



STRATHFIELD SYMPHONY

URNS 40!

Celebrate with us!

Saturday 4th July

8.00pm

Petersham Town Hall

Featuring the **world première** of the specially commissioned *Redmyre Suite* by **Elena Kats-Chernin**, with Elena on piano.

Plus the *Grieg Piano Concerto* with Daniel Herscovich, Gershwin's *Cuban Overture*, and to finish with a bang, Tchaikovsky's *1812 Overture*.

And don't miss...

Orchestral Masterpieces - Saturday, 26 September 2009

Immortal Beloved - Saturday, 5 December 2009

Plan your 2009 concert diary now and join us for a fantastic year of Music and Soloists as we celebrate our 40th Anniversary.

Tonight's Program



Hebrides Overture (Fingals Cave) – Mendelssohn
from *LA Confidential*

Fantasia on Theme by Thomas Tallis
Vaughan Williams
from *Master and Commander*

A Night on Bare Mountain
Mussorgsky / Rimsky-Korsakov
from *Fantasia*

INTERVAL

On the Town: 3 Dance Episodes – Bernstein
from *On the Town*

The Gadfly: Suite – Shostakovich
from *The Gadfly*

Raiders of the Lost Ark – John Williams
from *Indiana Jones and the Raiders of the Lost Ark*





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*Denotes life member

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?

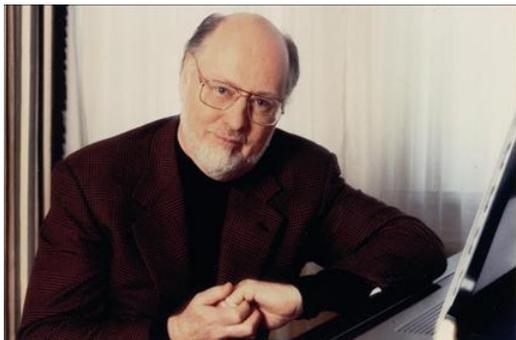
If you would like to get involved in publicity, front of house, stage management, catering, or simply would like to lend a hand with the many tasks that run an orchestra, we would love to hear from you.

We have many interesting and varied opportunities to get involved with your local community.

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

Raiders of the Lost Ark

John Williams (1932 – present)



John Towner Williams is an American composer, conductor and pianist. In a career that spans six decades, Williams has composed many of the most famous film scores in Hollywood history, including *Star Wars*,

Superman, *Born on the*

Fourth of July, *Harry Potter* and all but two of Steven Spielberg's feature films including the Indiana Jones series, *Schindler's List*, and *Jurassic Park*. In addition, he has composed theme music for four Olympic Games, the American NBC Nightly News, the recent inauguration of Barack Obama, and numerous television series and concert pieces. He served as the principal conductor of the Boston Pops Orchestra from 1980 to 1993, and is now the orchestra's laureate conductor.

Williams is a five-time winner of the Academy Award. He has also won 4 Golden Globes, 7 BAFTA Awards and 21 Grammy Awards. With 45 Academy Award nominations, Williams is, together with composer Alfred Newman, the second most nominated individual after Walt Disney. He was inducted into the Hollywood Bowl Hall of Fame in 2000, and was a recipient of the Kennedy Centre Honours in 2004.

Conductor & Artistic Director

Sarah-Grace Williams



Sarah-Grace Williams has gained a reputation as one of Australia's foremost conductors of her generation. Chief Conductor and Artistic Director of Strathfield Symphony Orchestra since 2006, she also holds the positions of Musical Director and Conductor of the Sydney Opera house Proms Orchestra, Chief Conductor and Artistic Director of the Metropolitan Chamber Orchestra and Associate Conductor of The Occasional Performing Sinfonia (TOPS).

Sarah-Grace is 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 ChAIMber Orchestra and Kur-ing-gai Philharmonic Orchestra.

An accomplished clarinettist 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 in Russia and Amsterdam with Maestro Alexander Polishchuk and Jorma Panula respectively. A principal graduate from Symphony Australia's prestigious Conductor Program and the Auckland Philharmonia Orchestra's Conductors Program, Sarah-Grace has conducted the Melbourne, Tasmanian and Adelaide Symphony Orchestras, The Queensland Orchestra and Auckland Philharmonia Orchestra under the tutorage of esteemed conductors Johannes Fritzsck, Janos Furst, Sebastien Lang-Lessing, Christopher Seaman, Daniel Porcelijn and Marco Zucarrini. As a result, Sarah-Grace received invitations to conduct a number of concert seasons and secured an ongoing mentorship with Maestro Fritzsck, with whom she has been working with since the beginning of 2008.

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 lectures at the Australian International Conservatorium of Music (AICM) and the Australian Institute of Music (AIM) 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 Clarinettist and Pianist.

