Strathfield Symphony would like to thank our
government and commercial partners

About the Orchestra

Strathfield Symphony Orchestra is a community orchestra based in
the inner-west Sydney suburb of Strathfield. The orchestra is
comprised of approximately 60 players. It rehearses most
Monday nights and gives four programs a year, plus a special
concert for seniors in Senior Citizens’ Week. The orchestra aims to
promote musicmaking in the community, to provide exciting and
enjoyable concert programs, to nurture young talent, and to
showcase the works of Australian composers.
The orchestra was founded by Emily Finn, a music teacher in
Strathfield. The first performance was held on 28th June 1969
and was conducted by Richard Gill. Over the years many
talented young musicians have played with the orchestra, the
youngest being nine-year-old violinist Kim Marshall. In recent
years the orchestra has played works by many Australian composers
including Elena Kats-Chernin, Nigel Westlake, Vincent Leonard,
Michael Easton and Solomon Bard. In 2008 the orchestra
commissioned Elena Kats-Chernin to write a work for the
orchestra’s 40th Birthday Concert on 4th July 2009. Australian
composer and pianist Miriam Hyde was a keen supporter and
good friend of the orchestra. She played with the orchestra as
soloist and the orchestra has performed many of her works.
STRATHFIELD SYMPHONY

TURNS 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
Friends of the orchestra

Dr & Mrs N A Andersen
Mrs E M Astles
Mr Solomon Bard*
Viraf Bhavnagri
Robin Booth
Mr Ted Davis*
Mr Bruce Dunlop*
Miss C Edwards
Merryn Horrocks
Mr R Knight
Mr Vincent Leonard*
Mrs S Mahableswarwalla*
Mr B McBurney*
Mrs Sheila Myers*
Margaret Shirley*
Sally Trevena
Mr G Widmer*
Mrs J Widmer

*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 Fritzsch, 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 Fritzsch, 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

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<tr>
<th>Violin 1</th>
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<tr>
<td>Paul Pokorny*</td>
<td>Amanda Hoh</td>
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<td>Jack Clegg</td>
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<td>Long Nguyen*</td>
<td>George Jessup</td>
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<td>Sebastian Harris</td>
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<td>Graeme Widner</td>
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<td>Helen Boyd</td>
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* Denotes principal

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**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.

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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*.


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.

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**The Hebrides Overture**

Felix Mendelssohn (1809-1847)

Jakob Ludwing 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 the Bare 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.

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