

Strathfield Symphony

Orchestra of the Inner West

Rowing for Rivendell

A Benefit for Child and Adolescent Mental Health



 **STRATHFIELD SYMPHONY**
Orchestra of the Inner West

www.strathfieldsymphony.org.au

**Strathfield Symphony
acknowledges the generous
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Special thanks to Elena Kats-Chernin, whose enthusiasm, energy and selfless generosity were the inspiration for these concerts

The Orchestra

Violin 1

Paul Pokorny ***
Clifton Chan
Volf Frishling
Sarah Haddad
Isabel Hernadez
Amanda Hoh
Beatrice Ip
Mariana Zafeirakopoulos

Violin 2

Philip Hazell *
Simonil Bhavnagri
Laura Jamieson
Rohini Mulford
Daniel Pauperis
Agnieszka Rypel-Polkas
Joe Singles
Behram Taleyarkhan

Viola

Danielle Norton*
Derek Davies
Chris Elenor
Darius Kaperonis

Cello

Alicea Gedz*
Vanessa Chalker
Nick Munro
Haydn Skinner
Danni Yi-Ding

Double Bass

Robert Budniak*
Vince Angeloni
Elizabeth Lefevre

Flute & Piccolo

Rebecca Brown*
Bruce Lane
Prue Page

Oboe & Cor Anglais

Adele Haythornthwaite*
Jolyn Hersch

Clarinet

Gigie Tam*
Stephen Rosenman

Bassoon

John Fletcher*
Alex Thorburn

French Horn

Annalisa Gatt*
Marian Lesslie
Elana Traurig
John Trezise

Trumpet

John Tweed
David Young

Trombone

Hugh Brigden
David Gao
Brendan Towney

Tuba

Gary Levin

Timpani

Merrilee McNaught*

Percussion U

Patrick Bradley
Jeremy King
Matthew O'Rourke

Harp

Helen Boyd

* Principal

** Deputy principal

*** Concertmaster

Life Members of Strathfield Symphony

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

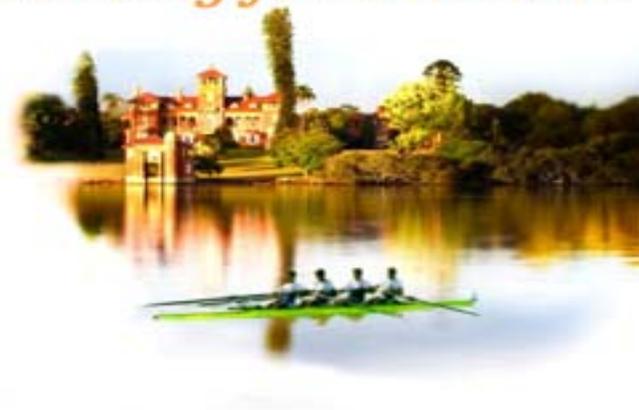
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Joan Dunlop	John Shapiro
Neville Hodsdon	Sally Trevena
B & D Jamieson	Jean Widmer
Virginia Judge	

Committee of Strathfield Symphony Orchestra

President	Bruce Lane
Vice Presidents	Paul Pokorny & Laura Jamieson
Treasurer	Lindsay Smartt
Secretary	Philip Hazell
Librarian	Alicea Gedz
Stage Manager & Public Officer	Laura Jamieson
Ordinary committee members	Daniel Pauperis & Sarah Haddad

Rowing for Rivendell



Preludes
Elena Kats-Chernin

Mater
Elena Kats-Chernin

Redmyre Suite
Elena Kats-Chernin

Interval

Symphony No.6 in D Major
Antonín Dvořák



Why Rowing for Rivendell?

The 2009 commission and performance of *Redmyre Suite* was a landmark for the orchestra. When we decided to perform it again this year, Elena Kats-Chernin was keen to prepare a new revision for the occasion. She also offered to play with us again. All this without any fee. That was my inspiration to suggest that the concerts should be a benefit for mental health. As the leader of our second violins, Philip Hazell, is also Director of Rivendell Child, Adolescent and Family Mental Health Services at Thomas Walker Hospital at Concord, and as Elena's son Alexander has been in Rivendell, it seemed a good choice. Philip was asked to nominate a project and so our aim is to buy a rowing machine to help with the physical health aspects of treatment of children and adolescents at Rivendell.