Orchestra

Paul Pokorny - Concertmaster

Violin 1

Paul Pokorny*
Clare Ainsworth
Volf Frishling
Sarah Haddad
Carol Henson
Julia Park
Dorothy Sercombe
Samuel Tov Lev
Mariana Zafierkopoulos

Violin 2

Amanda Hoh
Angela Alexandru
Philip Hazell
Laura Jamieson
Rohini Mulford
Alana Pretty
Agnieszka Rypel-Polkas
Behram Taleyarkhan

Viola

Danielle Norton*
John Bellamy
Chris Elenor
Andy Kim
Julia Pokorny
Aaron Thomas
Michael Santhaseelan

Cello

Serena Devonshire*
Jennifer Ainsworth
Rowena Cseh
Alicea Gedz
Clare Khan
David Oldroyd
Haydn Skinner
Danni Yi Ding

Double Bass

Jack Clegg
Robert Budniak
Carol Jeon
Manfred Schoen
Ryu Yoshimoto

Flute

Jacinta Mikus
Bruce Lane
Prue Page

Oboe

George Jessup
(Cor Anglais)
Adele Haythornethwaite
Lindi Todd

Clarinet

Karl Murr
Nigel Clarke
Jason Koh

Alto Sax

Matthew Pearce
Jaki King
Jenna Cave

Bassoon

Long Nguyen*
Sebastian Harris

Contra Bassoon

Graeme Widner

Horn

Sharon Hatton*
Julia Zeltzer
Caroline Jose
John Trezise

Trumpet

Gary Clarke*
David Young
Janette Vardy

Trombone

Aubtin Namdur
Tom Kavanagh
Lauren Moule

Tuba

Gary Levin

Timpani

Merrilee McNaught

Timpani

Murray Parker
Jocelyn Fegent
Lyndle Hardstaff
Luka Wang

Harp

Helen Boyd

The Gadfly: Suite

Dmitri Shostakovich (1906-1975)



Born in St Petersburg, Russia, a child prodigy as both a pianist and composer. Influenced by Prokofiev and Stravinsky, Shostakovich developed a hybrid of styles. This frequently juxtaposed a wide variety of trends within a single work. His unique approach to tonality involved the use of modal scales and some astringent neo-classical harmonies. His music frequently includes sharp contrasts and elements of the grotesque.

Shostakovich had a complex and difficult relationship with the Soviet government, suffering two official denunciations of his music, in 1936 and 1948, and the periodic banning of his work. At the same time, he received a number of accolades and state awards and served in the Supreme Soviet. Despite the official controversy, his works were popular and well received.

Shostakovich prided himself on his orchestration, which is clear, economical, and well-projected. His most popular works are his 15 symphonies and 15 string quartets. His works for piano include 2 piano sonatas, an early set of preludes, and a later set of 24 preludes and fugues. Other works include two operas, six concertos, and a substantial quantity of film music.

Shostakovich composed the score for the 1955 film *The Gadfly* (from the novel of the same name by Ethel Lilian Voynich), one of an increasing number of populist Soviet films. Although he wrote a good deal of music for it, the process of editing meant that much of it was abbreviated in the film. *The Gadfly Suite*, Op. 97a, is a music suite for orchestra arranged from Shostakovich's composition. The suite quickly became a hit in Russia, but it was only when it was used as theme music for the British television series *Reilly, Ace of Spies*, that it became widely known in the West. *The Gadfly* is full of colourful and effective music that works both in the film and the concert hall.

* Denotes principal

On the Town: 3 Dance Episodes

Leonard Bernstein (1918 - 1990)

Early in the morning of November 14, 1943, Leonard Bernstein, then a 25-year-old Assistant Conductor with the New York Philharmonic, received a call and was informed that Bruno Walter, the conductor scheduled to lead that afternoon's Nationally broadcast New York Philharmonic program at Carnegie Hall, was ill. Bernstein would substitute. Bernstein was about to lead his first complete concert program, and without benefit of a rehearsal!



The concert was a triumph for Bernstein. After composing a successful ballet Bernstein collaborated with Jerome Robbins to create the Broadway show *On the Town*. It premiered at New York's Adelphi Theatre in 1944 and ran for 463 performances.

The plot of *On the Town* focuses on the adventures of three sailors enjoying a 24-hour shore leave in contemporary New York City.

On February 13, 1946, Bernstein conducted the San Francisco Symphony in the world premiere of *Three Dance Episodes*, an orchestral concert work based upon music from *On the Town*.

On the Town opens in the Brooklyn Navy Yard at 6 am. Three sailors – Gabey, Ozzie and Chip, start their 24-hour adventure in New York City. *The Great Lover* (Allegro pesante) is a portrait of Gabey and his search for true love. While in Central Park, Gabey laments that for all the glamour and excitement of New York, it is a 'lonely town' – *Lonely Town: Pas de Deux* (Andante – Sostenuito). All the sailors in New York enjoy their night on the town in the dance *Times Square: 1944* (Allegro).

The film of *On the Town* was released in 1949. It starred Gene Kelly, Frank Sinatra, Ann Miller, Betty Garrett and Jules Munshin and won an Academy Award for Best Music.

