

Fervour

Strathfield Symphony
Orchestra of the Inner West

Music Director

Sadaharu Muramatsu

Soloists **Anna McMichael** Violin

Nick Byrne Ophicleide

Strathfield Town Hall

Saturday 8th September 7:00pm

Sunday 9th September 2:30pm

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 from 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 Brusolino (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 Pálfy, Christian Mandel, Hirofumi Misawa and Kazuki Sawa.





Strathfield Symphony Orchestra

Concert Master: Paul Pokorny

Ferdinand Hérold Zampa Overture

George F. Handel 'O Ruddier than the Cherry'

Ophicleide: Nick Byrne

Piano: Mayuka Oda

Béla Bartók Rhapsody No 1

Violin: Anna McMichael

Camille Saint-Saëns Havanaise, Op 83.

Violin: Anna McMichael

INTERVAL

Jean Sibelius Symphony No 2 in D, Op 43.

Approximate duration 100 minutes including a 20-minute interval.



Zampa Overture

Ferdinand Hérold **(1791-1833)**

An Opéra Comique in three acts, Zampa is celebrated as one of the three of Hérold's most popular works. Coming from a very musical family, Hérold studied at the Paris Conservatoire and won the elite Prix de Rome in 1812. Despite dying at just forty-two, Hérold was a pro-

lific composer, and Zampa, an Opera-Comique in three acts, is his most well known and celebrated work premiering in Paris in 1831. The opera, set in Sicily, tells of a notorious pirate, Zampa who has demanded the the hand of a rich merchant's daughter (Camille) in marriage in exchange for her father's ransom. As Zampa enters the chapel to marry Camille, he is confronted by the statue of a past love whom he betrayed. Echoing Mozart's Don Juan legend, Mélesville's libretto is a rather dark tale for Opera-Comique, but held a fantastic title-role for a capable tenor. Recognised as Hérold's 'most powerful stage work', Zampa played fifty-six performances over fifteen months at the Opéra-Comique.

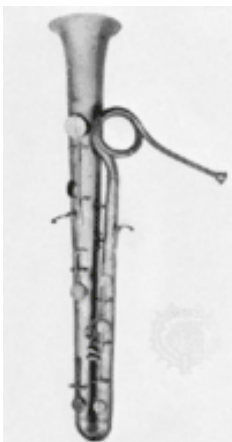
'O Ruddier than the Cherry'

From Acis and Galatea **George Frideric Handel** **(1685-1759)**

"O Ruddier than the Cherry" was composed by George Frideric Handel for the giant Polyphemus in his 1718 opera Acis and Galatea. The Handel authority Winton Dean points out that the humour of Polyphemus' music lies in its subtle exaggeration, demonstrated

through the enormous vocal range, scales and octave leaps, the voice moving in unison with the bass. Demanding for the singer, it became the touchstone of ophicleide virtuosity. (From Nick Byrne's latest CD, *Back from Oblivion*, www.melbarecordings.com.au/catalogue/album/back-oblivion).





The ophicleide Invented by the Parisian maker Halary (Halari) in 1817 and patented in 1821, is a lower-pitched extension of the keyed Bugle family, that was essentially made redundant in the symphony orchestra and brass band by the bass tuba and euphonium by 1860-70. Occupying an era where composers required a lower voice to supplement the trombones, and where the piston valve was at a primitive stage, the Ophicleide utilizes a bassoon-like keyed mechanism.

From Nick Byrne's website www.ophicleide.com

Rhapsody No 1, BB.94

Béla Bartók
(1881-1945)



Drawing on the idiosyncrasies of traditional Romanian, Hungarian and Ruthenian melodies, Bartók's two Violin Rhapsodies were written in 1928 for piano and violin, and orchestrated a year later. Composed more for his own exercise rather than a commission, Bartók offered the first up to good friend and virtuoso violinist Joseph Szigeti (who had not long completed arranging seven of Bartók's For Children pieces for violin and piano), and dedicated the second to Zoltan Székely. Keeping with traditional form, Bartók entitled the two movements *Lassú* (slow) and *Friss* (fast). In the first movement, the orchestra assumes a drone-like role, whilst a heavy, sharply dotted, scalar melody is assigned to the soloist. This is contrasted with a secondary, melancholy theme in the the violin's upper register. The second movement, *Friss*, is a flurry of energetic dance rhythms, double stops and melodies, which demand a high level of virtuosity and technical agility from the soloist.