A secondary purpose of the benefit is to raise community awareness of mental health issues. We still seem to have a long way to go in lifting the veil of shame and secrecy that surrounds mental illness. Elena's courage and willingness to share her experiences sets a great example.

Guest Conductor - Geoffrey Gartner

Geoffrey Gartner is a Sydney based musician and educator. He is an exponent of the upside-down cello and is a passionate advocate of the Fluxus ethos. Conductor, cellist and performance artist, Geoffrey is a committed advocate of the avant-garde. He has premiered countless pieces and has enjoyed working relationships with many leading composers both here and abroad. He is thrilled to be renewing his acquaintance with one of Australia's great composers, Elena Kats-Chernin, in these performances with the Strathfield Symphony Orchestra. In his role as a cellist, Geoffrey regularly performs with contemporary music groups *Ensemble Offspring* and *Halcyon* and has appeared at some of the world's leading contemporary music festivals, including the *Warsaw Autumn*, the *ISCM World New Music Days* and the *Roaring Hoofs Festival* in Mongolia.



In April Geoffrey premiered Italian composer Ezzio Bosso's work, *LANDforms* in a season of performances with the Sydney Dance Company. August will see Geoffrey flying west to give recitals and masterclasses at the University of Western Australia.

Geoffrey recently made his European conducting debut directing the *SBS Radio and Television Youth Orchestra* on its concert tour of Eastern Europe to celebrate the Chopin bicentenary. Later this year he will conduct the *SBS Youth Orchestra* in a performance of Sibelius' Second Symphony.

Geoffrey holds a Doctorate in contemporary music performance from the University of California, San Diego. He is a faculty member in the Department of Academic Studies at the Australian Institute of Music, where he lectures in music history, Latin music, harmony and aural and always brings his unique performer's perspective to the lecture theatre.

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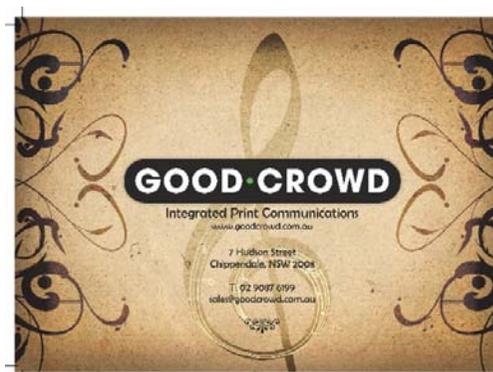
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Our thanks for their contribution and help



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First Eight

The following people and organisations have made this benefit concert possible. We call them our First Eight in recognition of their generosity.



NSW Kings Cup Champions 2011 courtesy of Rowing NSW



Elena Kats-Chernin
For donating time,
music, manuscripts and
herself



Peggy Polias
For donating materials
for Mater



Bruce Lane
For sponsoring Mater



For our wine



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manuscripts

Guest Composer and Soloist - Elena Kats-Chernin

Born in Tashkent, Uzbekistan, Elena Kats-Chernin studied music in Moscow, Russia (Gnessin Academy 1972-1975), Sydney, Australia (Sydney Conservatorium of Music 1975-1980) and Hanover, Germany (Musikhochschule 1980-1982).

She has created works in nearly every genre, from orchestral compositions to chamber, choral, among them pieces for Michael Collins, Evelyn Glennie, Ensemble Modern, the Australian Chamber Orchestra, the Tasmanian, Melbourne and Sydney Symphony Orchestras, as well as soundtracks to 3 silent films and 4 chamber operas.



Her music featured at the opening ceremony of the 2000 Sydney Olympic Games and the 2003 Rugby World Cup and she received several awards, among them the Sounds Australian Award in 1996 for "Cadences, Deviations and Scarlatti" as well as Green Room and Helpmann Awards in 2004 for score to Meryl Tankard's ballet "Wild Swans" (Australian Ballet). "Russian Rag" (composed in 1995-96) was used as Max's theme in the 2009 claymation "Mary and Max" by Oscar winning director Adam Elliot. In April 2010 her fourth chamber opera "The Rage of Life", co-commissioned by Flanders Opera Antwerp and State Opera Stuttgart to a libretto by a renowned Swiss playwright Igor Bauersima, was premiered in Antwerp, followed up by a season in Stuttgart in November 2010. Her "Eliza Aria" (originally from "Wild Swans Concert Suite") has become the theme for Late Night Live on Radio National since January 2011, it replaced "Russian Rag" that served as the theme music for 10 years. Since 2011 EKC is a Composer-in-Residence with the Queensland Symphony Orchestra. Her next premiere is the music for the ballet interpretation (choreography Rosetta Cook) of an old children's book "Little Green Road to the Fairyland" for the Queensland Music Festival, in Brisbane in July 2011.

