

STRATHFIELD SYMPHONY  
Orchestra of the Inner West

# ARRIVEDERCI MAESTRA

CONDUCTOR SARAH-GRACE WILLIAMS

SUNDAY 21 NOVEMBER, 3PM  
@ STRATHFIELD TOWN HALL

CNR REDMYRE AND HOMEBUSH RDS,  
STRATHFIELD



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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.

# The Orchestra

## Violin 1

Paul Pokorny \*\*\*  
Dorothy Sercombe \*\*  
Mark Coward  
Volf Frishling  
Sarah Haddad  
Carol Henson  
Shaun Stewart  
Amanda Tse  
Petroc Wilton

## Violin 2

Philip Hazell \*  
Simonil Bhavnagri  
Laura Jamieson  
Rohini Mulford  
Priya Odhavji  
Daniel Pauperis  
Alana Pretty  
Agnieszka Rypel-Polkas  
Flora Shin  
Joe Singles

## Viola

Danielle Norton\*  
Chris Elenor  
Andy Chikook Kim

## Cello

Alicea Gedz\*  
Serena Devonshire  
Vanessa Chalker  
Rowena Cseh  
Haydn Skinner  
Danni Yi Ding

## Double Bass

Moya Molloy\*  
Robert Budniak

## Flute & Piccolo

Lyndon Swasbrook\*  
Rebecca Brown  
Bruce Lane

## Oboe & Cor Anglais

Adele Haythornthwaite\*  
Merryn Horrocks

## Clarinet

Philip Podreka\*  
Julia Luo

## Bassoon

John Fletcher\*  
Bob Chen

## French Horn

Long Nguyen\*  
John Trezise

## Trumpet

Gary Clarke\*  
David Young  
Greg Longhurst

## Trombone

Lindsay Smartt\*  
Phil Dunkley  
Aubtin Namdar

## Tuba

Gary Levin

## Timpani

Merrilee McNaught

## Percussion

Jeremy King  
Mark Rogers  
Simone Seo

## Harp

Helen Boyd

\* Principal

\*\* Deputy principal

\*\*\* Concertmaster

# Arrivederci Maestra

## Selections from the 'Music from the Royal Fireworks'

*Handel*

## Dance of the Hours

*Ponchielli*

## Hungarian Dance no 1, 5 & 6

*Brahms*

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## Interval

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## Thunder and Lightning Polka

*Strauss*

## English Folk Song Suite

*Williams*

## Capriccio Italien

*Tchaikovsky*



# Arrivederci Maestra

Sarah-Grace Williams joined us in January 2006 after what you might call a whirlwind courtship. When Paul Dhasmana advised in late January that he was off to Brisbane to play piccolo in The Queensland Orchestra, we needed a conductor in a hurry. Like – a week. After guest appearances with Penrith and TOPS community orchestras, Sarah-Grace was keen to have her own orchestra and we were lucky to be in the right place at the right time.

From the beginning, SG impressed with her enthusiasm, musicianship and technical ability, rehearsal management and work ethic, and in February we appointed her Artistic Director.

She quickly helped us raise our standards and increase our audiences, with innovative programmes and bringing many talented musicians with her. She brought the same enthusiasm to committee as she did to music making, contributing tirelessly to all aspects of management.

Audiences responded very positively and many tributes to SG's conducting were received. Her many highlights with us include:

- Our first concert together. The programme was Dvorák's Carnival Overture, Rhapsody in Blue and the New World Symphony.
- The Planets Suite by Holst with an orchestra of 76 players. The same excitement was there for Borodin's Polovtsian Dances, with a choir from AIM, in a strong Russian programme including Sheherazade. SG has a special affinity with Russian music, no doubt gained from her conducting studies there.
- Westlake's Antarctica was unforgettable, as SG timed the music to a film made for the concert from the original IMAX film.
- The 40th Birthday Concert last year, featuring Elena Kats-Chernin's Redmyre Suite, commissioned for the occasion, and played to a full house in Petersham Town Hall.

As SG takes on new challenges, it's time for us to go our separate ways. Thanks for the memories and all the best for the future, Sarah-Grace.

