

Strathfield Symphony
Orchestra of the Inner West

Fire & Ice

Dvořák Sibelius
Cello Concerto Symphony No 1

Conductor Sadaharu Muramatsu
Soloist Kenichi Mizushima



 **STRATHFIELD SYMPHONY**
Orchestra of the Inner West

www.strathfieldsymphony.org.au

Strathfield Symphony
acknowledges the generous
support of



THEME & VARIATIONS
PIANO SERVICES

IN TUNE WITH EXCELLENCE Est. 1985

Proud sponsors of Strathfield Symphony

* Tuning & Restoration
* Piano Sales
* Concert hire

Exclusive Agents for Steinway & Sons,
Boston and Essex Pianos.
www.themeandvariations.com.au

NSW 451 Willoughby Rd. Willoughby p: 02 9958 9888
QLD 60 Commercial Rd. Newstead p: 07 3666 0650

The Orchestra

Violin 1

Paul Pokorny **
Susan Brown
Mark Coward
Wolf Frishling
Isabel Hernadez
Beatrice Ip
Shaun Stewart
Amanda Tse

Violin 2

Philip Hazell *
Christine Anthony
Simonil Bhavnagri
Rohini Mulford
Daniel Pauperis
Agnieszka Rypel-Polkas
Joe Singles
Behram Taleyarkhan

Viola

Danielle Norton*
Brian Allen
Jennifer Cooke
Andrew Heike
Pam Lee

Cello

Alicea Gedz*
Vanessa Chalker
Serena Devonshire
Craig Giles
Haydn Skinner
Barnabas Thiem
Danni Yi-Ding

Double Bass

Moya Molloy*
Vince Angeloni

Flute & Piccolo

Lyndon Swasbrook*
Bruce Lane

Oboe & Cor Anglais

Adele Haythornthwaite*
Dianne Harrell

Clarinet

Regina Lucena-Tam *
Rachel White

Bassoon

John Fletcher*
Alex Thorburn

French Horn

Amanda Whitfield*
Angela Gazelle
Denbigh Morris
Neil O'Donnell

Trumpet

Brian McGuinness*
David Young*
Janette Vardy

Trombone

Volker Schüler *
Hugh Brigden
David Gao

Tuba

Gary Levin

Timpani

Merrilee McNaught*

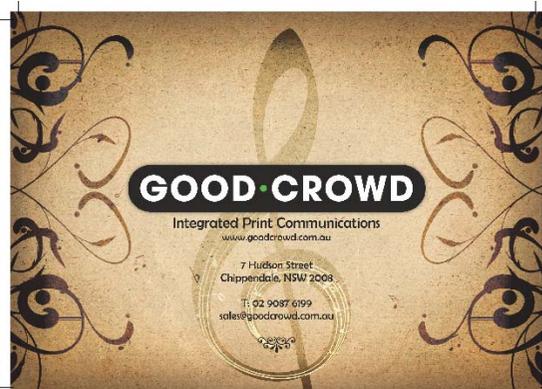
Percussion

Peter Blake
Victoria Lugovoy

Harp

Helen Boyd

* Principal
** Concertmaster



Life Members of Strathfield Symphony

Ted Davis	Vincent Leonard
Solomon Bard	Shirley Mahableshwarwalla
Christine Edwards	B McBurney
Belissario Hernandez	Margaret Shirley
Marie Hodsdon	Geoff Widmer

Friends of the Orchestra

N A & M P Anderson	Ray Knight
E M Astles	Jenny Lane
Ruth & Mike Bastick	J B Linley
Ross Bernie	Paula Rix
Virav Bhavnagri	E D Ruckert
Robin Booth	G M & M J Samrani
Joan Dunlop	John Shapiro
Neville Hodsdon	Sally Trevena
B & D Jamieson	Jean Widmer
Virginia Judge	

Committee of Strathfield Symphony Orchestra

President	Bruce Lane
Vice Presidents	Paul Pokorny & Laura Jamieson
Treasurer	Lindsay Smartt
Secretary	Philip Hazell
Librarian	Alicea Gedz
Stage Manager & Public Officer	Laura Jamieson



Cello Concerto in B minor, Op. 104 Antonín Dvořák (1841-1904)

1. *Allegro*
2. *Adagio, ma non troppo*
3. *Allegro moderato – Andante – Allegro vivo*

Interval

Symphony No. 1 in E minor, Op. 39 Jean Sibelius (1865-1957)

1. *Andante, ma non troppo - Allegro energico*
2. *Andante (ma non troppo lento)*
3. *Scherzo: Allegro*
4. *Andante - Allegro molto - Andante assai - Allegro molto come prima - Andante (ma non troppo)*

Guest Conductor - *Sadaharu Muramatsu*

Born in Japan, Sadaharu Muramatsu graduated from the Royal Northern College of Music in Manchester, UK, with a Master of Music (MMus) in conducting.

In 2001 Sadaharu won the first prize at the ISIS Conducting Competition in Cambridge, UK, and in 2005 he was awarded the Mortimer Furber Prize for Conducting in Manchester, UK.