Elena Kats-Chernin's music is published exclusively by Boosey & Hawkes.

LIST OF CD's of EKC music:

- "Clocks", ABC Classics (456 4682) 1997
- "Unceremonious Processions", Wergo (WER 2057 2) 1999
- "Purple Black & Blues" Tall Poppies (TP 147) 2000
- "Wild Swans" ABC Classics (ABC 476 7639) 2005
- "Ragtime & Blue" Signum Classics (SIGCD058) 2005
- "Chamber of Horrors" Tall Poppies (TP 181) 2006
- "Slow Food" Tall Poppies (TP 196) 2008

Rivendell

The Rivendell Child Adolescent and Family Mental Health Service offers residential, day and outpatient treatment services to adolescents 12-18 years, and outpatient services to children 5-12 years within the historic buildings and grounds of Thomas Walker Hospital. Rivendell is both a hospital and a high school, and health and educational services are equal partners in the delivery of care. The program has been operating continuously at the Thomas Walker site since 1977. A typical length of treatment in the residential and day programs is two school terms. Depression, anxiety and psychosis are the most common disorders among young people receiving residential care, while the outpatient program treats the full range of child and adolescent mental health problems. Exercise is known to improve health and wellbeing, while at the same time we know that mental health problems have a detrimental effect on physical fitness. For this reason, Rivendell employs a sports psychologist who, along with other staff, provides group and individual fitness programs for the patients. A rowing machine is an important component of a fitness program. The present machine at Rivendell is old and in need of replacement. So thank you, Strathfield Symphony Orchestra, for making the 24 and 25 June concerts a fund raiser for 'Rowing for Rivendell'.



Philip Hazell
Director, Rivendell Child Adolescent and Family Mental Health Services



Concertmaster - Paul Pokorny

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.


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Credits: Poster design—Gregory Gould, Program Notes—Bruce Lane, Elena Kats-Chernin
Acknowledgements: Wikipedia and Creative Commons.

Symphony No.6 in D major Antonín Dvořák (1841-1904)

In 1877, the critic Eduard Hanslick informed Dvořák that his music had attracted the attention of the famous Johannes Brahms, whom Dvořák admired greatly. Brahms had a huge influence over Dvořák's work, especially as the two later became friends. Brahms contacted the musical publisher Simrock, one of the major European publishers.

Composed in 1880, the Sixth was dedicated to Hans Richter, conductor of the Vienna Philharmonic. Hans Richter first conducted it in 1882 in London, but it was not played by the Vienna Philharmonic until 1942.

Published in 1881 by Simrock as his First Symphony, the Sixth shows a very strong resemblance to the Symphony No. 2 of Brahms, particularly in the outer movements, though this similarity is belied by the third-movement furiant, a vivid Czech dance. This was the symphony that made Dvořák internationally known as a symphonic composer.

"Not long after Simrock published the D major Symphony, performances were taking place in half a dozen different countries, and generally the new work was so well received as to contribute greatly towards establishing Dvořák as one of the foremost composers of his generation." (Clapham, *Dvořák*, 54)

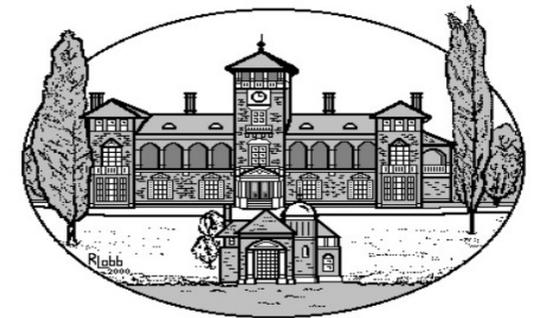
After a performance of Dvořák's *Stabat Mater* (1880) in London 1883, Dvořák was invited to visit England where he appeared to great acclaim in 1884. His Symphony No. 7 was written for London; it premiered there in 1885. Dvořák visited England nine times in total, often conducting his own works there.

