

Murakami's Music

Strathfield Symphony

Orchestra of the Inner West

Music Director

Sadaharu Muramatsu

Rossini

The Thieving Magpie: Overture

Janáček

Sinfonietta

Brahms

Symphony No. 4

The Wind-Up Bird Chronicle

IQ84

Norwegian Wood

Saturday 22 June 7pm

Marrickville Town Hall

Murakami's Music – the concept

There's been spirited debate about who came up with this idea. We can narrow it down to our Music Director, Sada, Laura Jamieson, her partner Jerry Zylberberg and me. Hard to be sure when the idea develops over a drink or two. Jerry, Sada's wife Yumi and I are keen Murakami readers. Sada's son is named Haruki, but for reading he prefers Ryu Murakami, another Japanese novelist.

Murakami uses music not incidentally but as an integral part of the fabric, providing substance more than ambience. He even specifies the performances he uses and his characters describe them in some detail. This is no doubt based on his time as proprietor of the Tokyo jazz café, *Peter Cat*, before he took up writing. Jazz, pop and classical music all figure prominently.

This resonates with many of us, whose knowledge and love of music go back to our first experience of particular pieces and to particular performances. Live concert experiences may figure of course, but media also play an important part. Records, tapes, CDs and downloads now form the basis of our musical experience. It is no surprise that YouTube hits of *Janacek's Sinfonietta* climbed exponentially after the publication of *IQ84* as readers wanted to relate the music to their reading experience. So different from when these pieces were written and first played. *Bruce Lane*



Haruki Murakami (村上 春樹 *Murakami Haruki*) is a best-selling Japanese writer. His works of fiction and non-fiction have garnered critical acclaim and numerous awards, including the Franz Kafka Prize, the Frank O'Connor International Short Story Award and the Jerusalem Prize, among others. Murakami has also translated a number of English works to Japanese. Murakami's fiction is humorous and surreal, focusing on themes of alienation and loneliness.

Many of his novels have themes and titles that invoke classical music, such as the three books making up *The Wind-Up Bird Chronicle: The Thieving Magpie* (after Rossini's opera), *Bird as Prophet* (after a piano piece by Robert Schumann usually known in English as *The Prophet Bird*), and *The Bird-Catcher* (a character in Mozart's opera *The Magic Flute*). Some of his novels take their titles from

songs: *Dance, Dance, Dance* (after The Dells' song, although it is widely thought it was titled after the Beach Boys tune), *Norwegian Wood* (after The Beatles' song) and *South of the Border, West of the Sun* (after the song "South of the Border").

He is considered an important figure in postmodern literature. *The Guardian* praised Murakami as "among the world's greatest living novelists" for his works and achievements.

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Strathfield Symphony Orchestra

Concert Master: Paul Pokorny

Gioachino Rossini

The Thieving Magpie: Overture (*The Wind-Up Bird Chronicle*)

Leoš Janáček

Sinfonietta (*IQ 84*)

Allegretto — Allegro maestoso (Fanfare)

Andante — Allegretto (The Castle, Brno)

Moderato (The Queen's Monastery, Brno)

Allegretto (The Street Leading to the Castle)

Andante con moto (The Town Hall, Brno)

(Interval)

Johannes Brahms

Symphony No. 4 in E minor, Op. 98 (*Norwegian Wood*)

Allegro non troppo

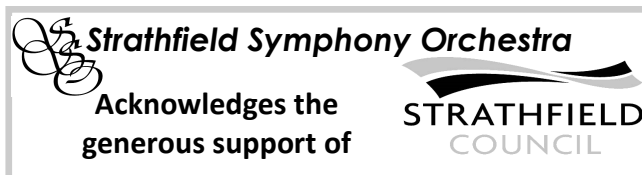
Andante moderato

Allegro giocoso

Allegro energico e passionato

Music Director - Sadaharu Muramatsu

Approximate duration 100 minutes including a 20-minute interval.





