

STRATHFIELD SYMPHONY

Orchestra of the Inner West

Finnish and Unfinished

Conductor: Sarah-Grace Williams

Finlandia - Sibelius

Unfinished Symphony - Schubert

Variations on St Anthony Chorale - Brahms

Così fan Tutte Overture - Mozart



www.strathfieldsymphony.org.au

Image: Sam Kelly

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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 performances a year, plus a special concert for seniors in Senior Citizen's Week. The orchestra aims to promote music-making 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 a soloist and the orchestra has performed many of her works.

**Don't Miss our
next concert!**

*Farewell
Sarah-Grace*

**The farewell concert for our Artistic Director and
Chief Conductor**

Featuring all time favorites, such as:

Tchaikovsky Capriccio Italien
Vaughan Williams English Folk Song Suite
Brahms, Strauss, Handel and more

Sunday 21st November, 3pm

**Strathfield Town Hall
www.strathfieldsymphony.org.au**

**Finnish
and Unfinished**

Cosi fan Tutte Overture
Mozart

**Variations on St Anthony
Chorale**
Brahms

Interval

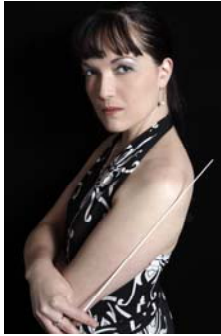
Finlandia
Sibelius

Unfinished Symphony
Schubert

**Saturday, 9th October, 8pm
Sunday, 10th October, 3pm**

Conductor & Artistic Director - *Sarah-Grace Williams*

Listed by Limelight magazine as one of the top 50 power players in their 'Smart Arts' list 2010, Sarah-Grace Williams has gained a reputation as one of Australia's foremost conductors of her generation. She is the founding Chief Conductor & Artistic Director of the Metropolitan Chamber Orchestra, Musical Director & Conductor of the Sydney Opera House Proms Orchestra and has been Chief Conductor & Artistic Director of Strathfield Symphony Orchestra since 2006. Additionally, Sarah-Grace has been engaged as a Guest Conductor and Presenter with a number of ensembles including the Queensland, Adelaide, West Australian and Tasmanian Symphony Orchestras, Auckland Philharmonia Orchestra, Willoughby and Penrith Symphony Orchestras and Ku-ring-gai Philharmonic Orchestra. She was appointed as Assistant Conductor for Symphony Australia in 2009, based with the Queensland Symphony Orchestra, Adelaide Symphony Orchestra, West Australian Symphony Orchestra and Tasmanian Symphony Orchestra.



An accomplished musician, Sarah-Grace received her Bachelor of Music with Distinction, majoring in performance (clarinet) and composition, followed by a First Class Honours in Conducting, before continuing conducting studies overseas with Alexander Polishchuk (Russia) and Jorma Panula (Holland). A principal graduate from Symphony Australia's Conductor Program Sarah-Grace has also conducted under the tutelage of Johannes Fritsch, Janos Furst, Sebastian Lang-Lessing, Christopher Seaman, David Porcelijn, Lutz Koehler and Marco Zuccarini and was delighted to secure an ongoing mentorship with Maestro Fritsch.

Sarah-Grace lectures at the Australian International Conservatorium of Music and the Australian Institute of Music and regularly composes, arranges and records music for films, theatre, symphonic ensembles and chamber groups. Sarah-Grace has been awarded numerous prizes including a Symphony Australia Podium Scholarship, the University of Western Sydney Prize for Academic Excellence and Prize for 1st place in Performance and most recently a 2010 Churchill Fellowship, which will see her travel overseas to observe and assist a number of prominent orchestras and conductors throughout the United Kingdom, Europe and America, including working as Stager-Conductor for the Kiev National Opera and Ballet, Ukraine.

Notes

Finlandia op26 - Sibelius (1865-1957)

Sibelius' *Finlandia* (1899) has the aura of legend about it. Composed when the Finns were fighting off the Russian yoke, when Sibelius was in his 30s, it galvanized Finnish national sentiment in much the same way as Verdi became a figurehead for supporters of the unification of Italy under Victor Emmanuel, king of Sardinia. Verdi's name was said to be used as a secret sign for the Risorgimento:

Vittorio, Emmanuele, Re, D'Italia .

