most influential creators of the new Baroque style. He was also the father of the composer Francesca Caccini. Giulio Caccini's **Ave Maria** was unknown to most music lovers in the Twentieth Century. In the last decade of the 20th Century it achieved remarkable popularity.



Edvard Grieg

Peer Gynt is a play by the Norwegian playwright Henrik Ibsen. It was written in 1867 and first performed in Christiania (now Oslo) in 1876, with its incidental music composed by **Edvard Grieg** at the request of Ibsen. Many of the pieces from this work became very popular in the form of orchestral suites or piano and piano-duet arrangements especially for *Morning Mood* and *In the Hall of the Mountain King*.

Ennio Morricone is an Italian composer, born in 1928. He has composed and arranged scores for more than 400 film and television productions, more than any other composer living or deceased. He is best known for the characteristic sparse and memorable soundtracks of *The Good, the Bad and the Ugly* (1966) and *Once Upon a Time in the West* (1968). Although only 30 of his film scores are for Westerns, it is these for which he is best known. His more recent notable compositions for film include the scores *The Mission*, of which *Gabriel's Oboe* was one of the soundtracks. This unforgettable melody captured the attention of Sarah Brightman, and she wanted to transform the theme into a song. Morricone refused or a while, but then he accepted Sarah's suggestion. The result was **Nella Fantasia** with lyrics written by Brightman herself in Italian.

Jean Sibelius wrote the first version of **Finlandia** in 1899, then revised it in 1900. The piece was composed for a patriotic pageant performed to mobilise popular opposition to the revocation of Finnish autonomy by the government of the Russian Empire. Russia imposed a strict censorship policy on the small nation in 1899. Most of the piece is taken up with rousing and turbulent music, evoking the national struggle of the Finnish people. But towards the end, a calm comes over the orchestra, and the serenely melodic *Finlandia Hymn* is heard. Often incorrectly cited as a traditional folk melody, the Hymn section is of Sibelius' own creation. Finlandia has virtually become Finland's second national anthem.



Jean Sibelius

Both **Ira Gershwin**, an American lyricist and his younger brother, composer **George Gershwin**, created some of the most memorable songs of the 20th century. When the brothers joined together, combining their talents they became one of the most influential forces in the history of American Musical Theatre. Together, they wrote the music for over twelve shows and four films. Some of their more famous works include **Fascinating Rhythm** and **Summertime**. Their partnership continued up until George's sudden death from a brain tumor.



Johannes Brahms

The **Academic Festival Overture** was one of a pair of contrasting orchestra overtures (the other being the *Tragic Overture*) written by **Johannes Brahms**. Brahms composed the **Academic Festival Overture** during the summer of 1880 as a musical 'thank you' to the university which had awarded him an honorary doctorate. Initially, Brahms had contented himself with sending a simple handwritten note of acknowledgment to the University, since he loathed the public fanfare of celebrity. However, the conductor who had nominated him for the degree, convinced him that protocol required him to make a grander gesture of gratitude. The University expected nothing less than a musical offering from the composer. Brahms, who was known to be a curmudgeonly joker, filled his quota by creating a 'very boisterous potpourri of student drinking songs', entitled the **Academic Festival Overture**. The blend of orchestral colours is carefully planned and highlighted in the piece, which calls for one of the largest ensembles for any of his compositions.

Brahms himself conducted the premiere at a special convocation held by the University in 1881, to the chagrin (and mischievous delight) of many of the academics in the audience.

Nessun Dorma is an aria from the final act of **Giacomo Puccini's** opera *Turandot*. The aria, whose title translates from Italian as 'Let no one sleep', follows the proclamation by the Princess Turandot that no one shall sleep: they shall all spend the night attempting to find out the name of the unknown prince, Calaf, who has set the challenge. Calaf sings, indicating his certainty that their effort will be in vain. Luciano Pavarotti made the aria his signature song since the 70s, as his rendition of it garnered him world-wide fame.



Giacomo Puccini

Our Conductor

Sarah-Grace Williams is fast gaining a reputation as one of the leading Australian conductors of her generation, appearing regularly with orchestras, choirs and musical theatre companies across the country. In February 2006, she was appointed Chief Conductor of the Strathfield Symphony Orchestra and Artistic Director in February 2007. Sarah-Grace is also Associate Conductor with both The Occasional Performing Sinfonia (TOPS) and the Australian Institute of Music (AIM) Orchestra. She is Director of the AIM Showcase Vocal Ensemble and has been an annual Guest Conductor with the Penrith Symphony Orchestra (PSO) since 2000.

