

Like all community organisations, Strathfield Symphony is run on time and effort of volunteers. At the lead of this team is the Committee. We would like to take this chance to acknowledge all our volunteers, without who, our 2008 season would not have been the great success it was.

Want to get involved?

From the flyer that told you about this concert, to the tea you will drink at interval, everything at Strathfield Symphony is done by volunteers. Why not get involved?

If you would like to get involved in publicity, front of house, stage management, catering, or simply would like to lend a hand with the many tasks that run an orchestra, we would love to hear from you. We have many interesting and varied opportunities to get involved with your local community.

Call Laura on (02) 9292 1768 during business hours or email publicity@strathfieldsymphony.org.au



Musical Geography

Conductor & Artistic Director
Sarah-Grace Williams

Coriolanus Overture – Beethoven
Norwegian Dances Opus 35 – Grieg
‘London’ Symphony No 104 – Haydn

Saturday 6th December 2008
8pm

Strathfield Town Hall
Cnr Homebush & Redmyre Rds
Strathfield

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Strathfield Symphony thanks Susan Collins



'After her magnificent performance of the Tchaikovsky Violin Concerto in our last concert, Susan Collins has made a generous financial donation to the orchestra. Strathfield Symphony would like to express their gratitude for this lovely gesture.

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MEMBER FOR
STRATHFIELD**

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www.virginiajudge.net *Virginia Judge*

Following the d minor introduction launched by a fanfare, the sun comes out with the opening theme in D major. Its lightness is aided by the use of repeated notes contrasted by a sighing theme. The Andante movement is classical grace and innocence at its finest. The humorous Minuet is replete with syncopations and unusual use of instrumental combinations in which the composer indulged his English listeners.

As is the case in many of his 104 symphonies, Haydn turns to folk music for the *Finale*, marked *Spiritoso*. The main tune of the movement is a Croatian folk song (identified as *Oj Jelena*), which Haydn likely encountered at his old home in Eisenstadt, where the Esterházy's winter residence was located. Coincidentally, the tune also evokes, according to some accounts, the street cries commonly used by vendors and hawkers in 18th-century England.

It might be that Haydn heard those street sounds during his years in London, and they reminded him of that old folk song. In any case, he subjected the melody to some exciting and complex development, and the symphony ends with an imposing and uplifting peroration.



Strathfield Symphony acknowledges and thanks
Strathfield Municipal Council for its support.

Conductor & Artistic Director ***Sarah-Grace Williams***

Sarah-Grace Williams has gained a reputation as one of the leading Australian conductors of her generation. Chief Conductor and Artistic Director of Strathfield Symphony Orchestra since 2006, Sarah-Grace also holds the positions of Musical Director and Conductor of the Sydney Opera House Proms Orchestra, Associate Conductor of The Occasional Performing Sinfonia (TOPS) and Musical Director of the AIM Showcase Vocal Ensemble 'Proclaim'.

Additionally, Sarah-Grace is regularly engaged as a Guest Conductor and Presenter with many other ensembles including the Auckland Philharmonia Orchestra, The Queensland Orchestra, Penrith Symphony Orchestra, Australian Institute of Music Chamber Orchestra and Kur-ing-gai Philharmonic Orchestra.



An accomplished clarinetist and pianist, Sarah-Grace received her Bachelor of Music Degree with Distinction, majoring in performance and composition. She went on to achieve First Class Honours in Conducting before continuing conducting studies with Alexander Polishchuk (Russia) and Jorma Panula (Holland). A principal graduate from Symphony Australia's prestigious Conductor Development Program, Sarah-Grace has also studied with esteemed conductors Johannes Fritzsich, Janos Furst, Christopher Seaman, Daniel Porcelijn and Marco Zucarrini. She has conducted most of Australia's major orchestras including the Melbourne Symphony, Tasmania Symphony, Adelaide Symphony and The Queensland Orchestras and was selected as one of only five conductors to participate in the Auckland Philharmonia Orchestra's Graduate Conductors Program in 2005, resulting in an invitation to conduct a concert series the following year.

Sarah-Grace has been awarded numerous prizes including the Symphony Australia Podium Scholarship, University of Western Sydney Prize for Academic Excellence, the Sound Devices Prize for excellence in Performance and the Guitar Factory Scholarship.

