



THE SEA

A dark blue, textured background with a faint, ethereal illustration of an underwater scene. It features a jellyfish on the left, a fish on the right, and swirling, smoke-like patterns in the center, all rendered in a lighter blue and white color palette.

Saturday 30
November, 7pm
& Sunday 1
December, 2.30pm

ARTISTIC DIRECTOR: SADAHARU MURAMATSU



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JEAN SIBELIUS

Oceanides

ELENA KATS-CHERNIN

Eliza Aria

FELIX MENDELSSOHN

*Calm Sea and
Prosperous Voyage*

EDWARD ELGAR

In The South

FELIX MENDELSSOHN

Hebrides

Approximate running times: 11 - 4 - 14 - interval - 21 - 11

JEAN SIBELIUS

(1865 - 1957)

Oceanides

In Greek myth, the Oceanides were water nymphs, naiads, minor goddesses and the daughters of Oceanus. Sibelius' tone poem of this title, a departure from his usual native Finnish subjects (though in fact Sibelius was well versed in classical myth), was described after its premiere as "the finest evocation of the sea which has ever been produced in music". The work allots the strings a largely subservient role throughout: together with timpani, harps and horns, they provide the continuous background of the ocean, unchanging in its sheer presence yet constantly varying in detail, against which Sibelius sets his ravishing depiction of its turbulent surface. After a brief introduction, two flutes develop an extended evocation of the playful nymphs. (Or is it the splashing of waves? The naiads being a personification of the waves, the distinction scarcely matters.) After a couple of minutes, the flutes give way to oboes and clarinets as the centre of attention; more and more woodwind gradually join the picture. For a few moments the bare string background is heard; then, one section after another, more instruments are added to the texture, creating the impression of a mighty wave gathering and finally breaking. After one final glimpse of the nymphs, the ocean subsides into a brief, quiet but powerful oscillation.

Although the sound world of "The Oceanides" has, not unreasonably, been compared to that of Debussy in "La Mer" - the overall effect, surely, is that of Sibelius' music and no other. After conducting the work's first performance, the composer wrote to his wife Aino "It's as though I have found myself, and more besides".

First performance

June 4, 1914, at the Norfolk Music Festival in Connecticut

Orchestration

Piccolo, Flutes, Oboes, Clarinets, Bassoons, Contra bassoon, Horns, Trumpets, Trombones, Timpani, Percussion, Harp, Strings

Performance time

11 minutes

**FELIX
MENDELSSOHN**
(1809 - 1847)

Hebrides & Calm Sea and Prosperous Voyage

The Hebrides was inspired by a trip Mendelssohn made to the Scottish island of Staffa, specifically renowned for its basalt sea cave, Fingal's Cave. Some consider it an early tone poem, an extra musical narrative, which in this context evokes a place, conjuring up the mood and setting of Fingal's Cave, which the work is also known as.

In the two primary themes, the initial notes of the overture evoke the theme Mendelssohn wrote while visiting the cave, and is played initially by the violas, cellos, and bassoons. This lyrical theme, suggestive of the power and stunning beauty of the cave, is intended to develop feelings of loneliness and solitude. The second theme, meanwhile, depicts movement at sea and rolling waves.

Calm Sea and Prosperous Voyage was inspired by a pair of poems by Johann Wolfgang von Goethe, which augured calm seas as a bad omen, since in the days before steam, a totally calm sea was cause for alarm.

Mendelssohn described his interpretation of Goethe's poems as follows:

"The introduction I planned in this way: That a pitch gently sustained by the strings for a long while hovers here and there and trembles, barely audible, so that in the slowest Adagio, now the basses, now the violins, rest on the same pitch for several bars. The whole stirs sluggishly from the passage with heavy tedium. Finally, it comes to a halt with thick chords and the Prosperous Voyage sets out. Now all the wind instruments, the timpani, oboes and flutes begin and play merrily to the end."

Hebrides

First performance

Premiered in London on
May 14, 1832

First performance by Strathfield Symphony

October 15, 1980
conductor Peter Crane

Orchestration

Flutes, Oboes, Clarinets,
Bassoons, Horns,
Trumpets, Timpani,
Strings

Performance time

14 minutes

Calm Sea and Prosperous Voyage

First performance

September 7, 1828 in
Berlin

Orchestration

Piccolo, Flutes, Oboes,
Clarinets, Bassoons,
Contra bassoon, Horns,
Trumpets, Timpani,
Percussion, Harp, Strings

Performance time

21 minutes

EDWARD ELGAR

(1857 - 1934)

In The South

Alassio, a small seaport with 4232 inhabitants, a health-resort favoured by the English in winter, and frequented in summer for its sea-bathing. A pleasant promenade skirts the fine sandy beach.

- Baedeker's "Italy", 1904.

