

Family Concert

Triumph

Strathfield Symphony

Orchestra of the Inner West

Principal Conductor and Artistic Advisor

Sadaharu Muramatsu

Strathfield Town Hall

Saturday 23 June 7.00pm

Sunday 24 June 2.30pm

Peter and the Wolf - Who's Who

PETER:
Violin, Viola,
Cello, Bass



CAT: Clarinet



BIRD: Flute



WOLF: French Horns



GRANDFATHER: Bassoon



HUNTERS:
Timpani,
Bass drum



DUCK: Oboe





Strathfield Symphony Orchestra

Concert Master: Paul Pokorny

Hyde Fantasia on Waltzing Matilda

Smetana The Moldau

Ravel Pavane pour une infante défunte

Mendelssohn Hebrides Overture (Fingal's Cave)

INTERVAL

Prokofiev Peter and the Wolf, Op.67

Narrator: Bruce Lane

Approximate duration 80-minutes including a 20-minutes interval.



Fantasia on Waltzing Matilda

**Miriam Hyde
(1913-2005)**

Miriam Beatrice Hyde AO, OBE was an Australian composer, pianist, poet and music educator.

Hyde was born in Adelaide. Her early music lessons were provided by her mother, but in 1925 she won a scholarship to attend the Elder Conservatorium of Music in Adelaide. After completing her Bachelor of Music degree in 1931, she won an Elder Scholarship to the Royal College of Music in London.

Hyde gave her first recital at Holland Park in 1933, while studying in London, and in 1934 her Piano Concerto No. 1 in E flat minor was performed by the London Philharmonic Orchestra. It was conducted by Leslie Heward and Miriam Hyde performed the solo part herself. She saw many of the great musicians of the time, including Rachmaninoff, Stravinsky, Prokofiev, Yehudi Menuhin and Elisabeth Schumann.

She returned to Adelaide in 1936, and soon after moved to Sydney where she worked for several decades as a composer, recitalist, teacher, examiner and lecturer. It was here that she also met her husband, Marcus Edwards.

In 1981 she was made an Officer of the Order of the British Empire (OBE)[4] and in 1991 was made an Officer of the Order of Australia (AO). Her 90th birthday was celebrated with concerts and broadcasts through Australia.

Miriam Hyde and her family's association with the Orchestra dates from its inception in 1969. She frequently performed as soloist with the Orchestra and we have also played some of her orchestral pieces. Her husband Marcus was our initial Treasurer and played violin from 1969-73, and her daughter Christine played violin from 1973-86 and is a Life Member.

The Moldau

Bedrich Smetana

(1824 - 1884)



Bedrich Smetana is considered the founder of Czech nationalistic music. He was a gifted child prodigy; playing in a string quartet at the age of five, and playing piano for the Emperor of Austria a year later.

After living in Sweden for nearly four years, Smetana returned to Prague in 1860 determined to establish an authentic and internationally recognizable Czech national character in his music. At the top of his agenda was the creation of a national opera tradition.

The Moldau (1874), is a sequence of scenes related to the Czech river Moldau (in Czech "Vltava"). This is the second of the six symphonic poems (*Má vlast - My Fatherland*) that Smetana composed in honour of the Czech nation where he celebrated the history and legends of his people, taking natural features of the land itself as points of departure.

The inspiration for this piece came to Smetana during a country holiday in the Sumava Valley, at the intersection of the rivers Vydra and Otava. The score includes the composer's own description of the scenes he intended to evoke:

"Two springs gush forth in the shade of the Bohemian forest, the one warm and spouting, the other cool and tranquil. Their waves joyously rushing down over their rock beds unite and glisten in the rays of the morning sun. The forest brook fast hurrying on becomes the river Vltava, which flowing ever on through Bohemia's valley grows to be a mighty stream: it flows through thick woods in which the noise of the hunter's horn is heard ever nearer and nearer; it flows through grass-grown pastures and lowlands, where a wedding feast is celebrated with songs and dancing. At night the wood and water nymphs revel in its shining waves, on which many fortresses and castles are reflected as witnesses of the past glory of knighthood and the vanished warlike fame of bygone ages. At the St. John Rapids the stream rushes on, weaving through the cataracts, and with its foamy waves beat a path through the rocky chasm into the broad river into which it vanishes in the far distance from the poet's gaze."



