



Strathfield Symphony
Orchestra of the Inner West

War and Triumph

Music Director
Sadaharu Muramatsu

Soloists
Lyndon Swasbrook - Flute
Verna Lee - Harp



25 November 7pm

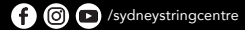
26 November 2.30pm Strathfield Town Hall



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Strathfield Symphony
Orchestra of the Inner West

Sadaharu Muramatsu Conductor and Music Director

Brahms
Academic Festival Overture

Mozart
Concerto for Flute, Harp & Orchestra
Lyndon Swasbrook Flute
Verna Lee Harp

Interval

Tchaikovsky
Swan Lake

Sibelius
Finlandia
Featuring Sydney Sakura Choir

The concert will last approximately one hour and 40 minutes including a 20-minute interval.

Approximate duration (minutes)

10 - 30 - interval - 27 - 9

**Sadaharu
Muramatsu**
Music Director



Born in Aichi, Japan and based in Sydney, Australia, Dr. Sadaharu Muramatsu (Sada) is the Music Director of Strathfield Symphony Orchestra and the Sydney Sakura Choir as well as Guest Conductor of Ku-ring-gai Philharmonic Orchestra, Lecturer of Conducting at Excelsia College (formerly Wesley Institute) and Conductor of Suzuki Cello Ensemble.

In Sydney, Sada has conducted the Penrith Symphony Orchestra, Rockdale Opera Company, Sydney Camerata and many other ensembles. He was a Choirmaster of Willoughby Symphony Choir from 2013 to 2015 and Eastern Sydney Chamber Choir from 2010 to 2011. Recently, he also conducted the Nagoya Philharmonic Orchestra and Central Aichi Symphony Orchestras in Japan, and has concerts planned in Japan for 2018 and 2019.

Sada completed a Masters of Music in Conducting at the Royal Northern College of Music in Manchester, UK. Subsequently, he was granted a fellowship to study conducting at the Sydney Conservatorium of Music, University of Sydney under the Japanese Government Overseas Study Program for Artists. Sada resides in Australia under a Distinguished Talent visa granted by the Australian Government for his achievements as a conductor.

His accomplishments include an Honorary Doctorate in Music from his alumnus Anglia Ruskin University in Cambridge, UK (2011); second prize in the Vienna Summa Cum Laude International Youth Music Festival with the Wesley Institute Choir in the Golden Hall, Musikverein, Austria (2011); finalist and awarded Special Prize of the Jury at the Emmerich Kalman International Conductor's Competition at the Budapest Operetta Theatre, Hungary (2007); semi-finalist in the 2nd Bartok Bela International Opera-Conducting Competition in Romania (2007); Mortimer Furber Prize for Conducting in Manchester, UK (2005); and First prize at the ISIS Conducting Competition in Cambridge, UK (2001).

Sada studied conducting under Imre Pallo, Kurt Masur, Sir Mark Elder CBE, Hirofumi Misawa and Kazuki Sawa.

www.sadaharu.net

Since 1990, Verna has won critical acclaim for her performances, her playing recently described as “all tears and goosebumps”. She made her solo debut at the age of 15 and has toured Australia as well as Germany, United States, Japan, Singapore and New Zealand. As well as many concerto performances, she was a featured soloist with the Australian Youth Orchestra at the Adelaide Arts Festival in 1996. In 2012, Verna was awarded a grant for her sold out multimedia performances ‘The Harp In Nature’ which was also performed at the World Harp Congress in 2014. She has worked and recorded with various orchestras such as Singapore, Sydney, Adelaide & Tasmanian Symphonies and the AOBO . Verna has also performed with international artists such as Sumi Jo, Aled Jones, Il Divo, Tina Arena, the Kiev Ballet, the English National Ballet, the Deutsche Kammerakademie Neuss, Greta Bradman and regularly accompanies soprano Amelia Farrugia.

