

SSO



Brahms 1

Saturday 1 April

ARTISTIC DIRECTOR: SADAHARU MURAMATSU



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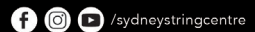
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PROGRAM

MIRIAM HYDE

Kelso Overture

JOHANNES BRAHMS

Symphony No. 1

Un poco sostenuto – Allegro

Andante sostenuto

Un poco allegretto e grazioso

Adagio – Allegro non troppo ma con brio

GEORGES BIZET

Carmen Suites 1 and 2

Prélude

Aragonaïse

Les Dragons d'Alcala

Habanera

Chanson du Toréador

Chanson Bohème

Les Toréadors

Approximate running times: 6–20–interval–45

Refreshments will be served in the foyer

Kelso Overture

As well as being a name well-known to developing musicians through her pieces for piano, Miriam Hyde was also a hard-working pianist, teacher and a composer of vocal, choral, opera and instrumental works for large and small ensembles. Her works have appeared on fifteen of our programs, with Miriam on piano for many of the soloist works. The last of these was in 2002 when she performed her second piano concerto. Her husband, Marcus Edwards, a successful businessman, also loved playing violin and was often found in our string section.

Before the war in 1939, Hyde married Edwards who joined in the war effort as an officer. In 1941, he was taken prisoner by the Germans in Crete and was able to return only after the war.

It is, perhaps, understandable then that they named their first home in Ashbury, 'Liberty Hall'. A few years later, in 1959, they moved to another home in Kelso Street, Burwood Heights, taking the name with them. Composing the work in honour of their new home, here is Hyde herself, describing the music:

Scored for big orchestra, it opens jubilantly in D major with an upward-leaping 6th, and vigorous rhythmic drive. The same theme, modified in a more ardent melodic line, is soon heard at a high pitch on the cellos, with the appeal of a sustained string tune...

Later, this motif "stands on its own", announced by cor anglais and extensively developed by woodwind and horns. It has something of the primitive about it, some echo perhaps of tales and tunes from the Aborigines by Lake Albert (Sth. Aust.), passed on by the composer's father, from memories of boyhood days at "Warrenge" station. The old bottlebrush tree in the garden at Kelso Street, too, stands as a link with the bush as it was before suburban dwellings encroached on it. Finally this theme on horns, combined with the renewed thrust of the first subject, forms an exuberant coda.

**MIRIAM
HYDE**
(1913-2005)

Symphony No. 1

Symphony No. 1 in C-minor, Op. 68
(composed between 1855-1876)

**JOHANNES
BRAHMS**
(1833-1897)

- 1 UN POCO SOSTENUTO - ALLEGRO**
- 2 ANDANTE SOSTENUTO**
- 3 UN POCO ALLEGRETTO E GRAZIOSO**
- 4 ADAGIO - ALLEGRO NON TROPPO MA CON BRIO**

Some of us may feel overwhelmed by the opening of this symphony, with Brahms's granite-like hammering of the tympani, low strings and contrabassoon, the slowly ascending lines of the upper strings and, at the same time, massed winds are working their way down. There's no simple tune here!

Listening to this opening for the first time, we may find that our emotional and aesthetic responses leave us wondering 'What's going on here?'

Like any great work of art – be it that massive block of marble which Michelangelo gave life as the figure of David or one of the large paintings resonant of the cultural life of Emily Kame Kngwarreye – it may take time to engage with a first-hearing of the opening of this Symphony.

Like the bulkheads of the Sydney Harbour Bridge, Brahms is building a large work for strength and power. Not for nothing did Symphony No. 1 become known as Beethoven's 10th by Brahms's contemporaries.



Brahms began sketches as early as 1855, twenty-one years before the Symphony's completion in 1867. While the spirit of Beethoven rather loomed over the young composer, he worked over the ground to 'build' this, his first symphony. Brahms framed it this way in a conversation with his friend, noted baritone and (later) conductor, George Henschel:

One ought never to forget that by actually perfecting one piece one gains and learns more than by commencing or half-finishing a dozen. Let it rest, let it rest, and keep going back to it and working at it over and over again, until it is complete as a finished work of art, until there is not a note too much or too little, not a bar you could improve upon. Whether it is beautiful also, is an entirely different matter, but perfect it must be. You see, I am rather lazy, but I never cool down over a work, once begun, until it is perfected.

Do not be concerned if you feel a little overwhelmed. We musicians can experience that too. There are also passages in the following movements which are meltingly beautiful and may touch you just as deeply as the opening bars of the first movement fix us firmly in the slow contrapuntal solemnity of C minor.

If this is your first hearing of Brahms's First Symphony, we hope you will return to it from time to time. Just as Brahms spent many years on developing a web of musical riches in creating this symphony, we, his audience, may receive the touch of his warm and generous spirit.