Bruce Lane  
President

# Season 2011



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Strathfield Symphony reserve the right to change programmed works or soloists if required

# Strathfield

2011 Really serious, really fun: *put these dates in your diary*



## A benefit for Child and Adolescent Mental Health – Rowing for Rivendell Cristian Cimei

Sunday 20 March 2.30pm

Senior Citizens' Concert – free for Seniors

Sunday 3 April 2.30pm

Welcome back Italian Maestro Cristian Cimei and Elena Kats-Chernin playing our very own work, **Redmyre Suite**



## Bohemian Idyll Geoffrey Gartner.

Saturday 25 June 7pm

After six years in the US, cellist and conductor **Geoffrey Gartner** returns to conduct a **Dvorák** symphony with us



## Sada does Sibelius Sadaharu Muramatsu.

Saturday 10 September 7pm

Sunday 11 September 2.30pm

From Tokyo we are delighted to welcome **Sadaharu Muramatsu**, who will explore with us **Sibelius** Symphony No 1, our first Sibelius symphony



## A Bernard Walz Extravaganza Bernard Walz

Saturday 26 November 7pm

Sunday 27 November 2.30pm

Enormously popular **Bernard Walz** returns with his own special magic on piano and conducting. Not to be missed.

# Program Notes

## Music from the Royal Fireworks HWV351- George Frideric Handel (1685-1759)

The Music for the Royal Fireworks is a wind band suite composed by George Frideric Handel in 1749 under contract of George II of Great Britain for the fireworks in London's Green Park on 27 April 1749. It was to celebrate the end of the War of the Austrian Succession and the signing of the Treaty of Aix-la-Chapelle in 1748.

The performing musicians were in a specially-constructed building that had been designed by Servandoni, a theatre designer. The music provided a background for the royal fireworks that were designed by Thomas Desgouliers. However, the display was not as successful as the music itself: the enormous wooden building caught fire after the collapse of a bas relief of George II. However, the music had been performed publicly six days earlier, on 21 April 1749 when there was a full rehearsal of the music at Vauxhall Gardens. Over twelve thousand people, each paying 2/6, rushed for it, causing a three-hour traffic jam of carriages after the main route to the area south of the river was closed due to the collapse of the central arch of newly-built London Bridge.

When published, Handel wished to present the work as an overture, but the Crown had it given the title "Music for the Royal Fireworks" as propaganda in favour of an otherwise unpopular Treaty and monarch.



## Dance of the Hours - Amilcare Ponchielli (1834-1886)

Dance of the Hours (Italian, Danza Delle Ore) is a short ballet depicting the passage of time which occurs in the opera La Gioconda composed by Amilcare Ponchielli. It was first performed in 1876 and revised in 1880. The ballet appears at the end of the third act of the opera, in which the character Alvisé, who heads the Inquisition, receives his guests in a large and elegant ballroom adjoining the death chamber. The music and choreography represent the hours of dawn, day, twilight, night and morning. Costume changes and lighting effects reinforce the progression. The dance is intended to symbolize the eternal struggle between the forces of light and darkness.



# Program

The "Dance of the Hours" is considered one of the most popular ballet pieces in history. It was made widely recognisable by its use in Disney's 1940 film Fantasia with ballet-dancing hippos (complete with tutus), ostriches, alligators and elephants. It has been used in James Joyce's Ulysses and The Simpsons. It was used by Teresa Brewer in a 1963 hit song, by Mel Brooks in History of the World Part I, in The Garfield Opera and by Spike Jones and his City Slickers in Murdering the Classics.

It also formed the basis for the hit song "Hello Muddah, Hello Fadduh" (1963) and its sequel "Return to Camp Granada" (1965) by Allan Sherman. These have been used in two episodes of The Simpsons.

On a more serious note, choreographer Christopher Wheeldon created a new rendition of Dance of the Hours for his ballet company, Morphoses, which was in Sydney in recent years. The work was featured in the company's New York debut, in 2006 at the Metropolitan Opera House, New York.

## *Hungarian Dance no 6, 3, 5 woO 1-* **Johannes Brahms (1833-1897)**

The Hungarian Dances by Johannes Brahms are a set of 21 lively dance tunes based mostly on Hungarian themes, completed in 1869. Only numbers 11, 14 and 16 are entirely original compositions. In fact, number 5 was based on the csárdás by Kéler Béla titled "Bártfai emlék" which Brahms mistakenly thought was a traditional folksong.[1] They vary from about a minute to four minutes in length. They are among Brahms' most popular works, and were certainly the most profitable for him. Each dance has been arranged for a wide variety of instruments and ensembles. Brahms originally wrote the version for piano four-hands and later arranged the first 10 dances for solo piano. The most famous Hungarian Dance is No. 5.



## 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	Paula Rix
Virav Bhavnagri	E D Ruckert
Robin Booth	G M & M J Samrani
Joan Dunlop	John Shapiro
Neville Hodsdon	Sally Trevena
B & D Jamieson	Jean Widmer
The Hon. Virginia Judge M.P. B.Ed	

## 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

## 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, Warrigah 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.