The Thieving Magpie: Overture

Gioachino Rossini

(1792-1868)

Rossini's opera *La gazza ladra* ("The Thieving Magpie") is a sentimental comedy, or *opera semiseria*, as it was called at the time. Based on a true story, it is about a girl who is about to be executed for stealing a silver spoon when it turns out that the real culprit was a bird. The opera is rarely performed today, but its splendid overture is a beloved concert favourite.

According to a well-known anecdote, Rossini worked on the overture to *La gazza ladra* right down to the wire; the theatre manager supposedly locked him up in a room from where Rossini dropped each completed page out the window for the copyists to pick up. The manager threatened that if there was no music forthcoming, they would drop Rossini out the window instead. The threat apparently worked and resulted in one of Rossini's greatest overtures.

It is distinguished by its opening snare-drum solo which was quite unheard of at the time; it sets the stage for a military march that forms the overture's first section. This is followed by a regular sonata movement filled with unforgettable melodies and brilliant woodwind solos, ending with the inevitable "Rossini crescendo" in which a simple theme is repeated over and over again in ever richer orchestration until a glorious climax is reached.

Stendhal called the premiere of *La gazza ladra* "one of the most glittering... triumphs I have ever witnessed." He singled out the overture for special praise, and noted that the ovations started at the very beginning of the evening: "before the end of the first *presto*, the theatre was a tempest of delight; and the public *en masse* was encouraging the orchestra with *extempore* [improvised] accompaniments!" Although audience habits have changed considerably in the 194 years since that delirious evening, the overture still makes an irresistible impression every time it is played.

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Sinfonietta

Leoš Janáček

(1854-1928)



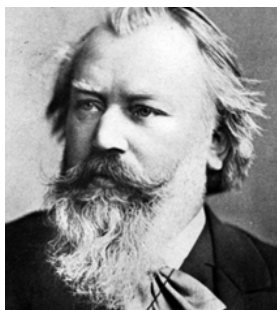
The *Sinfonietta* (subtitled “Military Sinfonietta” or “Sokol Festival”) is a very expressive and festive, late work for large orchestra (of which 25 are brass players) by the Czech composer Leoš Janáček. It is dedicated “To the Czechoslovak Armed Forces” and Janáček said it was intended to express “contemporary free man, his spiritual beauty and joy, his strength, courage and determination to fight for victory.” It started by Janáček listening to a brass band, becoming inspired to write some fanfares of his own. When the organisers of the Sokol Gymnastic Festival approached him for a commission, he developed the material into the *Sinfonietta*. He later dropped the word *military*.

The idea of a brief fanfare quickly grew into the five-movement *Sinfonietta*, his largest purely orchestral work. Each movement is scored for a different—and unconventional—group of instruments; the sound of Janáček’s music is so idiosyncratic that for years unsympathetic listeners thought it was simply poorly orchestrated.

The first movement is scored only for brass and percussion. The second movement begins with a rapid ostinato from the wind, but later has a more lyrical episode. The third begins quietly in the strings, but is interrupted by a stern figure in the trombones, leading to another fast dance-like passage. In the fourth movement, Janáček celebrates the newly liberated Czechoslovakia with a joyous trumpet fanfare. The finale begins in the key of E-flat minor with a calm retrograde version of the opening melody. However, this quickly moves into a triumphant finale, the return of the opening fanfare decorated with swirling figures in the strings and wind.

Haruki Murakami's novel *1Q84* begins with the *Sinfonietta* playing on a taxi's radio. The work then appears several times later in the novel as a recurring theme connecting the two main characters. The popularity of the novel has led to an increase in sales of recordings of the *Sinfonietta* in Japan.

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Symphony No. 4 in E minor, Op. 98

Johannes Brahms

(1833 – 1897)

When Brahms completed the Fourth Symphony, in the summer of 1885, he referred to it humorously as "a few entr'actes and polkas which I happened to have lying about," but he was quite aware of what he had achieved in this work, and he was not prepared for the cool reception he received when he returned to Vienna and played a two-piano reduction of the score for a group of his closest friends. Hugo Wolf, the famous composer of songs who was also active as a critic, savaged the Fourth in his review, and his fellow critics were hardly less hostile. Several years would pass before the Fourth found acceptance in Vienna.

