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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 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.

# Don't miss our next concerts

11am Sunday 27 June

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3pm Sunday 27 June!

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## FAMILY CONCERT

*Guest conductor* - Bernard Walz

Country Kazoo Overture - O'Boyle

William Tell Overture - Rossini

Toy Symphony - Mozart

The kookaburra who Stole the Moon - Winkler

(didgeridoo and narrator)

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## Tonight's Program

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Beethoven  
*Coriolan Overture Op. 62*

Bizet  
*Carmen Suites*

*Les Toreadors*

*Prelude*

*Aragonaise*

*Intermezzo*

*Seguedille*

*Habanera*

*Chanson du Toreador*

*Danse Boheme*

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Interval

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Franck  
*Symphony in D minor*  
*three movements*

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8pm Saturday 27 March  
Strathfield Town Hall, Strathfield



## Want to help?

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. We have lots of opportunities to help!

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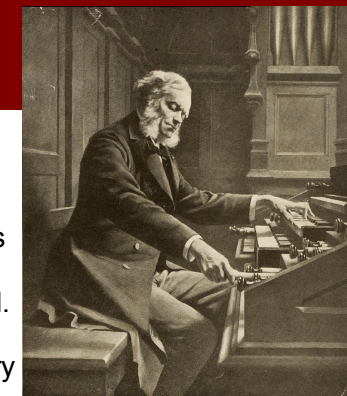
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# Notes

## César Franck *Symphony in D minor*



The *Symphony in D minor* is the most famous orchestral work and the only symphony written by the 19th-century Belgian composer César Franck, completed in August 1888. Franck dedicated it to his pupil Henri Duparc. The Symphony was one of his last works, first performed a year before Franck died.

The fact that Franck chose to write a symphony is unusual, given the rarity of the form in 19th-century France, which considered the symphony a redoubt of German music. Franck also used a typically 'Germanic' sound, eschewing both the novelties of orchestration (with one notable exception) or nationalist thematic inspirations. As a result, Franck's *Symphony in D* is a union of two largely distinct national forms: the French cyclic form with the German romantic symphonic form, with clear Wagnerian and Lisztian influences.

Due in part to this unexpected fusion, the piece was poorly received upon its first performance. More importantly, however, the reception of Franck's symphony was greatly affected by the politicised world of French music following the split in the Société Nationale de Musique, in reaction to anti-German sentiment aroused by the Franco-Prussian War. The 1886 split was driven by the Société's decision to accept 'foreign' (principally German) music and an admiration for the music of Richard Wagner. This unacceptable betrayal of French music led several conservative members of the Société to resign; Franck himself thereon assumed the presidency. The resulting environment was poisonous. The controversy permeated the Conservatoire de Paris and made it very difficult for Franck to get his symphony premiered. His score rejected by the leading conductor Charles Lamoureux, Franck resorted to the conservatory orchestra which was obliged to play faculty works. Even then, rehearsals were desultory and reaction negative.

Politics continued to determine the popular reaction to the symphony's first performance. Critics saw the work as a clumsy attempt at orchestral writing that departed too stridently from the classical symphonic form and harmonic rules of Haydn and Beethoven. This acid political climate helps explain not only the ferocity of French nationalist reaction, but also the speed with which the symphony attained popularity where the internecine divisions of defining French music were not at issue. Thus, within several years of its composition, the symphony was regularly being programmed across Europe and in the US, receiving its American premiere in Boston on January 1899.

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# Program

## Ludwig van Beethoven *Coriolan Overture Op. 62*

The *Coriolan Overture* was written by Beethoven in 1807, inspired by Heinrich Joseph von Collin's 1804 play *Coriolanus*. The structure and themes of the overture follow the play very generally. The main C minor theme represents Coriolan's resolve and war-like tendencies (he is about to invade Rome), and the tender E-flat major theme represents the pleadings of his mother to desist. Coriolan eventually gives in to tenderness, but since he cannot turn back having led an army of his former enemies to Rome's gates, he kills himself. It was premiered in March of 1807 at a private concert of the