Havanaise, Op 83

Camille Saint-Saëns

(1835-1921)

Despite being published in 1887, the inspiration for this classic concert piece came two years earlier whilst Saint-Saëns was on tour with the violinist Raphael Diaz Albertini. One cold night in Brest, he was warming himself in front of a fire, where the crackle and pop of the burning wood sparked a melodic idea in his head. Originally composed for violin and piano, Saint-Saëns orchestrated the

accompaniment a little while later, complete with a dedi-

cation to Albertini. The title Havainaise is the French translation of 'habanera' - a dance in duple time that developed in Cuba in the 19th Century. Using African rhythms, the habanera is characteristically in 2/4 time, with a slowly swinging four note repeated rhythm.

Saint-Saëns wrote his Havainaise at a time when Latin music was very popular with French composers, harnessing the idiomatic habanera rhythms and transforming the typical dotted quaver rhythm to a triplet and duplet pairing. He combined this with the alternation of raised and lowered seventh intervals, creating a wistful mood over the main motif. This is juxtaposed with demanding fiery violin solos, whilst the orchestra steadily maintains the ostinato habanera rhythms. Just as the traditional dance features sultry movements of the dancer's arms, eyes, hips and head, Saint-Saëns personifies the violin in the work, imitating the dancer with quick inputs from the violin in the form of caressing trills and scales.



Strathfield Symphony Orchestra

**acknowledges the generous
support of**



Symphony No 2 in D, Op.43

Jean Sibelius
(1865-1957)



"An absolute masterpiece, one of the few symphonic creations of our time that point in the same direction as the symphonies of Beethoven." (Karl Flodin, critic, 1903)

Having only turned to music at age fifteen, Sibelius was too late to achieve his dream of becoming a concert violinist and hence, turned to composition. As a composer he was heavily influenced by a deep passion for nature, and the geography and folklore of his beloved Finland. Much of his output is considered programmatic, and was often based on stories taken from the Kalevala; a 19th century compilation of epic poetry from Finnish and Karelian oral folklore and mythology.

As Finland turned to the twentieth century, a wave of nationalism swept the country: despite being an autonomous sanction of Russia, Finland had begun to feel pressure as Russia tried to assimilate Finland to protect her central government and Empire through a policy of Russification. Finland looked to the arts to establish national identity and independence, and as Sibelius had already given his country an anthem in Finlandia, so the Second symphony became a tool of Nationalist propaganda.

Sibelius and his family had been sponsored to live in Italy for a year by a wealthy benefactor and friend, Baron Axel Carpelan in 1901, which is where Sibelius completed his Second Symphony. Nursed in the Mediterranean sun, the work is decidedly more optimistic than his First Symphony. Despite having assumed a nationalist label in Finland, Sibelius instead considered it "a struggle between death and salvation: and "a confession of the soul".

The symphony begins with a very simple theme in the strings as they imitate native Finnish folk music, establishing the three-note model which forms the basis of many themes which develop throughout the entire symphony, most notably in the fourth movement. In regards to his compositional method, Sibelius is known for having remarked:

"It is as though the Almighty had thrown the pieces of a mosaic down from the floor of heaven and told me to put them together."

This is certainly true of the first movement, where after the first subject, a discourse appears between the french horns and other wind instruments until slowly, the fragments of the introduction fall into place to reveal a grand, architected unity. Finnish musicologist Veijo Murtomäki observes that this unity: "has in fact been created as something discovered by Sibelius during the process of composition – so that in the final work it is only a question of gradually showing and revealing this unity to the listener."

The second movement is introduced with a walking pizzicato theme from the cellos and double basses, the orchestra now having moved from D Major in the first movement to D Minor. An ominous and dark melody cries from the bassoons, which eventually grows to include the surrounding members of the wind section. The sense of foreboding crescendos throughout the movement, courtesy flares of brass, intimidating rolls of the timpani and urgent tempos. Rich and sonorous, the strings enter with a quaver melody in their lowest register which accelerates and ascends, balancing the terrifying mood painted by the woodwinds and brass. In his early drafting, Sibelius had labelled the string theme "Christus", suggesting that the strings act as redemption or consolation to the tragedy of the winds.