SUGGESTED READING: HURWITZ, DAVID. BRAHMS' SYMPHONIES: A CLOSER LOOK. NEW YORK: CONTINUUM, 2009.

Carmen Suite 1 and 2

Why Bizet? Why Carmen? Why do these tunes spin around in my head after I hear them?

The tunes in Carmen are sticky. Other composers also had this knack. Handel's choruses, for example, often began with brief but memorable melodic and rhythmic units. Try singing the opening of the Halleluiah chorus: there's so much irresistible energy there. Although we hear it so often, we rise again, unbidden, just as Georges did in 1743.

Carmen is like that. Bizet's tunes perfectly suit each of the full-blooded characters and dances in this opera. He knew just how to catch our emotions and involvement. They are indeed sticky. As we sit in a darkened theatre, we weep and catch our breath as they live out their lives on a stage filled with magic.

Let me tell you how this all began, with the story of a little Parisian boy, Georges Bizet, who couldn't sit still... except when he sat at the piano. He entered the local conservatoire aged nine, progressed swiftly and won the premier prix in 1852, aged just fourteen. His sight-reading skills were astonishing. None of this was achieved, however, without hours of diligent practice.

Then, aged 19 in 1857, a kind of magic opening happened for him. Bizet travelled to Italy, having won the Prix de Rome. Simple as that. The air was perfumed, wine was plentiful, he discovered women, landscape and architecture, theatre, opera and poetry. Three years in Italy warmed his soul. He returned to France to begin his work.

And now we have the brilliant opera-drama of Carmen. It was, of course, an immediate success, running for 45 performances in 1875.

**GEORGES
BIZET**

(1838-1875)



Sadaharu Muramatsu



ARTISTIC DIRECTOR

SADAHARU.NET

Born in Japan and based in Sydney, Australia, Dr. Sadaharu Muramatsu (Sada) is the artistic director of Strathfield Symphony Orchestra, artistic director of Symphonia Jubilata, musical director of Inner West Community Band, conductor of Sydney Youth Orchestra, lecturer and conductor of Excelsia College (formerly Wesley Institute), music director of Excelsia Chamber Orchestra 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 also conducted the Nagoya Philharmonic Orchestra and Central Aichi Symphony Orchestra in Japan.

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.

Sada's accomplishments include receiving recognition in the NSW State Parliament for his significant contributions to music in the local Strathfield Area (2022), Japanese Foreign Minister's Commendations (2019), 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 second 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

Paul Pokorny**
Dorothy Sercombe^
Susan Brown
Jessica Chen
Jake Coppinger
Volf Frishling
Clinton Lau
Richard Willgoss

VIOLIN 2

Cliffon Chan**
Rosslyn Irvine
Rachael Ho
Laura Jarimba
Rohini Mulford

VIOLA

Danielle Norton*
David Angell
Laura Jamieson
Phillip Poulton
Haruki Muramatsu

CELLO

Alicea Gedz*
Serena Devonshire
Anna Bray
Craig Giles
Wilson Pon
Katherine Voukidis

DOUBLE BASS

Jordan Bartlett
Daniel Davey
Miwa Muramatsu

FLUTE

Lyndon Swasbrook*
Dennis Dorwick

OBOE

Adele Haythornthwaite*
Simon Griffiths

CLARINET

Regina Tam*
Lucy Tokuoka

BASSOON

John Fletcher*
Harriet O'Donnell

CONTRABASSOON

Graeme Widmer

FRENCH HORN

Shayne Bray
Adriana Siddle
Annalisa Solinas
Dennis Williams

TRUMPET

Janette Vardy
David Young

TROMBONE

Angus Blake
Conor Bratty
Sebastian Djayasubiana

TUBA

Gary Levin

TIMPANI

Lawrence Lau

PERCUSSION

Alex Masso
Alex Thorburn

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Dennis Dorwick

ART DIRECTION

Zoë Barber

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ABOUT THE ORCHESTRA

Strathfield Symphony first performed under the baton of Richard Gill in 1969 and celebrated our golden jubilee in 2019 lead by our Artistic Director, Sadaharu Muramatsu.

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 under the direction of our inspiring Artistic Director, Sada.

PAUL POKORNY, CONCERTMASTER

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.

ACKNOWLEDGEMENT OF COUNTRY

Strathfield Symphony Orchestra creates and performs on the land of the Wongal people of the Darug tribe. We recognise their continued connection to this beautiful place and acknowledge that sovereignty was never ceded. Our hope is to pay respect to their rich and varied cultural traditions by adding our shared music making to this Country.



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Strathfield Symphony
Orchestra of the Inner West