Pavane* pour une infante défunte

**Maurice Ravel
(1875 - 1937)**

Ravel originally composed his *Pavane* for piano in 1899 and dedicated it to the Princesse de Polignac. The piano version of the *Pavane* was Ravel's first popular success; it was played everywhere, gaining for him, as Roland-Manuel recounted, "the esteem of the salons and the admiration of young ladies who did not play the piano overly well". The orchestral version, produced a decade later, is generally regarded as an improvement on the original.

The striking title Ravel affixed (*Pavane pour une infante défunte*) was undoubtedly a factor in its early and sustained popularity—but in a way the composer had not intended. "When I put together the words that make up this title," he declared, "my only thought was the pleasure of alliteration." Because that remark did not circulate widely, the title has been widely misinterpreted.

The English translation, "Pavane for a Dead Princess" is accurate enough in the strictly literal sense (*Infante* being a French rendering of *Infanta*, the term for a princess of the royal house of Spain), but Ravel, in conceding that he did have a programmatic image in mind, made it clear that the piece "is not a funeral lament for a dead child, but rather an evocation of the pavane that might have been danced by such a little princess as painted by Velázquez". In other words, the piece is not elegiac, but of the realm of fantasy and something close to nostalgia: a more apt rendering of the title in English might well be "Pavane for a Princess from a Faraway Time."

*Pavane is a slow processional dance common in Europe during the 16th century

The Hebrides (Fingal's Cave)

Felix Mendelssohn

(1809 - 1847)

Born in Hamburg, Germany in 1809, Felix Mendelssohn was part of a privileged family. With an art-loving father, a mother who read Plato, a grandfather known as a philosopher and a sister who composed music, the household was a meeting place for wit and culture allowing Felix to develop his talent.

In 1829 Felix Mendelssohn, as was common for young men of fortune at the time, began a tour of Europe to complete his education and to gain cultural understanding. He went first to London, and then to Scotland where he visited Fingal's cave. He wrote to his sister Fanny "In order to make you understand how extraordinarily the Hebrides affected me, I send you the following, which came into my head there."

The musical extract he enclosed was the opening theme of the overture. The work was not completed until December 16, 1830 and was originally entitled *Die einsame Insel*, or The Lonely Island. However, Mendelssohn changed the name, rather confusingly using the title "Hebrides overture" on the orchestral parts, but "Fingal's Cave" on the full score.

One of the hallmarks of romanticism was a new focus on nature and outdoor scenes. The overture conjures up a whole seascape including the grandeur of the cave, the swelling of the sea, the light on the water and the fury of the waves breaking on the cliffs. It was one of the first works of music to evoke nature in this way, and remains one of the greatest of its genre.

In May of 1847, his sister Fanny died. Mendelssohn fell into such tragic depression, his own death followed a few months later. At the age of 38, the music world lost an outstanding conductor and inventive musical talent.



Fingal's Cave is a sea cave on the uninhabited island of Staffa, in the Inner Hebrides of Scotland. It is formed entirely from hexagonally jointed basalt columns. Its size and naturally arched roof and the eerie sounds produced by the echoes of waves, give it the atmosphere of a natural cathedral. The cave was brought to the attention of the English-speaking world by 18th-century naturalist Sir Joseph Banks in 1772. It became known as Fingal's Cave after the eponymous hero of an epic poem by 18th-century Scots poet James Macpherson.
Acknowledgement: Creative Commons and Wikipedia



Peter and the Wolf , Op 67

Sergei Prokofiev

(1891 - 1953)

Sergei Sergeyevich Prokofiev was born in Sontsovka in Ukraine in 1891. As a child he showed exceptional musical abilities, composing his first piano piece at the age of five and his first opera at the age of nine.