2007 is shaping up as an exciting year for Sarah-Grace. In addition to her four concert series with Strathfield Symphony and concert commitments with both Penrith Symphony and TOPS, Sarah-Grace will conduct six concerts throughout April with the Auckland Philharmonia Orchestra in their education series, and will present an education concert entitled 'Construction' with The Queensland Orchestra in August.

An accomplished clarinettist and pianist, Sarah-Grace completed her Music degree in 1996, graduating with distinction in performance and composition. She received a scholarship for academic excellence and went on to achieve First Class Honours in Conducting before continuing conducting studies overseas with Maestro Alexander Polishchuk (St Petersburg Conservatoire, Russia) and Maestro Jorma Panula (Amsterdam, Holland). Sarah-Grace has also studied conducting under Johannes Fritzsck, Daniel Porcelijn, Marco Zucarrini, Janos Furst and Christopher Seaman.

As part of her involvement in Symphony Australia's Conductors Programme, Sarah-Grace has conducted Melbourne Symphony Orchestra, The Queensland Orchestra, Adelaide Symphony Orchestra and Tasmanian Symphony Orchestra in both rehearsals and concert and has also toured as a conductor throughout Europe, Asia, Great Britain and New Zealand. Recent conducting highlights include performances with the Melbourne Symphony Orchestra, Handel's 'Messiah' with the PSO and Penrith City Choir in 2003/05/06, conducting the orchestra of the Sydney Anglicare Prom Praise concerts at the Sydney Town Hall, working as the Musical/Vocal Director for several music theatre productions at the Australian Institute of Music.

Sarah-Grace lectures in Conducting, Musical Theatre, Performance Studies, History and Aural at the Australian Institute of Music (tertiary) and works as a Musical Director and Vocal Specialist for the Catholic Schools Performing Arts (CaSPA). She is also a highly sought after Vocal Coach and teacher of Keyboard, Performance Studies and Clarinet.



Our Soloists

Daniel Belle is 23 years old and has been a vocalist for 14 years. He has studied classical voice and also made the cross over to Music theatre and Contemporary music. He studied at the Conservatorium of music for one year before settling in to the Australian Institute of Music. As a current scholarship holder Daniel has learnt under the masterful hands of musicians and performers such as Sarah-Grace Williams, Jennifer Murphy, Bev Kennedy, Greg Crease, Peter Cousins and Gerry Sword. Daniel's Performance experience is extensive. Starting from school in musical productions and weekend performances with his vocal group, Daniel then found his way in to the top eight of Australian Idol in 2004. Since returning to the Australian Institute of music to further his studies, he has performed as a soloist on a number of occasions, including singing the national anthems at internationally broadcast rugby union games, cricket matches and A league finals.



Joshua Kyle has been singing for the past 16 of his 20 years. Singing his way through the many different forms and styles of music ranging from music theatre and classics to jazz vocalese and contemporary, Jazz has always been his favoured style, singing with jazz combos from a young age. Joshua gained a scholarship at the Australian Institute of Music where he is currently completing a Degree Contemporary Music, with a key interest in Jazz Vocal technique and performance, under the vocal tutorage of Sarah-Grace Williams. Joshua first appeared on the Sydney Cabaret scene in 2004, presenting his solo Cabaret show 'A New Voice' at Bar Me, Kings Cross and Villa Caprese in Milsons Point. The success of his cabaret led to Joshua being invited to perform at the Sydney Theatre Company's All Star Cabaret Night along side some of Sydney's top theatre performers in both 2004 and 2005. Other highlights include being involved in Qantas' 80th birthday celebrations, singing as a featured soloist on Soloist on Sony's Spirit of Australia Album, entertaining 3000 Asian delegates for tourism Australia at the Brisbane Convention Centre and singing with Peter Cousins at his Discovery Tour Concert. Joshua performed at the Telstra Stadium for the 2006 Rugby

Union Tri Nations Series and has sung at many prestigious venues including the City Recital Hall and the Sydney Opera House.



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