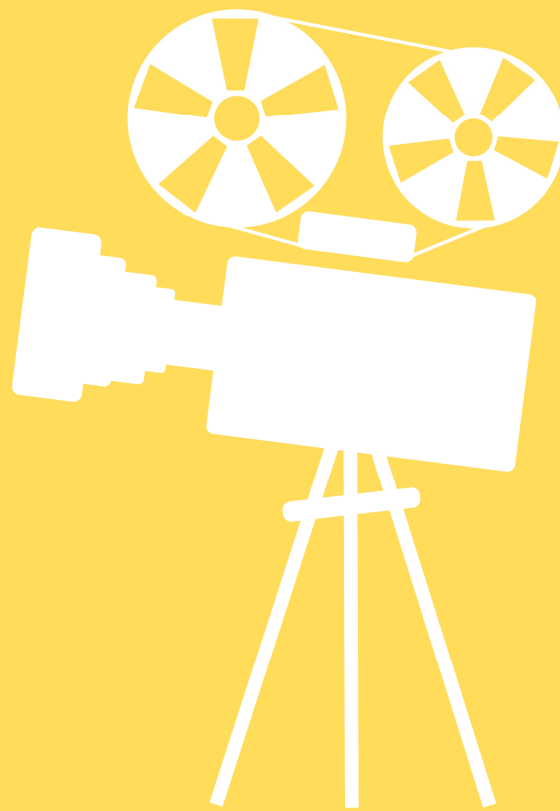


Strathfield Symphony

ORCHESTRA OF THE INNER WEST

Lights ★ Camera ★ Action!



Music Director

Sadaharu Muramatsu

22 March 7pm

23 March 2.30pm

Strathfield Symphony

ORCHESTRA OF THE INNER WEST

Song of the Earth



Music Director
Sadaharu Muramatsu

21 June 7pm

22 June 2.30pm

The Song of the Earth – Mahler

Bookings

 www.strathfieldsymphony.org.au
1300 306 776

Tickets

Adult \$30
Concession \$20
(Under 5 free)
Family \$80

Venue

Strathfield Town Hall
Cnr Redmyre & Homebush Rds,
Strathfield



 2014

Program

Overture 'The Force of Destiny'

from *Jean de Florette*

Giuseppe Verdi (1813—1901)

Ride of the Valkyries

from *Apocalypse Now*

Richard Wagner (1813—1883)

Orpheus in the Underworld

from *Can Can!*

Jacques Offenbach (1819—1880)

Symphony No.7 in A Major (Op.92)

from *The Kings Speech*

Ludwig van Beethoven (1770—1827)

Approximate running time 1hr no interval, refreshments served after the concert

Overture 'The Force of Destiny'

Giuseppe Verdi
(1813—1901)

The Force of Destiny overture is taken from the opening of the opera of the same name. It takes as its theme the ominous inevitability of fate. In it, the hero is compelled by a chain of mischances to commit exactly those acts that his spirit rebels against.

The overture features melodic themes from throughout the rest of the opera, weaving them into a short but dramatically powerful work that can stand alone in the concert hall. Opening with

two motifs to be repeated throughout, the work begins with an E, repeated three times from the Brass which is said to represent vengeance, this is followed by an insistent, nervous motif from the strings, representing 'destiny'.

Featured in the 1987 movie, *Jean de Florette*, the overture is perfectly suited to the operatic storyline of the movie. Just to be different the overture is played on the harmonica by Toots Thielemans.

Ride of the Valkyries

Richard Wagner
(1813—1883)

This most recognisable section of Wagner's great opera cycle sees the Valkyries, mythical female figures, prepare to spirit off the souls of fallen soldiers to Valhalla. Gathering around a mountain peak on horseback, clad in full armour, they greet each other singing battle cries.

The long association of this work with war and battle then, most famously in the helicopter landing scene from *Apocalypse Now*, is well placed. The Valkyries, responsible for deciding which warriors

are to die on the field of battle, are depicted in fiercely martial music of swirling strings and trilling woodwinds, as unison brass blaze the motif.