In 1904 he moved to St Petersburg where he was admitted to the conservatory at the particularly young age of 13. His teachers, who included Rimsky-Korsakov, how-

ever found him eccentric and arrogant, and Prokofiev in turn described his education as boring and unsatisfactory. He began to develop a reputation as the enfant terrible of the music world developing an anti-romantic compositional style based on the use of disjointed melodies, dissonant harmony and sudden dramatic key shifts. His works however always adopted a popular idiom and his reputation as a composer began to grow.

After the October (1917) revolution Prokofiev began a long period of self-imposed exile from Russia, at first in the USA and later in Paris. In 1934 he moved back to the Soviet Union permanently, at a time when the official Soviet policy sought to control and regulate musical composition. In 1935 the state denounced Shostakovich's fourth symphony as formalistic and elitist, and it was against this background that Peter and the Wolf was composed.

Peter and the Wolf is a glimpse into a child's fantasy world, with a characterisation of the protagonists through simple musical ideas, and imaginative childhood touches in the story such as the duck quacking inside the wolf at the conclusion. It takes its musical structure from the story, continuously developing and varying the motifs describing the characters.

Prokofiev died at the age of 61 on 5 March 1953 on the same day as Joseph Stalin. He had lived near Red Square, and for three days the crowds gathering to mourn Stalin made it impossible to remove his body for a funeral service. When the funeral did occur it was accompanied by paper flowers and a tape recording of the funeral march from his ballet Romeo and Juliet. All the real flowers in the city were reserved for Stalin's funeral as were the services of the musicians. He was finally buried in the Novodevichy Cemetery in Moscow.

All Program Notes for this program have been adapted from the online resources of the Kennedy Center, Wikipedia and Creative Commons

Sadaharu Muramatsu

Principal Conductor and Artistic Advisor

Born in Japan, Sadaharu Muramatsu graduated from the Royal Northern College of Music in Manchester, UK, with a Master of Music (MMus) in conducting.

In 2001 Sadaharu won the first prize at the ISIS Conducting Competition in Cambridge, UK, and in 2005 he was awarded the Mortimer Furber Prize for Conducting in Manchester, UK.



Sadaharu was one of the semi-finalists of the 2007 Bela Bartok International Opera Conducting Competition in Romania. In the same year he was one of the finalists in the Emmerich Kalman International Conductor's Competition in Budapest, Hungary, and awarded the special Jury Prize.

From 2008 to 2010 he was granted a fellowship under the Japanese Government Overseas Program for Artists, and studied at the Sydney Conservatorium of Music in Australia.

In July 2011, the Wesley Institute directed and conducted by him was awarded the 2nd place at the 5th Summa Cum Laude International competition held in the Golden Hall, Musikverein in Vienna, Austria. In October 2011, he was awarded the Honorary Degree of Doctor of Music from Anglia Ruskin University in Cambridge, UK. He has been invited as a guest conductor of Nagoya Philharmonic Orchestra in Japan in since 2011 to 2013.

He has performed in the UK, France, Austria, Germany, Spain, Switzerland, Hungary, Romania, Czech, China, Korea, Japan and Australia. He has conducted several operas including Carmen (Bizet), The Marriage of Figaro (Mozart), Lucia di Lammermoor (Donizetti), Hansel and Gretel (Humperdinck), Orfeo ed Euridice (Gluck), Il Signor Bruschino (Rossini), Seven Deadly Sins (Weill), Il Campanello (Donizetti), The Light in the Piazza (Guettel) and many other operas and symphonies.

Sadaharu studied conducting under Kurt Masur, Sir Mark Elder, Gianandrea Noseda, Imre Pallo, Christian Mandel, Hirofumi Misawa and Kazuki Sawa.

Bruce Lane

Narrator

Bruce's public speaking skills have been well honed with the Orchestra and he now feels ready to take on the role of Narrator in *Peter and the Wolf*.

Bruce's acting career includes performances with Sydney University Dramatic Society and St Andrews Dramsoc including Norman the Rocker in Lionel Bart's *Fings ain't wot they used to be* and *Saved* by Edward Bond, both with director Aarne Neeme, and Pirandello's *Six Characters in Search of an Author*. Bruce has had principal roles in many Gilbert & Sullivan productions and was a member of Margaret Barr's Sydney Dance Drama Group.

