

50

The
Romantics



ARTISTIC DIRECTOR
SADAHARU MURAMATSU



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PROGRAM

1812 OVERTURE

PYOTR ILYICH
TCHAIKOVSKY



VIOLA CONCERTO

WILLIAM WALTON



THE ORGAN

SYMPHONY, NO. 3

CAMILLE SAINT-SAËNS

Approximate running time:

16 - 27 - Interval - 36

Refreshments served at interval

FROM THE PRESIDENT



Welcome to our second concert series for 2019, where Strathfield Symphony Orchestra celebrates 50 years of music in the local community.

Following on with our theme of music through the ages, we now turn our attention to the next major musical period after the formation of the Symphony Orchestra: the Romantic Period. While roughly the same duration as the Classical Period, compositions evolved and saw a greater focus on emotion and meaning in music, with pieces becoming more complex and dramatic.

To take advantage of what music of the Romantic Period offers, we are going to introduce some elements that are not regularly heard, namely the Pipe Organ of the Saint-Saëns Organ Symphony, along with the cannon in Tchaikovsky's 1812 overture. This will certainly add some drama to our musical offering.

We round this concert programme out with the Walton Viola Concerto. The viola is an instrument often forgotten in the orchestral solo repertoire, and while its sister instrument, the violin may deliver the flash and fireworks, the viola delivers the soul. We welcome to the stage our soloist Lisa Sung, who will certainly demonstrate what this remarkable instrument can do in expert hands.

- Craig Giles

1812 OVERTURE

Strathfield Symphony last performed the 1812 Overture for our 40th birthday celebration in 2009. It seemed a great time to dust it off again for our half century year. A favourite with players and audience alike, it seems that Tchaikovsky didn't appreciate the popularity of his own composition. In describing his work, he said it was "...very loud and noisy and completely without artistic merit, obviously written without warmth or love." The success of the 1812 Overture led him to believe that the world cared more about theatrical spectacle than the hard fought-for personal expression of his symphonies, concertos and chamber music. The more successful his overture became, the more Tchaikovsky became convinced that the world fundamentally misunderstood his art.



While the work's popularity was personally challenging for Tchaikovsky, it was also originally very difficult to perform. Tchaikovsky hadn't reckoned on a basic logistical flaw: that the time lag between the firing of a canon and the shot sounding made co-ordinating the timing of the canon shots in the score next to impossible. The logistics of the planned outdoor debut, complete with church bells in an open square, became too difficult. When the work had its first hearing – indoors – it was without cannon shots and cathedral bells. With a bit of technological assistance and access to some tubular bells, modern performances have the best of both worlds – cannons and church bells in time to the music.

(Credit: ABC Classic FM)

STRATHFIELD SYMPHONY
Orchestra of the Inner West

40th Birthday
celebration with a bang!



8pm Saturday
4 July

Chief Conductor & Artistic Director – Sarah Grace Williams

1812 Overture Tchaikovsky

World premiere!
Redmyre Sultana Kotsi-Chernin
Soloist: Elena Kotsi-Chernin
PLUS Auction of Composer's original manuscript

Piano Concerto
in A minor Grieg
Soloist Daniel Herscovitch

Cuban Overture
Gershwin

Bookings – www.strathfieldsymphony.org.au (search ESO)
P: 1300 996 776

Tickets: adults \$25, conc. \$20, student \$15, family \$60
Peterham Town Hall, Crystal Street, Peterham
www.strathfieldsymphony.org.au

P Y O T R I L Y I C H T C H A I K O V S K Y
(1840 - 1893)

CONCERTO FOR VIOLA & ORCHESTRA



When we were planning our 50th anniversary season, we wanted to celebrate our history as well as look firmly towards the future. This is why we have lots of great works on the program that Strathfield Symphony has not performed in the last 50 years. Although technically outside the purview of the Romantic Period, every theme needs an exception to prove the rule.

Walton's first large scale composition for orchestra was written in 1928. He composed it on the suggestion of Sir Thomas Beecham for the preeminent English soloist Lionel Tertis (*our soloist is the winner of the 2016 Lionel Tertis International Viola Competition!*). On receiving the score, Tertis mailed it back to Walton declaring the work "too modern." Instead, the work was debuted by Walton's friend, Paul Hindemith in 1929 with Walton himself conducting..