Credits

LA Philharmonic & Brandon Hill Chamber Orchestra website

Orpheus in the Underworld

Jacques Offenbach
(1819—1880)

An opera bouffon - a form of comic operetta - Orpheus in the Underworld was written as a parody, satirising Gluck's opera *Orfeo ed Euridice*. In Offenbach's version of the Ancient Greek myth, Orpheus and Eurydice have grown to dislike each other and are about to break off their marriage. Eurydice leaves a note to say she has been 'unavoidably detained' as she departs for the underworld, seduced by Pluto in the guise of a shepherd.

All is well until Public Opinion intervenes, forcing Orpheus to attempt to rescue his wife as the gods of the Greek Pantheon engage in a raucous party in the underworld. Thankfully Orpheus fails at the last moment, having been forced to look back at Eurydice by a judicious lightning bolt from Jupiter, who has in the meantime been scheming to take her from Pluto. The work ends as the host returns to revelry, re-joining the *Galop Infernal*, more familiar to audiences as the can-can.

Featured in every movie with French dancing girls in bloomers, you will know much of this music already. Relax and enjoy.

Symphony No.7 in A Major (Op.92)

Ludwig van
Beethoven

A View From the Orchestra - flute player Dennis Dorwick reflects on playing the 7th Symphony

Talk to any orchestral musician about what they like playing and the Beethoven symphonies will likely be on their list. For many of us it has something to do with his writing for the orchestra as a body and the power of his musical ideas. I sometimes wonder if it might have been difficult to have had him as an upstairs neighbour, for instance. His works often are built on a single-

minded obsession with quite a small musical idea. Simply knock on a box with four quick taps and many of us will think of his fifth Symphony.

Here in the seventh you may recognise that quality as well. Like most composers he wrote with particular players in mind. The first run-through (21 April 1813) was held at the palace of his dear friend, Archduke Rudolph, with a chamber-sized orchestra with roughly half the number of strings you will hear at this concert. In a brief note he wrote that the trial was not wholly successful. Considering what was on the stands of those musicians that may not have been surprising.

The public premier of both the seventh and the eighth symphonies took place later that year in Vienna on 8 December. It was held in University Hall with a large orchestra including some of the most remarkable musicians of the time, many close friends of Beethoven. They included Ignaz Schuppanzigh (whose quartet was the

first to play most of Beethoven's string quartets), Louis Spohr (leader of the orchestra and a fine composer), the virtuoso bass player Dragonetti, and the list goes on.

The concert had been arranged as a benefit concert for returning troops and was a success. The program was repeated the following Sunday. Each time the audience was so moved by the slow second movement that it had to be encores.

That audience heard a first movement opened with three powerful abrupt chords that would have stopped any quiet conversation immediately. While the oboe floats between these we soon find ourselves drawn into soft but accented rising scales. While we hear a sweet woodwind melody soon, watch out, it won't last. After powerful chords and more rising scales he will draw you into a quiet section in which the oboe and flute draw the music down to a single thread.

And finally, we're off. At speed. Galloping. This is Beethoven at his rhythmically obsessive best.

While you listen to the second movement, also built on a simple repeated rhythm pattern (walk, run-run, walk, walk repeated four times), imagine what it was that so inspired the first audience. You will hear Beethoven layering musical line after musical line on top of this pattern. How does this simple idea result in such a moving work of musical art?

The third movement is a presto, meaning in this case three quick notes moving along so fast that conductors beat only the first of them. Just try saying 1-2-3 really fast many times and you may get an idea of why we musicians have to work so hard to keep it going. There is some slower music in this movement, but don't get used to it. Be ready for surprises.

Finally, we have the Allegro con brio (fire). He means a fire of the heart so your pulse may be racing. Listen to much Beethoven and you will know how he could develop power in his music by off-beat accents. This movement is built from them. And listen out for the high horns and trumpets too.