# Notes

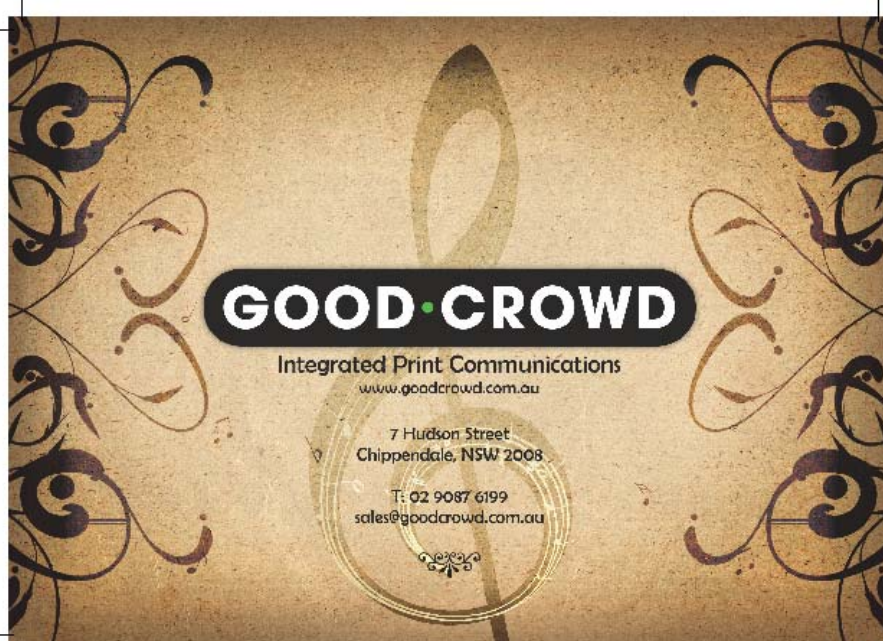
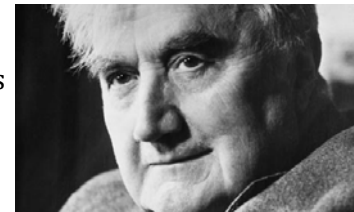
## *Thunder and Lightning Op324-* **Strauss II (1825-1899)**

Johann Strauss, Jr., the Viennese "Waltz King," also contributed to the growing popularity of the polka. The origins of this country dance are unknown but it was developed in Bohemia as a round dance, and was certainly known in Mozart's day. In Strauss's time in Vienna the polka was associated with stage spectacles that required various "special effects" from the orchestra. Especially popular was a variant of the traditional dance, the schnell (fast) polka, sometimes called the "explosion" polka. Strauss's Thunder and Lightning polka is one such (in German the work bears the charming "Night-Before-Christmas-like" title of *Unter Donner und Blitz*). Surely the noisiest of Strauss's dances, this polka with its drum rolls and cymbal crashes simulates nature's roar at its most powerful. Along the way we are treated to another bevy of wonderful Straussian tunes.



## *English Folk Song Suite -* **Ralph Vaughan Williams (1872-1958)**

Written in 1923, the English Folk Song Suite is one of English composer Ralph Vaughan Williams' most famous works for military band. In 1924, the piece was arranged for full orchestra and brass band by Vaughan Williams' student Gordon Jacob. The suite consists of three movements: March, Intermezzo and another March, all of which are subtitled with English folk song names. The first march is based upon *Seventeen Come Sunday*, the Intermezzo upon *My Bonny Boy* and the final movement on *Folk Songs from Somerset*.



## *Capriccio Italien Op45 -* **Pyotr Illyich Tchaikovsky (1840-1893)**

Tchaikovsky's *Capriccio Italien*, Op. 45, is a fantasy for orchestra composed between January and May of 1880. Late in 1879, Tchaikovsky embarked on a long tour of Italy, one of the happiest and most carefree episodes in his life. As part of the tour, he spent three months in Rome; there he was constantly delighted by the street songs, which sent him in search of volumes on Italian folk music. Soon he wrote to his faithful correspondent and patroness Madame Nadezhda von Meck that he was sketching an Italian fantasy for orchestra. Of the work, he wrote: "Thanks to the charming themes, some of which I have taken from collections and some of which I have heard in the streets, this work will be effective." Today, the *Capriccio Italien*, Op. 45 is one of Tchaikovsky's most effective and satisfying small-scaled works for orchestra. The reason lies in the skill with which the composer put together his borrowed melodies, the brilliant orchestration, the swift changes of tempo, and the carefree spirit that pervades the work. Tchaikovsky even uses as the introduction a bugle call that he overheard from his hotel played by an Italian cavalry regiment. Another source of inspiration for this piece are Glinka's Spanish Pieces.



## **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 Fritzsch, Janos Furst, Sebastian Lang-Lessing, Christopher Seaman, David Porcelijn, Lutz Koehler and Marco Zuccarini and was delighted to secure an ongoing mentorship with Maestro Fritzsch.

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.