Sadaharu was one of the semi-finalists of the 2007 Bela Bartok International Opera Conducting Competition in Romania. In the same year he was one of the finalists in the Emmerich Kalman International Conductor's Competition in Budapest, Hungary, and awarded the special Jury Prize.

From 2008 to 2010 he was granted a fellowship under the Japanese Government Overseas Program for Artists, and studied at the Sydney Conservatorium of Music in Australia.

In July 2011, the Wesley Institute directed and conducted by him was awarded the 2nd place at the 5th Summa Cum Laude International competition held in the Golden Hall, Musikvereinon in Vienna, Austria.

In October 2011, he will be awarded the Honorary Degree of Doctor of Music from Anglia Ruskin University in Cambridge, UK. He has been invited as a guest conductor of Nagoya Philharmonic Orchestra in Japan in 2011 and 2012.

He has been performing in the UK, France, Austria, Germany, Spain, Switzerland, Hungary, Romania, Czech, China, Korea, Japan and Australia.

He has conducted several operas including Carmen (Bizet), The Marriage of Figaro (Mozart), Lucia di Lammermoor (Donizetti), Hansel and Gretel (Humperdinck), Orfeo ed Euridice (Gluck), Il Signor Bruschino (Rossini), Seven Deadly Sins (Weill), Il Campanello (Donizetti), The Light in the Piazza (Guettel) and many other operas, symphonies.

Sadaharu studied conducting under Kurt Masur, Sir Mark Elder, Gianandrea Noseda, Imre Pálo, Christian Mandel, Hirofumi Misawa and Kazuki Sawa. For more information, please visit www.sadaharu.net.



Concertmaster - *Paul Pokorny*

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 an active orchestral leader and player for many of Sydney's musical societies. Paul also enjoys singing and playing piano.

Orchestra Spotlight *Regina Lucena-Tam—Principal Clarinet*

Gigie joined the orchestra only at the beginning of this year, but has already established herself as an important member of the orchestra.

One of the leading clarinet players in the Philippines before moving to Australia in 2004, Gigie was formerly Principal Clarinet of the Manila Symphony Orchestra and Assistant Principal Clarinet of the Philippine Philharmonic Orchestra (PPO). She was also a soloist with the PPO in 2003, and has also performed as soloist in Korea, Japan and the USA. She has also been active in chamber music and conducting, and teaches clarinet at primary schools in Sydney.

You will hear Gigie opening each of our works today, with the opening theme in the Dvorák and the extraordinary opening solo in Sibelius' First Symphony.



Symphony No. 1 in E minor, Op. 39 Jean Sibelius (1865-1957)

Sibelius' music is inextricably linked to the national identity of Finland, its landscape and its music. The first Symphony was written during a period of nationalistic fervour inflamed by increasing attempts at russification of the then Grand Duchy. The great nationalistic tone poem, Finlandia, was written and performed during the same period as the Symphony and the Symphony has been called its celestial counterpart. Like many of his contemporaries, Sibelius draws heavily on the folk music of his homeland. Where Dvořák famously balances rustic melodies against the sounds of the new world Sibelius approaches Finland from a distance, from many angles, bringing them together, sometimes in a hymn, in this work, perhaps in the form of an anthem.



Seen this way, there is a great sense of depth in the music. Passages sweep sometimes gently across a scene from far off, then we are suddenly drawn close in by the orchestra, sometimes forcefully in a passionate crescendo. Whether we can indeed associate the work with the Finnish national spirit 'sisu' (a spirit of indomitable, gutsy determination) is perhaps one question too many. Certainly Sibelius went out of his way to deny any open connections between his symphonic work and any non-musical themes (as well as some of the clear musical connections to Tchaikovsky in this Symphony). In either analysis, the elements of historical, artistic and cultural context certainly form part of the rich ground on which the music was written.

"Sibelius is so concentrated and exact. With Sibelius you feel that if one drop touches your skin it would burn right through the bone." (Sir Simon Rattle)

Sibelius' symphonic style is characterised by being particularly organic, the individual elements developed together into increasingly larger elements that constitute the whole. In the first Symphony, raw fragments ultimately develop towards a melodic end. Listen for this in the connections between what might seem like unrelated fragments in the first movement and then in the way the music becomes increasingly cohesive throughout.

Soloist - Kenichi Mizushima

Kenichi was born in 1986 in Sydney, and began his cello lesson at the age of two and a half with Takao Mizushima, his father, and has appeared as a soloist on many occasions since he was five. Kenichi has toured Japan, the Philippines, South Korea, Italy, England, Singapore, USA and New Zealand both as a soloist and an ensemble musician. At the age of eleven he won the cello section of the Inaugural Young Instrumentalist Competition.