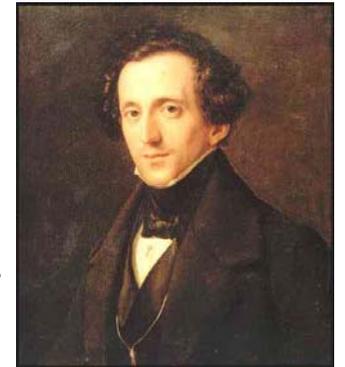
Program Notes

The Hebrides Overture

Felix Mendelssohn (1809-1847)

Jakob Ludwig Felix Mendelssohn Bartholdy, born, and generally known in English-speaking countries, as Felix Mendelssohn was a German composer, pianist, organist and conductor of the early Romantic period.

Mendelssohn's work includes symphonies, concerti, oratorios, piano and chamber music. He also had an important role in the revival of interest in the music of J S Bach. After a long period of relative denigration due to changing musical tastes and antisemitism in the late 19th and early 20th centuries, his creative originality is now being recognized and re-evaluated.

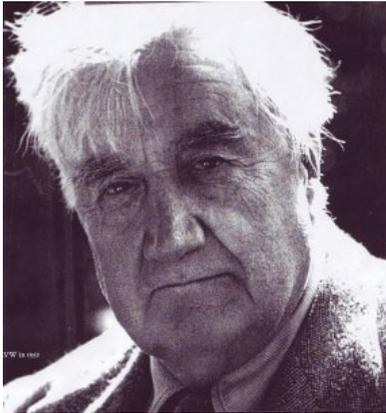


The Hebrides Overture, also known as *Fingal's Cave*, is a concert overture. Mendelssohn wrote it in 1830. and it was inspired by a cavern known as Fingal's Cave on Staffa, an island in the Hebrides archipelago located off the coast of Scotland. As is common with Romantic era pieces, this is not an overture in the sense that it precedes a play or opera; the piece is a concert overture, a stand-alone musical selection, and has now become part of standard orchestral repertoire.

The Hebrides Overture serves as the soundtrack for the 10-minute-long 1941 avant-garde film, *Moods of the Sea*. The most recent film use was in *L A Confidential*.

Fantasia on Theme by Thomas Tallis

Ralph Vaughan Williams (1872–1958)



Ralph Vaughan Williams OM was an English composer of symphonies, chamber music, opera, choral music, and film scores. He was also a collector of English folk music and song; this also influenced his editorial approach to the English Hymnal, which began in 1904, many folk song arrangements being set as hymn tunes, in addition to several original compositions.

Fantasia on a Theme of Thomas Tallis,

also known as the *Tallis Fantasia*, is a piece of orchestral music composed by Williams in 1910 for the 'Three Choirs Festival', and was one of the first major successes for Vaughan Williams. He revised the work twice, in 1913 and 1919.

The work takes its name from the original composer of the melody, Thomas Tallis (c.1505-1585). Vaughan Williams took much inspiration from music of the English Renaissance and many of his works are associated with or inspired by the music of this period. Vaughan Williams was already familiar with Tallis's *Third Tune* and had included it the English Hymnal, which he edited in 1906, as the melody for the hymn *When Rising from the Bed of Death* by Joseph Addison.

This work, considered one of his greatest works, has been featured in several movies. It was played in the 1988 film *Remando al viento* starring Hugh Grant as Lord Byron, was prominently featured in the 2003 film *Master and Commander: The Far Side of the World* with Russell Crowe, and was seamlessly woven into the post-crucifixion music of John Debney's score to the 2004 film *The Passion of the Christ*.

A Night on Bald Mountain

Modest Petrovich Mussorgsky (1839–1881)

Nikolay Rimsky-Korsakov (1844 – 1908)

A Night on Bald Mountain is a composition by Modest Mussorgsky that exists in at least two versions - a seldom performed 1867 version, and a later (1886) and very popular 'fantasy for orchestra' arranged by Nikolay Rimsky-Korsakov, *A Night on the Bare Mountain*, based on the vocal score of the 'Dream Vision of the Peasant Lad' (1880) from *The Fair at Sorochyntsi* with some revisions, most notably the omission of the choir. Twentieth-century conductor Leopold Stokowski orchestrated a version used in the now-classic 1940 Walt Disney animated film *Fantasia*.



Modest Petrovich Mussorgsky

Inspired by Russian literary works and legend, Mussorgsky made a witches' Sabbath the theme of the original tone poem (a piece of



Nikolay Rimsky-Korsakov

orchestral music in one movement in which some extra-musical program provides a narrative or illustrative element).

As with so much of Mussorgsky's music, the work had a tortuous compositional history and was arranged after his death in 1881 by Rimsky-Korsakov, his friend and fellow member of the 'The Mighty Handful'.

It was never performed in any form during Mussorgsky's lifetime. The Rimsky-Korsakov edition premiered in 1886, and has become a concert favourite.

* The Russian word "лысая" (līsaya) literally means 'bald', but is used in this case figuratively for a mountain supposedly barren of trees. Therefore, many experts officially title the piece |*A Night on the Bare Mountain*, even if they commonly refer to it as *A Night on Bald Mountain*.