The opening movement (*Allegro non troppo*) has a noble, reserved dignity, bordering on austerity but flowing with the natural momentum and appealing blend of the lyric and heroic elements that Brahms balanced so effectively in so much of his music.

The *Andante moderato* that follows, possibly the finest of all of Brahms's slow movements, is distinguished for its straightforwardness and all-round warmth of heart. The initial horn theme and the succeeding theme for the cellos evoke a mood of gentle melancholy and nostalgia. The young Richard Strauss told Brahms this music suggested "a funeral procession moving in silence across moonlit heights."

The third movement (*Allegro giocoso*) is an out-and-out scherzo in everything but name, the most exuberant such piece in any of Brahms's symphonies, with an unabashedly prominent triangle and some imaginative rhythmic by-play driving home its festive character.

The finale (*Allegro energico e passionato*), a passacaglia based on a theme from Bach's cantata *Nach Dir, Herr, verlanget mich* (BWV 150), is a series of variations on a theme heard repeatedly in the bass. Brass and woodwinds present the ground bass; there follow 30 variations in which the theme is presented as a melody, an accompaniment, or a contrapuntal counter-theme.

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Emma Bolton: Principal Trumpet

Emma began playing cornet at the age of 9 being taught by members of the Nowra Town Band. Throughout high school she also played violin, saxophone and piano. In 2007 she took a year off music as an exchange student in Norway. She began her tertiary studies at the ANU School of Music in 2009 under Anthony Heinrichs. In 2011 she transferred to the Sydney Conservatorium where she has studied with both Andrew Evans and Leanne Sullivan.



Emma has recently graduated from the Sydney Conservatorium of Music and now works as a trumpet teacher and freelance musician. She has been principal of Sydney Youth Orchestra as well as playing in many community and conservatorium ensembles. She plans to sit her LMUS this year and hopes to continue her trumpet studies overseas in 2014.

Janacek Brass

Assembling the brass section for the Janacek Sinfonietta was a significant challenge as the work is scored for 25 brass instruments comprising 12 trumpets, 2 bass trumpets, 4 trombones, 2 euphoniums, 4 French horns and a tuba. This was by far the largest brass section ever required for a work performed by the Orchestra and the degree of difficulty was such that players of the highest calibre were needed.

As bass trumpets proved difficult to obtain we decided to have these parts played on tenor trombone which is the nearest equivalent. After an excellent response from all our brass players we were still well short of the numbers required. However, from the contacts of our principal trumpet, Emma Bolton, through the Sydney Conservatorium of Music, and tuba player, Gary Levin, through the Leichardt Celebrity Brass, we were able to complete our brass group in time for the first rehearsal.

For members of the brass group, performing the Janacek Sinfonietta with a full orchestra and as part of such a large brass section has been a unique experience, and one which, for many, is unlikely to be repeated. The Orchestra is appreciative of the efforts of all who have participated and contributed to this event.

John Trezise



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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/>

Committee

- President** Bruce Lane
- Vice President and Concertmaster**.....Paul Pokorny
- Vice President and Librarian**..... Alicea Gedz
- Treasurer** Andrew Heike
- Secretary**Philip Hazell
- Publicity Officer**.....Rosslyn Cooke
- Member**.....Susan Ellis

Life Members

- | | | |
|----------------------|-----------------|-------------------|
| Solomon Bard | Marie Hodsdon | Margaret Shirley |
| Christine Edwards | Geoff Widmer | Shirley |
| Belissario Hernandez | Chris Elenor | Mahableshwarwalla |
| | Vincent Leonard | Laura Jamieson |

Thanks to

- Communications and technology**Laura Jamieson
- Stage Manager**.....Neil O’Donnell
- Program design and program notes**.....Costanza Preti
- Poster design**Jonathan Yang
- Rehearsal catering**.....Danielle Norton
- Concert catering**.....Dorothy Sercombe
- Front of house**.....Shirley Mahableshwarwalla, Susan Ellis & Sarah Jane Smith





Strathfield Symphony Orchestra

Violin 1

Paul Pokorny **
Dorothy Sercombe+
Carol Henson
John Pokorny
Julia Pokorny
Richard Willgoss
Jerushah Yogendran