Verna Lee
Harp



Originally from Western Australia, Lyndon studied piano from age of six, cornet at nine and with a scholarship to Perth Modern Music School he added violin. He was a contract violinist for the WA Arts Orchestra and studied violin at the WA Conservatorium of Music with Alan Bonds and Paul Wright, with a second study in flute. He met Brian Warren, former principal piccolo of the BBC Symphony and after his first flute lesson, Brian suggested he change his major. With Brian’s continued support, Lyndon left to study in London with renowned Principal Flutist of the London Symphony Orchestra, Edward Beckett. He completed his studies with Richard Taylor from the Royal Academy of Music and former second flute with LSO. Returning to Perth, Lyndon spent time working as a casual flutist with the West Australian Symphony Orchestra and freelancing on both flute and violin in various chamber ensembles with a memorable stint as quartet in residence at the Merlin Hotel. Unfortunately, Lyndon sustained nerve damage to his lower jaw after a wisdom tooth operation which left him unable to play for an extended period. He found himself in the murky world of finance and after soulless years spent toiling for one of Australia’s big four banks (yes, that one), he is grateful to be able to spend his time making music once again.

Lyndon Swasbrook
Flute





Our Story

Strathfield Symphony orchestra first performed under the baton of Richard Gill in 1969 and are excitedly planning our upcoming golden jubilee in 2019. Lead by our Music Director, Sadaharu Muramatsu, our 50th year will be a full season of exciting programs with some very special guests.

Strathfield Symphony is a not-for-profit, community orchestra run by its members. We also benefit from the ongoing support of Strathfield Council which has provided rehearsal and concert venues throughout our long history.

Strathfield Symphony is dedicated to giving local audiences access to exciting and challenging classical programs as well as providing opportunity for local players to perform under the direction of our inspiring Music Director, Sadaharu Muramatsu.

Sydney Sakura Choir

Sydney Sakura Choir is a frequent collaborator with Strathfield Symphony. A community choir with over 50 members led by Music Director Sadaharu Muramatsu, the Choir has performed an exciting assortment of pieces, ranging from Japanese folk songs to modern works as well as classical masterpieces such as Beethoven Symphony No.9. Sydney Sakura Choir prides itself on its musical ambassadorship for Japan and has performed at various cultural festivals and charity events.

Paul Pokorny Concertmaster



Paul Pokorny is the Concertmaster of the Strathfield Symphony, for which he has also appeared as soloist. He has played in many of the orchestras in Sydney including Kuring-gai Philharmonic Orchestra (as concertmaster) and also regularly plays with The Metropolitan Orchestra, Balmain Sinfonia and the Bourbaki Ensemble.

Paul also leads the Strathfield String Quartet performing at many Strathfield Council functions as well as weddings and other events. Paul also often plays for musical and opera societies, as well as enjoying singing and playing piano.

Violin 1

Paul Pokorny*
 Dorothy Sercombe^
 Garth Andrews
 Quinn Grundy
 Chantal Nguyen
 Tess McLennan
 Sylvia Wang
 Richard Willgoss
 Jerushah Yogendran

Violin 2

Michel Kharrat#
 Lorraine Chai
 Yi Ning Chin
 Rebecca Cooper
 Rosslyn Irvine
 Jeffrey Lee
 Simonil Mehta
 Rohini Mulford
 Alana Pretty
 Agnieszka Rypel-Polkas

Viola

Danielle Norton*
 Emma Barnett Timothy
 Darmento
 Amy Gibbes
 Andrew Heike
 Vosso Nguyen