True to our Romantic theme, Walton's style is characterized by romantic melodies, large intervals and intense harmonies, a strong rhythmic pulse and it is quite melancholic. The version of this concerto we are performing today is the 1962 revision by Walton which features a lighter orchestration: instead of three instruments for each of the wind sections, he employed two, and eliminated the tuba and added a harp.

WILLIAM WALTON
(1902 - 1983)

SYMPHONY NO. 3 'THE ORGAN'



The Saint-Saëns Organ Symphony is one that poses a particular challenge to amateur orchestras: you have to have an organ! Once we had found this great portable organ we could hire, we were on. The Organ Symphony is a very popular work with listeners, coming in at number 4 in the Classic 100 Top Symphonies in ABC Classic FM's 2009 poll (and number 3 in the Classic 100 French in 2012).

This symphony was popular from the start. After Saint-Saëns conducted the Paris premiere, Charles Gounod remarked "There goes the French Beethoven!" Saint-Saëns thought otherwise; he once famously declared, "I am first among composers of the second rank." He later explained, "with it, I have given all I could give. What I did, I could not achieve again." Neither a conventional symphony nor a true tone poem, the Organ Symphony borrows elements from both traditions.

Commissioned by the London Philharmonic Society 1886, this was Saint-Saëns' final symphony. In the published score, Saint-Saëns dedicated his Symphony No. 3, "À la mémoire de Franz Liszt," who died two months after its premiere. The unconventional form of this C minor symphony, with two movements folded into each of its two main sections, and its use of a signature theme that is transformed as the work proceeds, are clearly indebted to the innovations of Liszt's own scores.

CAMILLE SAINT-SAËNS
(1835 - 1921)

LISA SUNG

Hailed by the Australian Daily Telegraph as a "viola prodigy," Australian-Korean violist Lisa Sung is a special prizewinner of the 2016 Lionel Tertis International Viola Competition, and top prize winner of the 2019 Vienna International Music Competition and 2017 Manhattan International Music Competition.

An avid soloist and chamber musician, Lisa has appeared as concerto soloist at the Sydney Opera House playing the Bartok Viola Concerto and in chamber music recitals at Alice Tully Hall (New York) as part of the Juilliard Honors Chamber Music program. She is a frequent member of New York's Jupiter Chamber Players that specializes in performing lesser-known chamber works.

She currently serves as Associate Principal Violist of Symphony in C, and is a regular guest musician with the New York Philharmonic and the Saint Paul Chamber Orchestra. Her music festival appearances include Verbier Festival Academy, Music@Menlo International Program, Perlman Chamber Workshop, Taos Festival and Norfolk Chamber Music Festivals.

Originally from Sydney, Australia, Lisa received her Bachelor of Music Degree from the Juilliard School where she is currently pursuing her master's studying with Paul Neubauer and Cynthia Phelps. At Juilliard, she is a proud recipient of the inaugural Kovner Fellowship, and serves as principal violist of the orchestra. Her previous teachers include Alex Todicescu and Tobias Breider.



N A R I K I M

Na Ri Kim is an experienced piano teacher, organist and music theory teacher. Na Ri was born in South Korea and was interested in Music at a very young age. She studied at Seoul Theology University with a Major in the Organ. After she got married, she migrated to Australia and completed her Bachelor Degree at Wesley Institute (presently Excelsia College) in 2003 and completed her Masters Degree at Newcastle Conservatorium in 2006. Currently she is working at Excelsia College as an academic tutor/accompanist.

In 2002, Na Ri was an organist for Rockdale Uniting Church for 4 years and from 2004 to 2007, she was an accompanist for Hunters Hill Community Choir and later, joined Shine Chorus (Korean Choir). She moved her focus to teaching in 2006 and started a music academy in CBD area called Peacemakers Academy. Currently she has moved her studio to Strathfield where she does private lessons.

She performed in various concerts with different music communities including Strathfield Symphony Orchestra and Sakura Choir. She also joined with AKTC (Australian Korean Theatre Company) as a music director and has co-directed musicals such a Westside Story, Guys and Dolls and The Sound of Music for the Korean community in Australia.