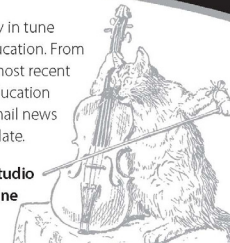
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Strathfield Symphony

ORCHESTRA OF THE INNER WEST

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Sadaharu Muramatsu

Music Director

Sadaharu Muramatsu (“Sada”) is the Music Director of Strathfield Symphony Orchestra and the Willoughby Symphony Choir master. He is also conductor of the Wesley Institute Choir and lecturer/instructor for Conducting Masters and Bachelor students at the Wesley Institute in Sydney. Sada will be guest conductor of the prestigious Nagoya Philharmonic Orchestra in Japan (its former Music Director Maestro Hiroyuki Iwaki was also Chief Conductor of the Melbourne

Symphony Orchestra) in 2016, and the Central Aichi Symphony Orchestra in Japan in 2015.

Sada has conducted the Penrith Symphony Orchestra, Sydney Camerata, Rockdale Opera Company, Eastern Sydney Chamber Choir, Kammerklang Chamber Orchestra and many other groups in Sydney as well as opera companies in Europe including the Budapest Operettszínház. Sada also appears on TV, radio, and in newspapers including BBC, Channel 9, SBS radio and many Japanese media programmes.

Sada studied music from an early age and completed his Masters of Music in Conducting at the Royal Northern College of Music in Manchester, United Kingdom. He resides in Australia with a Distinguished Talent visa granted for his achievements by the Australian Government.

His outstanding accomplishments include an Honorary Doctorate in Music from his alumnus Anglia Ruskin University in Cambridge, UK 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, Austria in 2011 as well as numerous other international awards and prizes.

Sada studied conducting under Kurt Masur, Sir Mark Elder, Gianandrea Noseda, Christian Mandeal, Hirofumi Misawa and Kazuki Sawa.



The Orchestra

Violin 1

Paul Pokorny**
Dorothy Sercombe*
Volf Frishling
Beatrice Ip
Sarah Haddad
Camille Hanrahan-Tan
Madeleine Hanrahan-Tan
Carol Henson
Richard Willgoss
Jerushah Yogendran

Violin 2

Philip Hazell*
Garth Andrews
Clifton Chan
Rosslyn Irvine
Alana Pretty
Agnieszka Rypel-Polkas
Wanying Zheng

** Concertmaster

* Deputy Concertmaster

* Section Leader

Viola

Danielle Norton*
Emma Barnett
Susan Franklin
Andrew Heike
Laura Jamieson
Harriet Shaw

Cello

Alicea Gedz*
Roger Barker
Keira Bird
Serena Devonshire
Craig Giles
Bruce Lane
Barnabas Thiem
Danni Yi Ding

Double Bass

Vince Angeloni
Robert Budniak
Glenn Denny
Salvador Esteve Verdejo

Flute/Piccolo

Rebecca Brown
Dennis Dorwick
Bruce Lane
Andrew Watkins

Oboe

Adele Haythornthwaite*
Kim d'Espinay

Clarinet

Regina Lucena-Tam*
Kate Sweeny

Bassoon

John Fletcher*
Alex Thorburn

French Horn

Nick Mooney*
Neil O'Donnell
Lynelle Gullick
John Trezise
Amanda Whitfield

Trumpet

Emma Bolton*
Janette Vardy
David Young

Trombone

Lindsay Smartt*
David Gao
Brendon Towney

Tuba

James Barrow

Harp

Helen Boyd

Piano

Elias Calabretta

Timpani

Steve Machamer

Percussion

Eddy Fairburn
Grace Franki
Stuart Ivan Rynn



Strathfield Symphony

ORCHESTRA OF THE INNER WEST

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Thanks to

Communications & Technology—Laura Jamieson
Stage Manager—Neil O'Donnell
Poster Design—Jonathan Yang
Program Notes—Jerry Zylberberg & Dennis Dorwick
Rehearsal Catering—Danielle Norton
Concert Catering—Dorothy Sercombe
Front of House—Shirley Mahableshwarwalla

Strathfield Symphony

Strathfield Symphony Orchestra is a community orchestra based in the inner west Sydney suburb of Strathfield. The orchestra is comprised of approximately 50 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.



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.





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