Publishing and performance footnote (a source of confusion, not surprising as Nos 1 & 2 were not published until 50 years ago; the old numbering was used well into the sixties):

Dvořák's Symphony no. 6 was originally issued as his Symphony no. 1 in by Simrock, Dvořák's German music publisher, as it was his first published work in this genre. Further confusion in numbering Dvořák's symphonies came from several sources. Dvořák believed that his first symphony was lost, and numbered the remaining symphonies no.1 – no.8 by date of composition. Simrock continued to order the symphonies by publication date, ignoring the first four symphonies. Therefore, according to Dvořák, this work was his fifth symphony, according to the publisher it was his first, but chronologically (and after the first symphony was recovered) it is now known as his Symphony no. 6.



The water gate, Thomas Walker Hospital c 1900



Thomas Walker Hospital by
Robyn Lobb



Program

Redmyre Suite- Elena Kats-Chernin (1957)

From the program notes for the World Première on 4th July 2009:
“When tossing around ideas for our 40th Birthday, we thought an Australian commission would be appropriate as we have always championed Australian music. Elena Kats-Chernin was our first choice. Her music is profound but accessible and is much loved. Like Bach, she borrows freely from the past and from herself, and also like Bach, she enhances the original.

Elena couldn't have been more supportive or enthusiastic about the idea of writing for a community orchestra for the first time, and working with her on the project has been a joy and a privilege.

Bruce Lane

When Bruce Lane first approached me about this commission, I was very excited about writing for a community orchestra for the first time. This orchestra was celebrating its 40th Birthday, a big milestone. I wanted to write a piece which evoked the past and had lyrical as well as celebratory moments. As in *Wild Swans*, the form of the suite enabled me to realise different moods.

In the first movement which starts in E major I look back at the music of Bach, his famous Air with the walking pizzicato (plucked strings) of the bass and Chopin (Etude in E major) and merge the two pieces. I think that while looking at the musical past, I am also finding my way into the musical present. Here the strings have the biggest role in setting up the texture, with horns and trumpets sharing the melody with the woodwinds, the melody then moving between sections of the orchestra. This movement is about calmness and contentedness, looking back in pride.

Movement two has more to do with the Strathfield train station and my personal experiences with that train station. Just before I started writing my son Alexander, who suffers from schizophrenia, was found wandering the train tracks at Strathfield train station at night – luckily, he was noticed by a superintendent on watch at the time – and this was a strong influence in this movement. Strathfield's development is strongly linked to the railway, and I wanted to describe the rhythm of the city on the move, in almost a dramatic way.

Movement three has more of a celebratory nature. It starts with brass chords to salute the birthday. Then we have a section moving in a challenging irregular metre of 10/8 (10 quavers to a bar). The brass saluting chords return towards the end of the piece, the piece itself ending in a somewhat light, reflective and optimistic manner. As usual with my music, there are changing shades of darkness and lightness in the texture, harmony and orchestration.

Elena Kats-Chernin July 2009

Notes

Mater- Elena Kats-Chernin (1957)

In 1999 I was asked by the **Song Company** and its director Roland Peelman to write a piece for a concert with the theme "Mother and Child". After initially thinking of writing a lullaby, I opted for the Latin text *Stabat Mater*, about the loss of a child. My middle son had just been diagnosed with schizophrenia and the shock was very fresh. I wrote the piece in three days.

The piece is based on a very challenging rhythmic pattern, with the meter changing each few bars from 4/4 to 7/8 with sections in 3/4. *Mater* was originally for 6 voices and one percussionist. I wrote a version for brass ensemble later on and then again for Sydney Omega Ensemble in 2007 (10 instruments). This is the première of the version for orchestra.

Elena Kats-Chernin

June 2011

I first encountered ***Mater*** in 2002 when I sang it in its original version as a member of the **Taverner Consort of Voices**. I found it immensely powerful with its driving rhythms, lyrical tunes and edgy harmonies. Some years later I played it in chamber groups.

I wanted to program it for this concert because of its connection with Rivendell and our fund raising theme. I tried unsuccessfully to assemble a choir for the original version, then persuaded Elena, who did not have time to take it on at such short notice, to let me try to arrange it for orchestra using the versions for brass and 10 instruments. My thanks to her and to Peggy Polias, who typeset the score and parts and donated performing materials. I hope we can capture some of the power of the original.

I would like to dedicate these performances to my sister, Lindy Lane (1944 – 1995) who also suffered from schizophrenia.

Bruce Lane

June 2011