Cello

Alicea Gedz*
 Kiera Bird
 Craig Giles
 Anwen Taolo
 Ljubo Oblikov

Double Bass

Vince Angeloni
 Glenn Denny

Piccolo

Rebecca Brown

Flute

Lyndon Swasbrook*
 Rebecca Brown
 Prue Page

Oboe

Adele Haythornthwaite*
 Fiona McMillan

Clarinet

Regina Lucena-Tam*
 Kate Sweeney

Bassoon

John Fletcher*
 Harriet O'Donnell

French Horn

Amanda Whitfield*
 Victoria Beyer
 Veronica Rynn
 John Trezise

Trumpet

Matthew Gately*
 Bob Clucas
 Janette Vardy

Trombone

David Gao
 Marimo Yamanaka

Tuba

Gary Levin

Timpani /**Percussion**

Steve Machamer*

Percussion

Anita Cook
 David Kimpton
 Amy Vitucci

**Our Players**

* Principal
 # Acting Principal
 **Concertmaster
 ^ Deputy Concert
 master

Academic Festival Overture Johannes Brahms



Brahms was not happy with the title, suggesting an alternative - Viadrina - to describe the river Oder in Breslau, but decided after consulting with his violin virtuoso friend Joachim that it did not "sound" right. In the end he kept the original title.

Brahms received an honorary doctorate of music from the University of Breslau in 1881. At first, he wrote the university a letter of thanks but the Chair of Philosophy suggested that he write a 'doctoral symphony' or at least a 'festival ode'. Rather than composing some traditional parallel of Pomp and Circumstance, Brahms crafted what he described as a "rollicking potpourri of student songs," in this case mostly drinking songs. Brahms was honoured by the degree, particularly when he discovered that Wagner was envious!

The Academic Festival Overture showcases four beer-hall songs that were well known at the time. The piece begins with "Wir hatten gebauet ein stattliches Haus" (we had built a stately home), being proclaimed by the trumpets, followed by "Der Landesvater" (the father country) in the strings, then the bassoons with "Was kommt dort von der Höh?" (what's up there?). The piece ends with the orchestra joining together for a grand rendition of "Gaudeamus igitur" (let us). Interestingly, "Wir hatten gebauet" was the theme song of a student organisation that advocated the unification of independent German principalities and had been banned for decades. Fearing the incitement of students, the police delayed the Viennese premiere of the Academic Festival Overture for two weeks.

Concert for Flute, Harp and Orchestra Wolfgang Amadeus Mozart

The Duke of Guînes who commissioned this work never paid his bill and may have never even performed the work.

Mozart was commissioned to write his Concerto for Flute, Harp and Orchestra by Adrien-Louis de Bonnières, duc de Guînes, a flutist, for himself and his eldest daughter Marie-Louise-Philippine, a harpist, who was taking composition lessons from the composer.

In the classical period, the harp was still evolving, and was not considered a standard orchestral instrument. Mozart seems to have approached the instrument as a kind of plucked piano. Those listening to the piece will notice that the concerto lacks the glissandi and broadly dramatic arpeggios we think of as so typically "harpish" today. It is interesting to note that Mozart's opinion of both the harp and flute was perhaps ambiguous at best. While he wrote a few chamber and solo pieces for flute, he never wrote another piece that employed the harp as a solo instrument again.

Sibelius studied at the Finnish Normal School, the first Finnish-speaking school in Russian-held Finland. It was here that he came into contact with Finnish literature and in particular with the Kalevala, the legendary epic of Finland, which remained for him an endless source of inspiration. Although his family expected that Sibelius would have a career in law, he soon abandoned his studies at Helsinki, devoting himself entirely to music.

Finlandia, often considered the most well-known of Sibelius' works, was composed as a tone poem, having its origins in political protest. It was written for the Finnish Press Pension Celebration of 1899, a rally in support of freedom of the Finnish press that was at the time largely controlled by Tsarist Russia. Sibelius's contribution to the three-day pageant was a set of nationalistic musical compositions. Several of these pieces he later recycled into the suite Historic Scenes No. 1, but the illustrious finale, initially named "Finland Awakes," became what is now known as Finlandia.

The tone poem begins with brass and timpani setting a tense and ominous mood with a dark regal atmosphere created by the gradual addition of strings and woodwinds. A brisk, driving passage of soldierly energy follows gradually leading to a new mood that is bright and festive.

Finnish words were written to the hymn-like section of Finlandia in 1937 by Wäinö Sola. After the Russian aggression against Finland in 1939 (The Winter War) the Finnish poet V.A. Koskenniemi supplied a new text, the one that has been used ever since.