In recent decades Bruce's acting career seems to have stalled, although few who saw it will forget his performance as a spear carrying extra in the Australian Opera's 1971 *Otello*.



Paul Pokorny

Concertmaster

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.



Behram Taleyarkhan

This photo of Behram was taken at our November concert last year. Behram was in good form, driving up from Wollongong for each rehearsal and concert, and loving his music. But in January Behram suffered a stroke and found himself in Wollongong Hospital. He has lost most of his speech and body movement and rehabilitation has been slow. It doesn't appear we will enjoy his quiet but congenial company in orchestra again.



Behram played second violin with the Orchestra from 1994 to 2011, apart from a year's break following a cerebral haemorrhage. His love of music and the Orchestra is profound, and he is still conducting along with his extensive CD collection. Behram brought his family with him to orchestra; his wife Hella, who was also taken very ill before Christmas but is now much better, and Anahita, who has been an enormous help with Front of House for many years. They have both been valued members of our extended orchestra family. Shirley Mahableshwarwalla has been a frequent visitor and family support, and I have visited Behram a couple of times to bring him the Orchestra's best wishes.



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.

<http://strathfieldsymphony.org.au/>



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Strathfield Symphony Orchestra

Violin 1

Paul Pokorny **
Dorothy Sercombe+
Tinel Dragoi
Sarah Haddad
Carol Henson
Vanessa Organo
Alana Pretty
Margery Sherman

Violin 2

Phillip Hazell *
Volf Frishling
Rohini Mulford
Agnieszka Rypel-Polkas
Jerushah Yogendran
Julianne Tonini

Viola

Danielle Norton*
Emma Barnett
Andrew Heike
Laura Jamieson
Harriet Shaw

Cello

Alicea Gedz*
Keira Bird
Serena Devonshire
Craig Giles
Haydn Skinner
Danni Di Ying

Double Bass

Robert Budniak
Sean Cassidy
Carol Jeon

Flute

Lyndon Swasbrook*
Rebecca Brown
Bruce Lane

Piccolo

Bruce Lane

Oboe

Adele Haythornthwaite*
Costanza Preti

Clarinet

Regina Lucena-Tam *
Rachel White

Bassoon

John Fletcher*
Alex Thorburn

French Horn

Nick Mooney
Amanda Whitfield
Neil O'Donnell
John Trezise

Trumpet

David Young*
Matthew O'Rourke

Trombone

Tom Kavanagh*
David Gao
Brendon Towney

Bass Trombone/Tuba

Gary Levin

Harp

Helen Boyd

Timpani

Merrilee McNaught*

Percussion

Nicola Lee
Emery Schubert
Rick Sercombe

* Principal

** Concertmaster

+ Deputy Principal

Committee

Bruce Lane	President
Paul Pokorny	Vice President and Concertmaster
Alicea Gedz	Vice President and Librarian
Rachel White	Treasurer
Philip Hazell	Secretary
Craig Giles	Publicity Officer

Life Members

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

Non-Playing Volunteers

Shirley Mahableshwarwalla	Supper and front of house
Charlotte Lewis Lorraine Fernandez	Front of house

Acknowledgments

Laura Jamieson	Communications and technology
Costanza Preti	Program notes and design
Greg Gould	Poster Design
Harriet Shaw and Neil O'Donnell	Stage management
Danielle Norton	Rehearsal catering

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A black and white photograph of a hand holding a tuning fork, positioned vertically and centered on the right side of the advertisement.

Fervour

Strathfield Symphony
Orchestra of the Inner West

Hérolf
Saint-Saëns
Bartók
Sibelius

Zampa Overture

Havanalse for violin and orchestra

Rhapsody No. 1 for violin and orchestra

Symphony No. 2

Principal Conductor and Artistic Advisor

Sadaharu Muramatsu

Soloist **Anna McMichael**

Saturday 8 September 7:00pm

Sunday 9 September 2:30pm

Venue

Strathfield Town Hall
Cnr Redmyre and Homebush Rds,
Strathfield



Tickets

Adult \$25
Concession \$20
Children/Student \$15 (Under 5 free)
Family \$60

Bookings

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