The third movement, a Vivacissimo Scherzo, juxtaposes a frantic string theme with a lazy, slow wind response. Just as you are lulled into a false sense of relaxation, the strings re-erupt with their anxious theme, running over each other until again the winds float down and take over. Initially, the winds are supported by swelling strings, who soon take the lead once more in a sturdy crescendoing bridge, anticipating the heroic seven-note melody which marks the beginning of the fourth movement, and pull together all the thematic puzzle pieces scattered throughout the symphony.

For the first time, Sibelius relieves anticipatory tension by adding a fourth note to the three-note theme. As in the second movement, he makes use of unison strings to a powerfully electric and moving effect. A secondary woodwind march theme echoes the dark moments of the winds in the second movement, which Sibelius' wife later revealed was a manifestation of the composer's remorse over his sister-in-law's suicide.

Anna McMichael

Violin

Anna McMichael is an Australian born violinist who has recently returned to live in Australia after 17 years in Europe performing in many of the major ensembles and orchestras.

In Australia she was first prize winner of the String final of the ABC Instrumental and Vocal Competition, guest assistant leader of the Australian Chamber Orchestra, and guest concertmaster of Orchestra Victoria.

Anna has performed at many European music festivals with a number of Dutch chamber ensembles and toured extensively with groups such as the London Sinfonietta, Amsterdam Sinfonietta Chamber Orchestra, Nieuw Ensemble, ASKO/Schoenberg ensemble, Netherlands Chamber Orchestra, the Royal Concertgebouw Orchestra and recorded for a number of European labels.

Since returning to Australia in 2010, Anna has performed at 3 Canberra International Music Festivals as guest artist, been a soloist and member of Melbourne Chamber Orchestra, guest associate concertmaster of Adelaide Symphony Orchestra, performed at the ISCM music festival in Sydney, Soundstream Festival in Adelaide, with Ensemble Offspring, principle second for Pinchgut Opera in 2011, 2012 Adelaide Festival early music orchestra and Ironwood Orchestra.

As a duo Anna has been invited to perform concerts with the pianist, Daniel de Borah for Recitals Australia in 2012, Melba Hall lunch concerts, in Brisbane and Tylagum, Camden Haven Festival. Anna has tutored at ANAM, the Canberra School of Music and appeared with the Australian World Orchestra.





Nick Byrne

Ophicleide

Born in Sydney, Nick Byrne completed his Bachelor's degree at the Canberra School of Music in 1991. He subsequently undertook further postgraduate study with Charles Vernon at De-Paul University in Chicago. His other teachers have included Simone de Haan, Ian Perry, Ron Prussing, Arnold Jacobs and Michael Mulcahy.

Nick Byrne joined the Sydney Symphony Orchestra in 1996, prior to which he held the position of Solo Trombone with the Hofer Symphoniker in Germany. He has performed with the Australian Chamber Orchestra, Australian Opera and Ballet Orchestra, Chicago Chamber Orchestra,

Civic Orchestra of Chicago, and the Chicago Symphony Orchestra, and in 1994 was chosen by Sir Georg Solti for his Carnegie Hall Festival Orchestra.

Nick Byrne has also performed with Summit Brass, Millar Brass, Chicago Symphony Lower Brass Ensemble, Canberra Trombone Quartet (prize winner at the UMI Chamber Music Competition in Arizona, 1993), and is a founding member of the Sydney Symphony Brass Ensemble.

He is also a recognised performer on the ophicleide (an early keyed tuba) and has performed with the SSO, Australian Chamber Orchestra, World Orchestra for Peace (Moscow and St Petersburg, 2003), Mainz Bachchor, and in solo recitals at the Melbourne International Festival of Brass (2003 and 2009).

In 2002, Nick Byrne was the recipient of a Churchill Fellowship which allowed him to undertake ophicleide studies in Lyon, France, and in 2006 he recorded the world's first solo ophicleide recording 'Back from Oblivion' to critical acclaim for the Australian recording label Melba recordings.

(www.melbarecordings.com.au/catalogue/album/back-oblivion)



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/>

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.



THE SYDNEY STRING CENTRE

314 High Street Chatswood NSW 2067
P. (02) 9417 2611

Are you a beginner? ... Why not rent?

The Sydney String Centre offers an instrument rental program that is affordable and convenient. All our instruments are set up by professional luthiers so you are sure to get a violin that functions well and sounds great!