Kenichi's debut as a soloist with a full orchestra was at the Adelaide Town Hall when he was twelve years old. Since then he has performed concertos regularly with orchestras nationally and internationally, including a performance with the Korean Symphony Orchestra in 2001. Under the tutelage of his teacher, Mr Zoltan Szabo, he has won numerous local eisteddfods and competitions that include the senior section of the Ku-ring-gai Philharmonic Orchestra Secondary School Concerto Competition in 2002 at the age of fifteen and Open Age cello section of the City of Sydney McDonald's Challenge in 2002 and 2003. He was a recitalist at the National Youth Concerto Competition in 2003 and gave a forty-five minutes live recital for the 2MBS FM radio in 2004, 2005 and 2006. He was also the winner of 2MBS FM Young Performer's Award in 2006. Kenichi played the Schumann Cello Concerto with Strathfield Symphony Orchestra in 2003.



After he completed high school as a music scholar, he began his Bachelor of Music Performance Degree study at the Sydney Conservatorium of Music where he received the Sydney Conservatorium of Music Board of Governors Scholarship in 2005, Joys Billing Memorial Scholarship for the cello in 2005 and 2006 and Mary Patricia Bell Grant in 2006. In 2005 he was accepted into ENCORE Summer School at the Cleveland Institute of Music in Ohio, USA on a scholarship under Richard Aaron.

In January 2007, Kenichi visited Europe to expand his cello playing horizon, and received tuition from two world class cellists in Hungary and Germany, Miklos Perenyi and Alexander Baillie, and was offered a scholarship to study under Professor Baillie.

In 2007, Kenichi was offered a contract to work with Australian Opera and Ballet Orchestra as a soloist to play Tchaikovsky's Rococo Variation during their Sydney season, and invited to play for Melbourne season as well, alongside Australia's prominent cellist Emma-Jane Murphy.

Fire & Ice

In this performance we present two works written within a few short years of each other, on the cusp of the twentieth century. They represent a moment in musical history that certainly beats in time with the romantic traditions of Brahms and Tchaikovsky, while hinting at something altogether new.

Dvořák and Sibelius share many musical connections. Early in their careers, they were both influenced by Wagner and later Tchaikovsky and, of course, they both share a deep concern and identification with their homelands. The marked differences in how their music responds to and encompasses these concerns speak to contrasting senses of patriotism, homesickness and national identity.

The orchestra begins with Dvořák's Cello Concerto, the stylistically refined work of a mature composer living in the heart of the new world, far away from many of the places and people he loves. Sibelius' 1st Symphony on the other hand, written by a composer more than 20 years Dvořák's junior, has the brashness and vibrancy of youth in a place and time of social upheaval and nationalistic fervour.

For Sibelius, the 1st Symphony also marks the beginning of a musical journey that increasingly departs from the conventions of the 19th century. It may be that these orchestral works sound completely dissimilar, but this may well be the closest crossing these two national heroes might be expected to pass across.

Credits: Poster design — Gregory Gould
Program Notes — Jeremias Zylberberg
References / Resources: Wikipedia, The Flying Inkpot,
The Finnish Club of Helsinki and MusicWeb

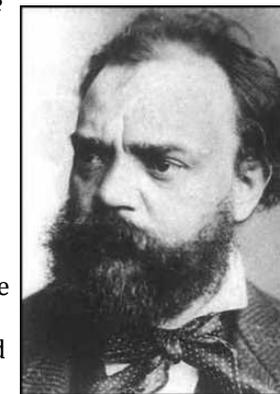
Cello Concerto in B minor, Op. 104 Antonín Dvořák (1841-1904)

"Why on Earth didn't I know that one could write a cello concerto like this? Had I known, I would have written one long ago." (Brahms)

Antonín Dvořák began work on the Cello Concerto in B minor soon after completion of his New World Symphony, it was the last work written during his directorship of the National Conservatory of Music in New York (1892 to 1895).

The concerto, written (after initial refusals) at the behest of his friend the cellist, Hanuš Wihan bears the hallmarks of his time in the States, influenced both by the folk music of his Bohemia and the sounds of the new world. Written as Dvořák learnt of the illness and later death of his sister-in-law, Josefina Cermakova, the music weaves the tune of her favourite piece 'Leave Me Alone' into the work and ends in quiet commemoration *"like a breath.."* before a last crescendo.

The relationship between soloist and orchestra in a concerto is central to the success of the work, perhaps more-so in this case. Listen for the contrasts of the orchestra's flourishing impetuosity to the cellos' sometimes rustic but always honest tones in the first movement, the stylistic differences between the first and second movements (in which *Leave Me Alone* first appears), and the heartfelt finale of the third movement, where *Leave Me Alone* returns.



Symphony No. 1 in E minor, Op. 39 Jean Sibelius (1865-1957)

"In Finland we have three things called sisu, sauna and Sibelius and that's what we are" (Finnish saying)

Jean Sibelius' Symphony No. 1 (albeit not his first symphonic work) was completed in 1900, this being a revision of the work as first performed in 1899. His early plans for the work were for "a musical dialogue" with each movement speaking to a theme. 1st "A cold, cold wind is blowing from the sea"; 2nd "The pine of the North is dreaming of the palm of the South"; 3rd "A Winter's Tale"; 4th "Jorma's heaven". The sketches thus constituted never appear in the completed work but, like so many other influences it is hard to listen to Sibelius without thinking of a dialogue that brings together a landscape, a mythology and a sense of place.