

Strathfield Symphony Orchestra

SERIOUS FUN!

Chief Conductor & Artistic Director: Sarah-Grace Williams

Peter and the Wolf

and other family favourites



Bookings
1300 306 776
or visit www.mca-tix.com

8.00pm

Saturday, 5th April

Tickets also at the door
\$25, \$20 conc., \$15 students,
\$60 family
Free for seniors Sunday only

2.30pm

Sunday, 6th April

L'Arlésienne Suite No 1 - Bizet

3 Hungarian Dances - Brahms

On the Skating Rink - Leonard (premiere)

Peter and the Wolf - Prokofiev

Narrator: Brian Bell

Strathfield Town Hall, Corner Redmyre & Homebush Roads, Strathfield
www.strathfieldsymphony.org.au

The Orchestra

Violin 1	Viola	Flute & Piccolo	Trumpet
Paul Pokorny **	Danielle Norton*	Jacinta Mikus	Gary Clarke
Volf Frishling	Judith Baker	Prue Page	Arnold Kluglist
Sarah Haddad	Chris Elenor	Bruce Lane	Janette Vardy
Philip Hazell	Anthony Harvey	Oboe	David Young
Belisario Hernandez	Helena Hatumale	George Jessup	Trombone
Carol Henson	Brendon Towney	Robin Darroch	Tom Kavanagh
Beatrice Ip	Cello	Clarinet	Lauren Moule
Laura Jamieson	Laura Hitchcock*	David Abbott	Lindsay Smartt
Justin White	Jenny Ainsworth	Rachel White	Bass Tuba
Violin 2	Rowena Cseh	Bassoon	Gary Levin
Elizabeth Cooney*	Bruce Lane	Mark Pinner	Percussion
Diana Barraga	David Oldroyd	Alex Thorburn	Andrew Brown
Karina Barnard	Haydn Skinner	Alto Sax	Stefania Kurniawan
Simonil Bhavnagri	Double Bass	Daniel Murphy	Harp
Michelle Fox	Carol Jeon*	Horn	Helen Boyd
Marie Hodsdon	Robert Budniak	Annalisa Gatt	Narrator
Michelle Hood	Nick Lebedev	Jonathan Gatt	Brian Bell
Rohini Mulford	Daniel Murphy	John Trezise	
Jill Webb		Dennis Williams	* Denotes Principal
		Suzanne Wright	** Denotes Concert Master

OUR NEXT CONCERT

From Russia with Love

Fire and Water (Lotus) - Kats-Chernin
 In the Steppes of Central Asia - Borodin
 Adagio of Spartacus & Phrygia - Khachaturian
 Symphony no 5 - Tchaikovsky

SATURDAY 28 June 2008 - 8.00pm & SUNDAY 29 June 2008 - 2.30pm

Special thanks to the Friends of the Orchestra

Dr & Mrs N A Andersen	Mr & Mrs M Samrani
Mrs E M Astles	Margaret Shirley*
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Mr R Bernie	Mr G Widmer*
Mr T Davis*	Mr D B Dunlop*
Mr R A Knight	Mrs J E Dunlop
Mr J B Linley	Miss C Edwards
Mrs S Mahableshwarwalla*	Mr Vincent Leonard*
Mr B McBurney*	*Denotes life member
Mrs S Myers*	

Strathfield Orchestra is proudly sponsored
by Strathfield MP Virginia Judge



**VIRGINIA JUDGE MP
MEMBER FOR
STRATHFIELD**

For interviews, information and enquiries
please contact the Electorate Office at
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Virginia Judge

Program Notes

L'Arlésienne Suite No 1 - Bizet

In 1872, Bizet was commissioned to compose incidental music for a production of Alphonse Daudet's play *L'Arlésienne*. The play caught his imagination, and he responded with a suite of 27 short numbers scored for chorus and small orchestra. The music ranged from brief mélodrames (played underneath the action on stage) to substantial entr'actes and preludes. The production ran for only 21 performances, to largely empty houses. Despite this, Bizet drew a four-movement concert suite from the score, arranged for full orchestra. As a suite, the music was an immediate success, so much so that the orchestrator, Ernest Guiraud, created a Second Suite from *L'Arlésienne* four years after Bizet's death.