Violin 2

Philip Hazell *
Rosslyn Cooke
Tam Ho
Rohini Mulford
Alana Pretty
Winnie Zhao

Viola

Danielle Norton*
Emma Barnett
Andrew Heike
Laura Jamieson
Harriet Shaw

Cello

Alicea Gedz*
Keira Bird
Vanessa Chalker
Serena Devonshire
Craig Giles
Bruce Lane
Danni Yi Ding

Double Bass

Robert Budniak*
Glenn Denny

Elia Scarponi
Salvador Verdejo

Flute

Dennis Dorwick
Bruce Lane
Rebecca Brown
Andrew Watkins

Piccolo

Rebecca Brown
Dennis Dorwick

Oboe

Adele Haythornthwaite*
Costanza Preti

Clarinet

Regina Lucena-Tam *
Anna Wilson

Bass Clarinet

Adam Dyason

Bassoon

John Fletcher*
Alex Thorburn

Contra Bassoon

Graeme Widmer

French Horn

Amanda Whitfield*
Nick Mooney
Neil O'Donnell
John Trezise

Trumpet

Emma Bolton*

Jonathan Baker

Bob Clucas
David Crowden
Elliot Davies
Celia Kearin
Jess Kesby
Graham Munro
Rainer Saville
Janette Vardy
David Young
Matt Winnel

Trombone

Chris Retter*
John Blyth
David Gao
Tom Kavanagh
Brendan Towney

Bass Trombone

Peter Keller

Euphonium

Rae Forrester
John Harley

Tuba

Gary Levin

Timpani

Steve Machamer*

Percussion

Grace Frank
Mathew Levy

* Principal

** Concertmaster

+ Deputy Principal



Sadaharu Muramatsu **Principal Conductor** **and** **Music Director**

Sadaharu Muramatsu was invited to take on the role of Music Director of Strathfield Symphony Orchestra in November 2012 after being appointed Principal Conductor in 2011. In 2013 his appointment has been confirmed for three years.

In addition to this role Sadaharu, known as Sada, is currently a Conducting Instructor at The Wesley Institute in Sydney and a Guest Conductor of Nagoya Philharmonic Orchestra, a well known and admired orchestra in Nagoya, Japan. He will also be Guest Conductor of Penrith Symphony Orchestra in 2013.

Sada has previously been Conductor at the Australian International Conservatorium of Music (AICM) in Sydney, Conductor of the Rockdale Opera Company, Eastern Sydney Chamber Choir, Kammerklang Chamber Orchestra, Sydney Camerata and Guest Conductor of *Katsushika Philharmoniker* amongst other roles in Japan.

After completing his Masters of Music in Conducting at the Royal Northern College of Music in Manchester, Sada first came to Australia in 2008. He was granted a fellowship to study in Australia at the Sydney Conservatorium of Music under the Japanese Government Overseas Study Program for Artists. He resides permanently in Australia now having been granted a Distinguished Talent visa for his achievements by the Australian Government.

Sada's outstanding accomplishments include: An Honorary Doctorate in Music from his alumnus Anglia Ruskin University in Cambridge, received in 2011; Second prize in the Vienna Summa Cum Laude International Youth Music Festival with the Wesley Institute Choir in the Golden Hall, Musikverein, in 2011; Finalist and awarded a Special Jury Prize at the Emmerich Kálmán International; Conductor's Competition at the Budapest Operetta Theatre in 2007; Semi-finalist in the 2nd Béla Bartók International Opera Conducting Competition in Romania also in 2007.

Sada lives in Sydney with his wife and two children. He enjoys cycling and spending time with his young family.



Strathfield Symphony

ORCHESTRA OF THE INNER WEST

Bach

MASS IN B MINOR

with the Wesley Institute choir



Music Director

Sadaharu Muramatsu

7 September 7:00pm

8 September 2:30pm

Venue

Strathfield Town Hall

Cnr Redmyre & Homebush Rds,
Strathfield

Tickets

Adult \$30

Concession \$20 (Under 5 free)

Family \$80

Bookings

www.strathfieldsymphony.org.au

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