In the winter of 1903-04, two of the English visitors to the small town, hemmed in between the southern extremity of the European Alps and the Ligurian Sea, were Edward Elgar and his wife Alice. Impressions of the nearby vale of Andora, as well as a variety of quotations from Tennyson and Byron, inspired Elgar's concert-overture "In the South". Initially conceived as a "Fantasia" (the word appears on Elgar's manuscript, crossed out in pencil), the work is far more substantial than most overtures, and is often classified as a symphonic poem.

The piece opens with a bold and vigorous tune on violas, cellos, clarinets and horns, succeeded by a multitude of other themes: in typically Elgarian fashion, the melodies rarely come to a formal conclusion but rather flow each into the next. Eventually the activity dies down into an entrancing background of gently lapping waves (violins) and a glimmering sea (harp). A solo viola announces a "canto popolare" (folk song), which is taken over by solo horn and then violins. After the viola resumes, the opening theme is heard, no longer bold and vigorous but in a much slower and more tranquil version. After a brief reminiscence of the viola "canto" an extended reprise of the opening leads into an exuberant conclusion.

First performance

March 16, 1904. Elgar Festival, Royal Opera House, Covent Garden, London, Conducted by the composer

Orchestration

Piccolo, Flutes, Oboes, Clarinets, Bassoons, Contra bassoon, Horns, Trumpets, Trombones, Timpani, Percussion, Harp, Strings

Performance time

11 minutes

**ELENA
KATS-CHERNIN**
(B. 1957)

Eliza Aria

Elena Kats-Chernin has created works in nearly every musical genre. Her versatility is reflected in this operatic vocalise piece that she wrote initially as part of her score for the ballet “Wild Swans”, which tells the story of the Hans Christian Andersen fairy tale The Wild Swans. It arose from a chance conversation with the ballet’s choreographer, Meryl Tankard, during rehearsals in 2002. Wild Swan’s soprano was looking for a piece to introduce her when she comes on stage as Princess Eliza. The naïve and light quality of the princess was of interest to Kats-Chenin whose reflections on the piece indicate it was originally for soprano and orchestra and express Princess Eliza’s pure soul, innocence and faith in the good of the world.

The piece uses very simple harmonies, starting with three chords, A minor, C major and F major, but Kats-Chernin later transcribed it for piano solo, as well as for string quartet, clarinet quartet, violin and piano, clarinet and piano, flute and piano and other combinations. Eliza Aria is a highlight of this ballet with its combination of soprano voice and orchestra being hauntingly memorable.

Following its first recording in 2004 by soprano Jane Sheldon with the Tasmanian Symphony Orchestra and released on the ABC Classics label, it was highly successful in a series of television and cinema advertisements for the British Bank, Lloyds’ long-running advertising campaign ‘For the journey’ and later received radio airplay in December 2007. It has also been remixed by Mark Brown and other DJ’s and as well has been made into a pop song called, “The Journey Continues”, sung by Sarah Cracknell.

First performance

2003 in original arrangement for soprano and orchestra

Orchestration

Flutes, Oboes, Clarinets, Bassoons, Timpani, Percussion, Harp, Strings

Performance time

4 minutes

Sadaharu Muramatsu

Born in Japan and based in Sydney, Australia, Dr. Sadaharu Muramatsu (Sada) is the artistic director of Strathfield Symphony Orchestra, artistic director of Symphonia Jubilate, conductor of Sydney Youth Orchestra / Western Sydney Youth Orchestra, lecturer and conductor of Excelsia College (formerly Wesley Institute) and music director of Excelsia Chamber Orchestra.

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 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 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 CH CBE, Hirofumi Misawa and Kazuki Sawa.

sadaharu.net



Our Players

Violin 1

Paul Pokorny*#
Dorothy Sercombe^
Suzanne Cattell
Stephen Davies
Volf Frishling
Clinton Lau
John Phipp
Julia Pokorny

Violin 2

Cliffon Chan*
Meredith Burton
Rachel Ho
Laura Jarimba
Rohini Mulford
Judy Whitlock

Viola

David Angell**
India Curley
Chris Elenor
Andrew Heike
Laura Jamieson
Matthew Jamieson
Danielle Norton

Cello

Alicea Gedz*
Arthur Balkizas
Anna Bray
Serena Devonshire
Craig Giles
Andrew Zheng

Double Bass

Jordan Bartlett*
Daniel Davey
Miwa Muramatsu

Flute

Drew Collins
Deborah Cunneen
James Hillier

Oboe

Adele Haythornthwaite*
Sophia Hillier

Clarinet

Gigie Tam*
Lucy Tokuoka
Martin Brown

Bassoon

John Fletcher*
Justin Crouch

French Horn

Annalisa Solinas*
Shayne Bray
Denbeigh Morris
Amanda Whitfield

Trumpet

Andrew De Riccio*
Janette Vardy
David Young

Trombone

Conor Bratty

Tuba

Gary Levin

Timpani/Percussion

Ming Lee
Andrea Leong
Laurence McFarlane

Harp

Leigha Dark

* Principal ** Acting Principal # Concertmaster ^ Deputy Concertmaster

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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 Balmain Sinfonia (as Concertmaster) and often plays with The Metropolitan Orchestra 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