SADAHARU MURAMATSU

Born in Aichi, Japan and based in Sydney, Australia, Dr Sadaharu Muramatsu (Sada) is the Artistic Director of Strathfield Symphony Orchestra, Guest Conductor of Symphonia Jubilate (2019 – 2020), Lecturer and Conductor at Excelsia College (formerly Wesley Institute), Conductor of Suzuki Cello Ensemble and Artistic Director of Sydney Sakura Choir. Recently, he also conducted the Nagoya Philharmonic Orchestra and Central Aichi Symphony Orchestra in Japan, and has concerts planned in Japan for 2020.

Sada completed a Masters of Music in Conducting at the Royal Northern College of Music in Manchester and 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 Consul-General of Japan's Commendation Award in Sydney (2018), 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.



OUR PLAYERS

VIOLIN 1	DOUBLE BASS	CONTRABASSOON
Paul Pokorny*#	Vince Angeloni	Justin Couch
Dorothy Sercombe^	Victoria Su	
Jerushah Connell		
Volf Frishling		
Richard Willgoss		
Joy Li Xiao Tan		
VIOLIN 2	FLUTE	FRENCH HORN
Philip Hazell*	Lyndon Swasbrook*	Amanda Whittfield*
Aimee Palfreeman	Rebecca Brown	Sarah Gulyamova
Cliffton Chan	Dennis Dorwick	David Shi
Kico Imai-Arnold		Annalisa Solinas
Rosslyn Irvine		
Rohini Mulford		
VIOLA	OBOE	TRUMPET
Danielle Norton*	Adele	Graham Munro
David Angell	Haythornthwaite*	Janette Vardy
Andrew Heike	Peter Vickery	David Young
Laura Jamieson		
Vosoco Nguyen		
CELLO	COR ANGLAIS	TROMBONE
Alicea Gedz*	Alison Stewart-Klein	Lindsay Smartt*
Anna Bray		Jim Liu
Vanessa Chalker		
Serena Devonshire		
Craig Giles	CLARINET	TUBA
Bruce Lane	Regina Tam*	Gary Levin
Jane Ryu	Jessica Wong	
	BASS CLARINET	TIMPANI/
	Jason Kok	PERCUSSION
		Steve Machamer*
	BASSOON	William Hemsworth
	John Fletcher*	Alex Masso
	Sam Herriman	Chiron Meller
	Alex Thorburn	

* Principal | ** Acting Principal

Concertmaster | ^ Deputy Concertmaster

PAUL POKORNY, CONCERTMASTER



Our Concertmaster Paul Pokorny has also appeared as soloist for the Strathfield Symphony. He has played in many of the orchestras in Sydney including the Ku-ring-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 often plays for musical and opera societies, and enjoys singing and playing piano.

VOLUNTEER WITH THE SSO

As a community orchestra, we rely on the generous support of our volunteers to help us create and present our concerts throughout the year. On concert days, we rely on non-playing volunteers to help us out with front of house, ticket sales and interval catering. The commitment is only a few hours, four times a year.

If you're interested in supporting the SSO, please contact our Committee Secretary, Laura Jamieson at secretary@strathfieldsymphony.org.au

ABOUT THE SSO



Strathfield Symphony Orchestra first performed under the baton of Richard Gill in 1969 and are celebrating their jubilee in 2019. Lead by our Artistic Director, Sadaharu Muramatsu, our 50th year will be a season of exciting programs and very special guests.

Strathfield Symphony is a not-for-profit, community orchestra run by its members. We 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, and providing opportunities for local players to perform.



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Vincent Leonard

Bellissario Hernandez

Margaret Shirley

Marie Hodsdon

Chris Elenor

Geoff Widmer

Laura Jamieson

Shirrley Mahableshwarwalla

Bruce Lane

AND...

STAGE MANAGER

Craig Giles

CONCERT CATERING

Richard Sercombe

PROGRAM NOTES

Laura Jamieson

ART DIRECTION/

DESIGN

Zoë Barber

REHEARSAL

CATERING

Danielle Norton

STRATHFIELD SYMPHONY
ORCHESTRA APPRECIATES
THE SUPPORT OF



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ARTISTIC DIRECTOR **SADAHARU MURAMATSU**
DEDICATED TO THE MEMORY OF **RICHARD GILL**



SATURDAY 29 JUNE

7PM

SUNDAY 30 JUNE

2.30PM

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Orchestra of the Inner West

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