Finlandia quickly became a virtual national anthem, a sort of Finnish Waltzing Matilda, and indeed lyrics were put to the hymn like tune which emerges after the declamatory brass fanfare in the winds' chorale. This work sealed Sibelius' place as a Finnish icon. His mystery is that he stopped composing in the mid twenties but lived until 1957 when he died in his nineties. Did his muse depart?



Symphony no8 in B minor D759 (Unfinished)- Schubert (1797-1828)

Schubert's Unfinished Symphony (1822) was written 6 years before his death at 31, but was not performed until 37 years after his death. Why? Well, in 1823 the Graz University conferred an honorary diploma on Schubert and he dedicated the symphony which he'd written the year before to them in thanks. He gave the manuscript to his friend from the University, Anselm Hüttenbrenner, who didn't even tell the university that he had it. 37 years after Schubert's untimely death at only 31, Hüttenbrenner, who was then 76, showed the manuscript to conductor Johann van Herbeck, and the first performance of the two movements took place the same year.

There is a definite third movement scherzo, which exists almost completed in piano score, with the first two pages orchestrated. But there's no positive identification of a fourth movement, which you'd expect in a symphony of the time. And we don't know how much he gave to Hüttenbrenner. There's no disagreement that the two completed movements make a very satisfying work and they're generally performed in this form.

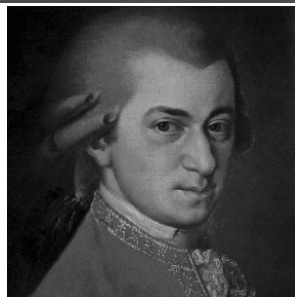


Program

Concertmaster - *Paul Pokorny*

Overture to Così fan Tutte K588 - Mozart (1756-1791)

There's no mystery in Mozart's overture to *Così fan Tutte* (1790), unless it's the mystery of women or perhaps more accurately of human relationships. In Mozart's operas we find perhaps the deepest exploration of human relationships in music, from *Figaro* to *Don Giovanni*, with many connoisseurs feeling that *Così* has the finest music of all.



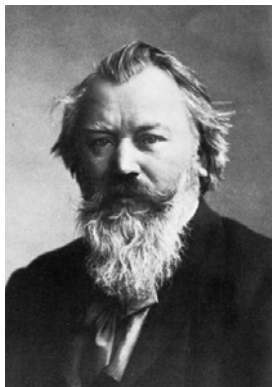
Paul Pokorny is the Concertmaster of the Strathfield Symphony and has also appeared as soloist. He has played in many of the amateur and freelance orchestras in Sydney including Concertmaster of the North Shore Youth Orchestra, Lane Cove Symphony, Northern Chamber Orchestra, Warringah Symphony, Encore Kammerorchester, the Sydney Serenade, the Sydney Occasional Orchestra and the Ku-ring-gai Philharmonic Orchestra. He is also Principal violin with the Balmain Sinfonia and has played with the Solar Chamber Orchestra, Bourbaki Ensemble and Orchestra 143. Paul is a keen chamber musician, and is first violin with the Opus Four String Quartet and the Strathfield String Quartet and is concertmaster for occasional event orchestras.



In addition to performing freelance function work for many years Paul has been a active orchestral leader and player for many of Sydney's musical societies. Paul also enjoys singing and playing piano.

Variations on St Anthony Chorale Op56a- Brahms (1833-1897)