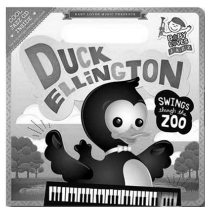
Violins - \$75 per 3 months
Violas - \$95 per 3 month (14" & smaller)
Violas - \$115 per 3 month (14" & larger)
Cellos - \$245 per 3 month
Basses - \$495 per 3 months
* Rent by month also available

If you wish to purchase,
you can put your first 3
months rent towards the
purchase of any new
instrument!



For more information please visit our website at
www.violins.com.au or email us at enquiries@violins.com.au

At The Sydney String Centre we stock a wide selection
of musical giftware, books and CD's for kids!



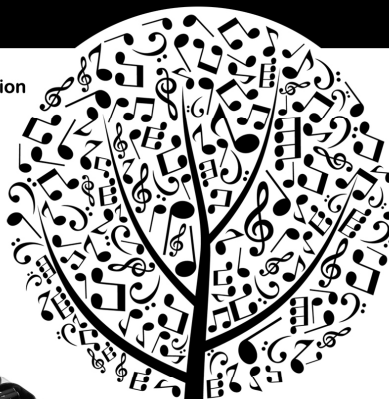
Baby Loves Jazz Books
with CD \$19.95



'My First'
Albums
\$14.95



Stationery Kits
\$14.95



 Musically
Gifted

More available online at:
www.violins.com.au

Or in store at:
314 High Street Chatswood NSW 2067

Strathfield Symphony Orchestra

Violin 1

Paul Pokorny **
Dorothy Sercombe+
Volf Frishling
Carol Henson
Beatrice Ip
Margery Sherman
Richard Willgoss
Jerushah Yogendran
Sarah Haddad
Julianne Tonini

Violin 2

Philip Hazell *
Rosslyn Cooke
Vanessa Organo
Alana Pretty
Joanna Wroblewska
Marek Wong
Peter Zhou

Viola

Danielle Norton*
Emma Barnett
Andrew Heike
Harriet Shaw

Cello

Alicea Gedz*
Jessie Allen
Roger Barker
Keira Bird
Serena Devonshire

Vanessa Chalker
Craig Giles
Haydn Skinner
Danni Yi Ding

Double Bass

Moya Molloy*
Robert Budniak
John Smith

Flute

Rebecca Brown
Bruce Lane

Piccolo

Bruce Lane
Prue Page

Oboe

Adele Haythornthwaite*
Costanza Preti

Clarinet

Regina Lucena-Tam *
Rachel White

Bassoon

John Fletcher*
Alex Thorburn

French Horn

Neil O'Donnell*
Nick Mooney
John Trezise
Amanda Whitfield

Trumpet

David Young*
Bob Clucas
Celia Kearin

Trombone

Lindsay Smartt*
David Gao

Bass Trombone

Brendan Towney

Tuba

Gary Levin

Ophicleide

Nick Byrne

Timpani

Merrilee McNaught
Steve Machamer

Percussion

Emery Schubert
Richard Sercombe

Piano

Mayuka Oda

* 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	Laura Jamieson
	Chris Elenor

Non-Playing Volunteers

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

Thanks to

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

2013



Strathfield Symphony

Orchestra of the Inner West

Music Director **Sadaharu Muramatsu**

EARTH

AIR

FIRE

WATER

23rd March 7:00pm
24th March 2:30pm

Miriam Hyde

Piano Concerto No. 2

Soloist *Alexey Yemtsov*

Tchaikovsky

Symphony No. 6 "Pathétique"

Murakami's Music

22nd June 7:00pm
23rd June 2:30pm

Rossini

Overture to The Thieving Magpie

Janáček

Sinfonietta

Brahms

Symphony No. 4

Bach

7th September 7:00pm
8th September 2:30pm

Mass in B minor

with the Wesley Institute Choir

23rd November 7:00pm
24th November 2:30pm

Mozart

Serenade for 13 Winds

Tchaikovsky

Serenade for Strings

Stravinsky

Firebird Suite

Ecstasy & Despair

Strathfield Symphony

Orchestra of the Inner West

Music Director

Sadaharu Muramatsu

Ravel

Boléro

Prokofiev

Romeo & Juliet Suites 1 & 2

With scenes from Shakespeare

Director

Brendon McDonall

Saturday 24 November 7:00pm

Sunday 25 November 2:30pm

Venue

Strathfield Town Hall
Cnr Redmyre and Hornbush Rds,
Strathfield

Tickets

Adult \$25
Concession \$20
Children/Student \$15 (Under 5 free)
Family \$80



Bookings

www.strathfieldsymphony.org.au
1300 306 776