Sarah-Grace currently lectures at both the Australian Institute of Music (AIM) and the Australian International Conservatorium of Music (AICM) and is regularly engaged as 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 adjudicator. Sarah-Grace continues to work as a freelance Clarinetist and Pianist.

Orchestra

Paul Pokorny - Concertmaster
Justin White - Associate Concertmaster

Violin 1

Paul Pokorny*
Diana Barraga
Michael Brewer
Marie Hodsdon
Michelle Hood
Julia Park
Wendy Trott
Justin White

Violin 2

Elizabeth Cooney*
Simonil Bhavnagri
Philip Hazell
Laura Jamieson
Rohini Mulford
Agnieszka Rypel-
Polkas
Behram Taleyarkhan

Viola

Danielle Norton*
Rosemary Byron
Chris Elenor
Helena Hatumale
Julia Pokorny

Cello

Laura Hitchcock*
Rowena Cseh
Serena Devonshire
David Oldroyd
Haydn Skinner
Danni Yi Ding

Double Bass

Jack Clegg
Robert Budniak
Carol Jeon
Ryu Yoshimoto

Flute

Jacinta Mikus*
Prue Page
Catherine Loonam

Oboe

Robin Darroch*
Adele Haythor-
nethwaite

Clarinet

David Abbott*
Karl Muir

Bassoon

Long Nguyen*
Helen Boyton

Horn

Sharon Hatton*
Ngoc Long Vuong

Trumpet

Gary Clarke*
Janette Vardy

Trombone

Lindsay Smartt*
Tom Kavanagh

Tuba

Gary Levin

Timpani

Merrilee McNaught

Percussion

Luka Wang

Harp

Helen Boyd

Joseph Haydn (1732– 1809)

'London' Symphony No. 104

After 30 years of serving the Esterházy court in Austria/Hungary, the death of the music-loving Prince Nicholas gave Franz Joseph Haydn the opportunity to leave his provincial environment and to travel to the richest capital of the time – London. Prince Nicholas's successor, Prince Anton, disbanded the rich Esterházy music program and gave Haydn a pension.



When German born violinist and impresario Johann Peter Salomon arrived at Haydn's door in Vienna announcing, 'I am Salomon and I have come from London to fetch you', the composer could hardly refuse. He was aware of the popularity of his works in England, and coupled with the attractive financial incentives Salomon offered, the opportunities to compose new works, perform, travel, and meet new people, he gladly accepted the invitation.

Haydn's two residencies in England 1791-2, and 1794-5 proved to be some of the happiest years of his life. All the activities for a man in his 60's seemed to go at breakneck speed, but the composer's genius thrived and his audiences loved him. In addition to the twelve 'London' symphonies, his last works in the genre, Haydn also composed piano sonatas, chamber music, and songs to English texts.

The twelve 'London' symphonies, six for each visit, were premiered on subscription concerts organised first by Salomon, and the last three, by his successor, Giovanni Battista Viotti. Symphony No. 104 in D, the last of the group, has been variously nicknamed 'London' or 'Salomon' and was first heard on an all-Haydn program at the King's Theatre on May 4, 1795 led by the composer. Of the event, Haydn wrote in his diary that 'the whole company was thoroughly pleased and so was I. I made 4000 gulden on this evening: such a thing is possible only in England.'

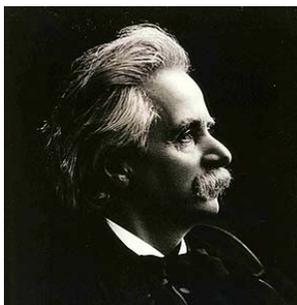
* Principal

Program notes

Edvard Grieg
(1843-1907)

Norwegian Dances Opus 35

Edvard Grieg was a Norwegian composer and pianist who composed in the Romantic period. He is best known for his Piano Concerto in A minor, for his incidental music to Henrik Ibsen's play *Peer Gynt* (which includes *Morning Mood* and *In the Hall of the Mountain King*), and for his collection of piano miniatures *Lyric Pieces*.



Grieg first composed the *Norwegian Dances* in 1881 for piano duet, and are based on tunes from a huge collection of folk music called 'Mountain melodies old and new' made by Ludwig Mathias Lindeman whom Grieg encountered when he was in his 20s.