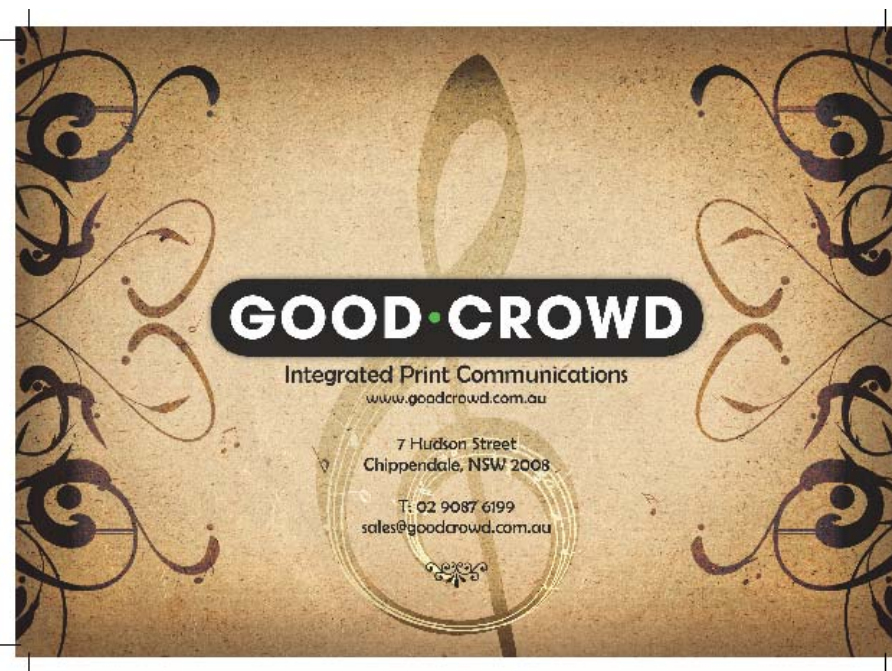
Brahms' *Variations on a theme by Haydn* (1873) are often known as *Variations on St Anthony Chorale*, because the theme doesn't appear to be by Haydn at all. Brahms seems to have taken it from the heading *St Anthony Chorale* on the second movement of a divertimento which was attributed to Haydn at the time but which is now thought to have been written by Pleyel, a renowned pianist/composer of the time. But just to deepen the mystery, in the last movement Brahms quotes directly from the cello line in the second movement of Haydn's "Clock" Symphony. You can compare the two by following these links:



<http://www.dlib.indiana.edu/variations/scores/bfk3333/sco10067.gif>
<http://www.dlib.indiana.edu/variations/scores/bgn9295/sco10040.gif>

(William and Gayle Cook Music Library at Indiana University School of Music);

Program notes: Sources: Wikipedia and Creative Commons
Credits: Poster design—Amanda Hoh, Program Notes—Bruce Lane



Life Members of Strathfield Symphony

Ted Davis	Vincent Leonard
Solomon Bard	Shirley Mahableshwarwalla
Bruce Dunlop	B McBurney
Christine Edwards	Sheila Myers
Belissario Hernandez	Margaret Shirley
Marie Hodsdon	Geoff Widmer

Friends of the Orchestra

N A & M P Anderson	Ray Knight
E M Astles	Jenny Lane
Ruth & Mike Bastick	J B Linley
Ross Bernie	Bevan Rigato
Virav Bhavnagari	Paula Rix
Robin Booth	E D Ruckert
Joan Dunlop	G M & M J Samrani
Neville Hodsdon	John Shapiro
B & D Jamieson	Sally Trevena
Virginia Judge MP	Jean Widmer

Committee of Strathfield Symphony Orchestra

President	Bruce Lane
Vice President	Paul Pokorny
Treasurer	Lindsay Smartt
Secretary, Public officer & Stage Manager	Laura Jamieson
Librarian	Alicia Gedz
Assistant Librarian	Amanda Ho
Assistant Stage Manager	Chris Elenor
Committee Member	Philip Hazell

The Orchestra

Violin 1
Paul Pokorny ***
Dorothy Sercombe **
Mark Coward
Volf Frishling
Sarah Haddad
Carol Henson
Priya Odhavji
Shaun Stewart
Petroc Wilton

Violin 2
Philip Hazell *
Rohini Mulford
Priya Odhavji
Daniel Pauperis
Alana Pretty
Agnieszka Rypel-Polkas
Flora Shin
Joe Singles
Behram Taleyarkhan

Viola
Danielle Norton*
Chris Elenor
Brian Allan

Cello
Serena Devonshire
Vanessa Chalker
Rowena Cseh
Alicea Gedz
Bruce Lane
Haydn Skinner
Danni Yi Ding

Double Bass
Moya Molloy*
Robert Budniak

Flute
Lyndon Swasbrook
Prue Page

Piccolo
Bruce Lane

Oboe
Cate Trebeck
Merryn Horrocks

Clarinet
David Abbott
Philip Podreka

Bassoon
John Fletcher
Alex Thorburn

Contra Bassoon
Graeme Widmer

French Horn
Long Nguyen
John Trezise
Angela Liu

Trumpet
David Young
Greg Longhurst

Trombone
Lindsay Smartt
Phil Dunkley
Rosie Woods

Tuba
Gary Levin

Timpani
Merrilee McNaught

Percussion
Mark Rogers
Jeremy King

* Principal
** Deputy principal
*** Concertmaster