## Georges Bizet *Carmen Suites*

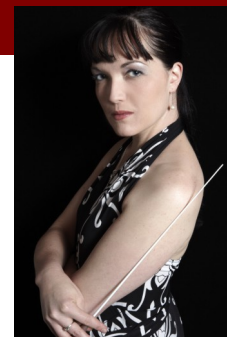
Bizet began work on the opera *Carmen* in 1873 finally finishing in late in 1874. It was a time of great emotional strain for him as his marriage was beginning to break up and during the composition he was separated from his wife for two months. It premiered in 1875 and even though it ran for 48 performances, was not initially well-received by the critics. The subject matter was considered improper, particularly the idea of a soldier deserting the army to join a criminal band of smugglers. Sadly, Bizet did not live to see *Carmen's* success, dying from a heart attack at the age of 36, exactly three months after the premiere. The opera did however gain admirers with praise from well-known contemporaries. *Carmen* has since become one of the most popular works in the entire operatic repertoire.

Two *Carmen* suites were published for orchestra after Bizet's death. The *Les Toreadors* describes the brilliant parade of the Toreadors on their way to the bull ring in Seville. The short *Prelude* presents the threatening fate motive that occurs frequently throughout the opera. The *Aragonesa* describes the lively street scenes in Seville before the start of the bull fight. The Intermezzo is the central point of the opera. It expresses Don Jose's deep love for Carmen in a short moment of calm when their relationship seems secure. It contains one of the most beautiful melodies ever written for the flute. The *Seguedille* is a Spanish song and dance that Carmen uses to seduce Don Jose into releasing her from prison. The *Habañera* is perhaps the most famous aria of the opera and fatally attracts Don Jose. *Chanson du Toreador* describes the brilliant parade of the Toreadors on their way to the bull ring in Seville. *Danse Boheme* exemplifies Bizet's engaging, eminently effective use of rhythms and melody, traits he employs so easily throughout *Carmen*.

## Conductor & Artistic Director - Sarah-Grace

Sarah-Grace Williams has gained a reputation as one of Australia's foremost conductors of her generation. She is the Chief Conductor and Artistic Director of the Strathfield Symphony Orchestra and Metropolitan Chamber Orchestra, Musical Director and Conductor of the Sydney Opera House Proms Orchestra and Associate Conductor of The Occasional Performing Sinfonia (TOPS). Additionally, Sarah-Grace has been engaged as a Guest Conductor and Presenter with a number of ensembles including the Queensland Symphony Orchestra, Adelaide Symphony Orchestra, Tasmanian Symphony Orchestra, West Australian Symphony Orchestra, Auckland Philharmonia Orchestra, Willoughby Symphony Orchestra, Penrith Symphony Orchestra, and Ku-ring-gai Philharmonic Orchestra. Sarah-Grace is currently the Assistant Conductor for Symphony Australia, assisting the Queensland, Adelaide, West Australian and Tasmanian Symphony Orchestras.

An accomplished clarinetist and pianist, Sarah-Grace lectures in Conducting, Aural, Music Theatre and Choral Studies and is a highly sought after vocal coach and adjudicator.



## Guest Conductor - Cristian Cimei

The young Italian conductor, Cristian Cimei, began studying the piano at the age of five. After receiving his Diploma in Performance with a high distinction, at the Conservatorium of Music in Terni, Cristian was invited to Germany to continue his piano studies with Maestro Elmar Slama. In 2003 he was invited to perform at the Pantheon in Rome for the late Pope, John Paul II, celebrating his 25th anniversary as Pontiff. Cristian continued his studies in composition in Rome with Robert Mann and conducting in Milan with Simone Fermani. In 2004 he was invited to work with Luciano Pavarotti as Assistant conductor and pianist for his production of *La Boheme* in Fano. He was also invited to assist M Licata at the Sydney Opera House where they worked together on *La Boheme* (2005) and *Madame Butterfly* (2006). In 2007 he was awarded a place at the Sydney Conservatorium of Music, studying with Maestro Imre Pallo for his Master in Conducting.