Finlandia

*Finland, behold, thy daylight now is dawning,
the threat of night has now been driven away.
The skylark calls across the light of morning,
the blue of heaven lets it have its way,
and now the day the powers of night is scorning:
thy daylight dawns, O Finland of ours!*

*Finland, arise, and raise towards the highest
thy head now crowned with mighty memory.
Finland, arise, for to the world thou criest
that thou hast thrown off thy slavery,
beneath oppression's yoke thou never liest.
Thy morning's come, O Finland of ours!*

Translation by Keith Bosley

Finlandia

Jean
Sibelius

Because the title Finlandia was a bit too suspicious to censors trying to beat down nationalism, the piece was often performed under disguised names. Impromptu was one of the covers, but a favourite has to be the tongue-in-cheek Happy Feelings at the Awakening of Finnish Spring.

Swan Lake Pyotr Ilyich Tchaikovsky



Amber Scott danced the role of Odette/Odile in the world premiere of Stephen Baynes' Swan Lake with the Australian Ballet in 2016. She says of the role, "It's like trying on a classic vintage dress. It's going to look different on everyone, but the reason it's lasted so long is because it's such a perfect pure classic form to begin with ... true beauty is timeless."

Born in 1840, Tchaikovsky showed a clear interest in music from childhood with his earliest musical impressions coming from an orchestrina in the family home. Aged four he made one of his first attempts at composition, a song written with his younger sister. In 1845 he began taking piano lessons with a local tutor. Since music education was not available in Russian institutions at that time, Tchaikovsky's parents had not considered that their son might pursue a musical career. Instead, they chose to prepare the high-strung and sensitive boy for a career in the civil service. In 1861 he began attending music classes offered by the recently founded Russian Musical Society and the following year became one of the first students of St. Petersburg Conservatory. He soon realised his true calling and resigned from the Ministry of Justice, dedicating his life to music.

It is Prince Siegfried's birthday, and on the next evening a grand ball will be held. He is to select a bride from the visiting princesses. A flock of swans flies overhead and, armed with his crossbow, the Prince sets out on a hunt. The Prince and his friends watch a flock of swans glide across the lake's surface. When the hunters are about to take aim the birds are transformed into maidens. Their leader asks Siegfried why he troubles them. She says that she is the Princess Odette and she and her companions have all been changed into swans by her wicked stepmother. Siegfried and Odette dance together and soon confess their love for one another with Odette promising to attend tomorrow's ball where the Prince will announce their engagement.

Guests arrive in Siegfried's castle for the selection of the Prince's bride, however, the Prince does not choose a bride from among the princesses in attendance. Von Rothbart enters with his daughter Odile, disguised as Odette. Siegfried, thinking Odile is Odette, chooses her as his bride, and breaks Odette's heart. When he realises what he has done he races into the night towards the lake only to find that Odette collapsed in her companions' arms. She tells them what has happened. A storm begins to rise as the Prince reaches Odette. He begs her to forgive him but it is still too late. Odette grows weak in the Prince's arms. As he throws her crown into the lake the water begins to rise, drowning them both.



Strathfield Symphony
Orchestra of the Inner West

Committee	President:	Craig Giles
	Vice President:	Harriet O'Donnell
	Treasurer:	Andrew Heike
	Secretary:	Emma Barnett
	Members:	Laura Jamieson
	Music Director:	Sadaharu Maramatsu
	Concertmaster:	Paul Pokorny
	Librarian:	Alicea Gedz
	Orchestra Manager:	Neil O'Donnell
Life Members	Christine Edwards	Vincent Leonard
	Bellissario Hernandez	Margaret Shirley
	Marie Hodsdon	Chris Elenor
	Geoff Widmer	Laura Jamieson
	Shirley Mahableshwarwalla	Bruce Lane
Thanks to	Stage Manager	Neil O'Donnell
	Poster Design	Craig Giles
	Program Notes	Harriet O'Donnell
	Program Design	Laura Jamieson
	Rehearsal Catering	Danielle Norton
	Concert Catering	Richard Sercombe
	Front of House	Emma Barnett

Strathfield Symphony

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