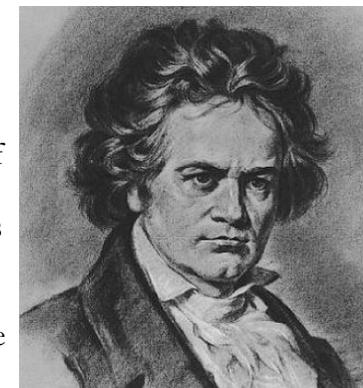
Later, Grieg orchestrated them with the intention of filling in some sections of *Peer Gynt*, necessitated by the technical demands of Ibsen's technically complicated drama and the limitations of stage machinery.

The dances convey the rhythmic vitality and charm of Norwegian folk melodies. The theme of one of them, the 'Allegro tranquillo', became the basis of the song 'Freddy and his fiddle in 'Song of Norway'', a musical written in 1944 by Robert Wright and George Forrest and adapted from the music of Grieg.

Program notes

Ludwig van Beethoven
(1770-1827)

Coriolanus Overture



In 1802, Beethoven attended a production of the play, *Coriolan*, by the Viennese poet Heinrich Joseph von Collin. So affected was he by Collin's treatment of the character of Coriolanus, derived through Shakespeare from Plutarch, that he was moved to write this Overture without any likelihood of using it as incidental music to the play. No doubt the protagonist's temperament - iron-willed, passionate, uncompromising and moved to reckless bravery - resonated deeply in Beethoven's psyche; he saw in Coriolanus a mirror of himself. Wagner described Beethoven's overture as a musical counterpart to the turning point in Shakespeare's *Coriolanus*. Many listeners have heard, in its tightly worded argument, the conflict between Coriolanus, the exiled leader who marches against his own people, and his mother Volumnia, who pleads for mercy until her son finally yields. The main themes, first fierce and determined, the second earnest and imploring.

A musical gesture of vehement defiance opens the piece, as if the composer were thrusting his fist into the air. Aggressive unisons played by the strings are answered by angry chords from the full orchestra. The emerging main theme is a model of restless unease and dread, rendered even more intense by a lyrical countersubject. The dramatic mood heightens during the development as the hero's inner turmoil is stirred up by doubt. The recap finds the music in F minor rather than in the home key of C minor, to which it returns only with the re-appearance of the second theme. A lengthy coda counterpoises the two themes, and the overture ends in resignation and virtual silence.

In the play, *Coriolanus* commits suicide. Beethoven surely identified with Coriolanus's lonely pride, for it marked every day of his own life. And, although his tough public image and brilliantly triumphant music argue otherwise, we now know that he, too, fought recurring suicidal tendencies.

Happy birthday to us!

2009 40th Anniversary Season

A night at the movies

4th April, 2009
8pm Petersham Town Hall



Classical Music from the Movies and Classic Film Scores

Hebrides Overture (Fingal's Cave)
Mendelssohn
Fantasia on theme by Thomas Tallis
Vaughan-Williams
Night on Bare Mountain
Mussorgsky/Rimsky-Korsakov
The Gadfly Suite
Shostakovich
On the town - 3 dance episodes
Bernstein
Raiders of the Lost Ark
Williams

It's a party! 40th Anniversary Gala

4th July, 2009
8pm Petersham Town Hall

World Première of a new work commissioned for the 40th anniversary Gala by eminent Australian Composer Elena Kats-Chernin

Cuban Overture
Gershwin
Piano Concerto in A minor
Greig
SOLOIST: Daniel Herscovitch
1812 Overture
Tchaikovsky



Orchestral Masterpieces

26th September, 2009
8pm Petersham Town Hall

Prélude à l'après-midi d'un faune
Debussy
Cello Concerto in E minor
Elgar
SOLOIST: Patrick Murphy
Romeo and Juliet suite no 2
Prokofiev



Immortal Beloved

5th December, 2009
8pm Strathfield Town Hall



Prometheus Overture
Beethoven
Romance no 2
Beethoven
SOLOIST: Paul Pokorny
Symphony no 2
Beethoven

Special Event

Mostly Mozart Chamber Concert

15th March, 2009
2.30pm Strathfield Town Hall

A special event presented by members of the Strathfield Symphony Orchestra. Happening in Seniors Week, this concert is free to Seniors, or you can add it to your subscription at a discounted price.

Wind Octet
Beethoven
Flute Quartet no 1
Mozart
String Quartet no 8
Mozart