Set in Provence, *L'Arlésienne* is the story of two young peasants, Frédéri, who is obsessed by a girl from Arles, and his simple brother, known as 'L'Innocent'. The girl from Arles never appears but is a femme fatale in the mould of Bizet's most celebrated dramatic creation, Carmen. Frédéri's unrequited passion gradually drives him to distraction, and at the climax of the play he throws himself from a high window as the villagers dance a farandole in the streets below. The Prélude is in three sections; first a short set of variations on the Marcho dei Rei, a melody of unknown Spanish or Provençal origin, then the expressive saxophone melody which characterises 'L'Innocent', and finally the impassioned, chromatic music associated with Frédéri's hopeless longing. The graceful Minuetto, with its flowing trio section, was one of the entr'actes to which the original audience objected so strongly, while the touching Adagietto (for strings alone) is a mélodrame, originally played beneath a scene in which two elderly peasants, childhood sweethearts, are re-united. The suite closes with the sonorous Carillon, the prelude to Act 4 of the play - the bells of the village ring out to celebrate the festival which will be the setting for the drama's tragic climax.

3 Hungarian Dances - Brahms



The Hungarian Dances were written at a time when nationalist pride was growing in Europe, and many composers were turning to folk music for inspiration. Brahms, too, admired folk music - simple, pure, and free of the rules and forms of 'serious' music. These pieces are based on true Hungarian folk melodies, not merely written in a similar style. First impressions are of a gypsy band, dancing around a fire to a crudely improvised orchestra of whatever fiddles or flutes were available. Critical listening, though, reveals premonitions of the magnificence still to come. Either way, these dances are an enjoyable diversion from the typical image of one of the 'three B's' of serious music. This collection, of dances no. 5, 6, and 7 from the first set, was orchestrated by Martin Schaeeling.

On the Skating Rink - Leonard

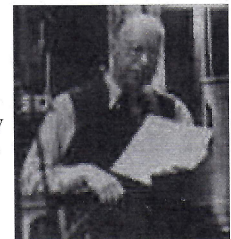
Vincent Leonard named this piece of music *On the Skating Rink* because it helped him to recall those hours of his youth in Harbin, China, in the early 1930's when he enjoyed the company of his friends on chilly afternoons skating around and around whilst the loudspeakers would be blaring waltzes. Why waltzes? Because as the skaters glide gracefully around the rink the waltz dancers do the same thing around the dancing hall. No other music would be more suitable for both.

In the 18th century the waltz was a German country dance which found its way into the dancing hall of the Vienna Congress in 1815. After that it stayed the most favoured dance so that Johann Strauss spent his lifetime composing waltzes. After the first world war, the 'Vienna' waltz was converted to a slow waltz.

The melodies of his waltz are composed in the style of the turn of the 20th century music; there are also, as fleeting moments, a few phrases reminding us of Strauss and Tchaikowsky but that is only to confirm the style.

Peter and the Wolf - Prokofiev

Sergei Prokofiev, one of the most important composers of the 20th century, was born on April 23, 1891. His mother, a pianist, began to play music for him when he was still a baby. The young Prokofiev showed unusual talent as a pianist and composer and wrote his first piano piece at age 5, and his first opera by the time he was 9 years old. He entered the St. Petersburg Conservatory to study music seriously when he was 13 years old. When he graduated, Sergei won a very important prize for his excellence. Along with the honour of winning, he was awarded his own grand piano.



Following WWI and the Russian Revolution, Prokofiev spent time in America, Paris, and Germany performing and composing music. Prokofiev later returned to his native Russia where during very troubled times for his country he and other musicians were given a very hard time in their efforts to create great music. Today he is honoured as a great composer of piano music, operas, ballets, and music for orchestra and films.