To recognise his talents, he was awarded the International Merit Scholarship and the 'Goosens' Fellowship for Conducting for 2007 and 2008. In 2007 he was appointed as Musical Director for the Choralation Choir. In 2008 he conducted *Ruddigore* by Gilbert and Sullivan for the Savoy Arts Opera Company. In 2009 he was appointed as Musical Director to the Rockdale Opera Company, conducting *La Traviata* to great critical acclaim, and in 2009 he was a finalist for the Hephzibah Tintner Foundation Conducting Fellowship. In 2010 Cristian has been invited as guest conductor to conduct the Strathfield Symphony Orchestra and Woollahra Philharmonic Orchestra, and he has become the co-Musical Director for the Canada Bay Community Choir Internationally. Cristian is beginning to be recognised as a young conductor of irrefutable talent, being invited to conduct the Macau Symphony Orchestra.



## Concert Master - *Paul Pokorny*

Paul Pokorny is the Concertmaster of the Strathfield Symphony Orchestra and has also appeared as soloist with the orchestra on several occasions.

He has played in many of the community and freelance orchestras in Sydney and worked with many of Sydney's most prominent musicians, having been the Concertmaster of the Ku-ring-gai Philharmonic Orchestra, Encore Kammerorchester, Warringah Symphony, Sydney Serenade and The Sydney Occasional Orchestra, Lane Cove Symphony and the North Shore Youth Orchestra. Paul has also often played with the Bourbaki Ensemble, Orchestra 143, the Solar Chamber Orchestra, the Northern Chamber Orchestra and as Principal with the Balmain Sinfonia.

Paul is a keen chamber musician, and is first violin with the Opus Four String Quartet and the Strathfield String Quartet. Paul is also concertmaster for occasional event orchestras, such as for Present Australia at the Sydney Opera House.

In addition to performing freelance function work with such groups as the Mellowtones, for many years Paul has been an active orchestral leader and player for many of Sydney's musical societies, playing regularly for the musical societies of Rockdale Opera, Chatswood, Willoughby, Zenith Theatre, various G&S societies and Encore Theatre. Paul also enjoys singing and playing piano.



### Life Members of the Orchestra

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

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Joan Dunlop	Sally Trevena
Neville Hodsdon	Jean Widmer
Baden & Dorothy Jamieson	
Virginia Judge MP	
Ray Knight	
Jenny Lane	



## Orchestra

### Violin 1

Paul Pokorny \*\*\*  
Dorothy Sercombe \*\*  
Mark Coward  
Sarah Haddad  
Carol Henson  
Amanda Hoh  
Pio Kim  
Tamara Lyell-Kum

### Violin 2

Philip Hazell \*  
Laura Jamieson \*\*  
Simonil Bhavnagri  
Rohini Mulford  
Daniel Pauperis  
Agnieszka Rypel-Polkas  
Behram Taleyarkhan  
Peroc Wilton

### Viola

Danielle Norton\*  
Chris Elenor  
Andy Kim  
Aaron Thomas  
Brian Allen

### Cello

Shelayne Torta \*  
Rowena Cseh  
Serena Devonshire  
Alicea Gedz  
Haydn Skinner  
Danni Yi Ding

### Double Bass

Moya Molloy\*  
Robert Budniak

### Flute

Lyndon Swasbrook  
Prue Page

### Oboe

Adele Haythonthwaite  
George Jessup

### Cor Anglais

George Jessup

### Clarinet

Daniel Murphy  
Daniel Dinhe

### Bassoon

John Fletcher  
Alex Thorburn

### Contrabassoon

Graeme Widmer

### French Horn

Lee Sung Won  
John Trezise  
Vuong Ngoc

### Trumpet

David Young  
Janette Vardy

### Cornet

William Van Asperen

### Trombone

Lindsay Smartt

### Bass Trombone

Brendan Towney

### Tuba

Jy-Perry Banks

### Timpani

Jon Mayne

### Percussion

Steven Machamer  
Mathew Levy  
Eddy Fairburn  
Gabe Fischer

### Harp

Helen Boyd

\* Principal

\*\* Deputy principal

\*\*\* Concertmaster



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