Sergei Prokofiev liked children and animals very much. *Peter and the Wolf*, one of his most famous pieces, was written for a children's theatre in Moscow. He wrote the story and the music for the tale in about two weeks. The story uses the symphony orchestra to help tell of brave Peter who cleverly outwitted the wicked wolf, the crafty cat, the unfortunate duck, grumpy grandfather, and the carefree, courageous bird. Each character is given its own music played by a certain instrument. Listen as the narrator explains each character and instrument. To show you how the music helps the narrator tell the story, listen for the wolf, bird, and cat music. Especially notice the wolf snapping and the bird teasing. The story ends by everyone marching off to the zoo. As Peter leads the procession, now the whole orchestra plays his music. As you hear parts of the march, listen for the wolf, hunters, cat, grandfather, bird, and the duck inside the wolf.

Our Conductor & Artistic Director

Sarah-Grace Williams has gained a reputation as one of the leading Australian conductors of her generation. In February 2006 she was appointed Chief Conductor of the Strathfield Symphony Orchestra and was additionally appointed Artistic Director in February 007.

Sarah-Grace also holds the positions of Associate Conductor with The Occasional Performing Sinfonia (TOPS), Annual Guest Conductor with the Penrith Symphony Orchestra, Musical Director of the AIM Showcase Vocal Ensemble 'Proclaim' and recently commenced her role as Musical Director and Conductor of the Sydney Opera House Babies Proms. She additionally appears regularly as a Guest Conductor and Presenter with many ensembles including the Auckland Philharmonia Orchestra and the Queensland Orchestra in 2007 & 2008.

An accomplished clarinettist and pianist, Sarah-Grace graduated from her Music degree 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 her conducting studies in Russia and Holland. Sarah-Grace has studied with esteemed conductors Alexander Polishchuk, Jorma Panula, Christopher Seaman, Daniel Porcelijn, Marco Zucarrini, Janos Furst and Johannes Fritzsch and is a principal graduate from the Symphony Australia Conductor Development Programme, where she conducted the Melbourne, Queensland and Tasmanian Symphony Orchestras in both rehearsals and concert.

Sarah-Grace lectures at both the Australian Institute of Music (AIM) and the Australian International Conservatorium of Music (AICM) and is Musical Director and Vocal Specialist for the Catholic Schools Performing Arts (CaSPA). She has composed, arranged and recorded music for films, theatre productions, symphonic ensembles and chamber groups and remains a highly sought after Vocal Coach and performer/teacher. Sarah-Grace continues to work as a freelance Clarinettist and Pianist.



Our Concert Master



Paul Pokorny is the Concertmaster of the Strathfield Symphony Orchestra and has also appeared as soloist. He has played in many of the amateur and freelance orchestras in Sydney. He has worked with many of Sydney's most prominent musicians, having been, variously, Concertmaster of the North Shore Youth Orchestra, Lane Cove Symphony, Northern Chamber Orchestra, Warringah Symphony, Encore Kammerorchester, the Sydney Serenade, the Sydney Occasional Orchestra and for many years, the Ku-ring-gai Philharmonic Orchestra. Paul was also recently a Principal violin with the Balmain Sinfonia and has played with such groups as the Solar Chamber Orchestra and the Bourbaki Ensemble. Paul is a keen chamber musician, and is first

violin with the Opus Four String Quartet and the Strathfield String Quartet. Paul is also concertmaster for occasional event orchestras, such as for Present Australia, at the Sydney Opera House.

In addition to performing freelance function work, with such groups as the Mellowtones, for many years Paul has been a active orchestral leader and player for many of Sydney's musical societies, playing regularly for the musical societies of Chatswood, Willoughby, Rockdale Opera, Zenith Theatre, various G&S societies and Encore Theatre. Paul also enjoys singing and playing piano.

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



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