

# Ecstasy & Despair

**Strathfield Symphony**  
Orchestra of the Inner West

Music Director

**Sadaharu Muramatsu**

Director

**Brendon McDonall**

**Strathfield Town Hall**

Saturday 24 November 7:00pm

Sunday 25 November 2:30pm

## A note from the Producer

It did not seem like a giant step to propose that Prokofiev's masterpiece should be performed with excerpts from the Shakespeare play from which it sprang. What was not apparent at the time was that it has perhaps not been done before, at least in this form.

Unlike music written as incidental music, such as Mendelssohn's *Midsummer Night's Dream* or Walton's *Henry the Fifth*, Prokofiev's music started as a full length ballet. Prokofiev extracted two suites in 1936, performed before the ballet gained acceptance. Later he extracted a third suite. However satisfying the suites may be musically, none bear any relationship to the dramatic structure of the ballet or indeed Shakespeare's play, and none are dramatically complete.

We are using all 14 pieces from the first two suites. Constructing a dramatically satisfying sequence required a complete rearrangement. In doing this, I have been guided by the play more than the ballet. While some pieces have a clear position in relation to the play, others do not, and are related more to dance sequences in the ballet. However, the power and passion of Prokofiev's music meant that each could find a place that advanced the dramatic narrative.

The experimental nature of the piece means it will inevitably have shortcomings, but we hope you will find that the music and your concert experience is enhanced by our endeavours.

**Bruce Lane**



**Strathfield Symphony Orchestra**

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# Strathfield Symphony Orchestra

Concert Master: Paul Pokorny

## Maurice Ravel Boléro

## Sergei Prokofiev Romeo & Juliet

Suites 1 & 2 op 64bis and 64ter

With scenes from Shakespeare in concert performance

Suite 2, No.1	Montagues and Capulets
Suite 2, No.2	Juliet as a Young Girl
Suite 1, No.4	Minuet
Suite 1, No.3	Madrigal
Suite 1, No.5	Masks
Suite 1, No.1	Folk Dance
Suite 2, No.4	Dance
Suite 1, No.6	Romeo and Juliet (Balcony Scene)

### INTERVAL

Suite 1, No.2	The Street Awakens
Suite 1, No.7	Death of Tybalt
Suite 2, No.5	Dawn: Romeo and Juliet Part
Suite 2, No.3	Friar Laurence
Suite 2, No.6	Dance of the Girls with Lilies
Suite 2, No.1	Montagues and Capulets (recap)
Suite 2, No.7	Romeo at Juliet's Tomb

**Music Director** .....Sadaharu Muramatsu

**Performance Director**..... Brendon McDonall

**Romeo**.....Ben Bennett

**Juliet** .....Georgia Clark

**Prologue, Nurse, Tybalt,**

**Friar Laurence, Prince**.....Merridy Ison

**Producer**.....Bruce Lane

Approximate duration 110 minutes including a 20-minute interval.



## **Bolero**

**Maurice Ravel**  
**(1875-1973)**

"Don't you think this theme has an insistent quality? I'm going to try and repeat it a number of times without any development, gradually increasing the orchestra as best I can."

Maurice Ravel to friend Gustave Samazeuilh.

Arising in 1938 as a commission from Russian ballerina Ida Rubinstein, Boléro has become Ravel's most famous and exemplary work, a testament to his skill in handling and highlighting orchestral tones and colours. Originally commissioned as a ballet score by Russian ballerina Ida Rubinstein had set out writing orchestral arrangements of Isaac Albéniz's piano pieces, Iberia. Despite being given special copyright law permission to do so, Ravel scrapped these original ideas and began working a new piece based on a the Spanish dance form, boléro. Reportedly, whilst on holiday at St Jean de Luz, Ravel had sat at the piano and, playing out a melody with just one finger, remarked the above quote, thus being the genesis of Boléro.

Scored for a large, early 20th century orchestra, Boléro features just one melody and one countermelody. Each eighteen bars in length, the two are passed through the different sections of the orchestra for the duration of the work. All the while, a steady, unchanging ostinato (short, repeated pattern) is tapped out on the snare for the entire duration of the work, which generally lasts in the between 15-18 minutes. Boléro is comprised of a very simple structure that just alternates between the two melodies. By doing this, Ravel exposes and juxtaposes the rich timbres and diverse tone colours available within the orchestra.

Much to the composer's surprise Boléro was to become his most famous work. Now, rarely performed as a ballet, it's US premiere on November 14, 1929 with the New York Philharmonic with Toscanini a huge success, with one reviewer proclaiming that "it was Toscanini who launched the career of the Boléro". However, the following year at the Paris Opéra as part of the orchestra's European tour, Toscanini led Boléro somewhat faster than Ravel's direction, causing the two butt heads after the show, with Toscanini remarking "When I play it at your tempo, it is not effective", to be curtly answered with "Then do not play it".

## **Romeo & Juliet, Suites No.1 & 2, Op 64bis and 64ter Sergei Prokofiev (1891-1953)**



In 1934 the Kirov Theatre (now The Maryinsky in St Petersburg) initiated discussions with Prokofiev about producing a lyrical ballet, but they retracted the offer. Having recently returned to his native Russia after nine years abroad in America and France, Prokofiev pursued the idea and entered into a contract with the Bolshoi Theatre in Moscow. To create the ballet, Prokofiev enlisted the help of three collaborators: theatre director (and Prokofiev's chess partner) Sergei Radlov, critic and playwright Adrian Piotrovsky, and choreographer Leonid Larrovsky. The original version had a "happy" ending, but was never publicly mounted, partly due to increased fear and caution in the musical and theatrical community in the aftermath of the two notorious *Pravda* editorials criticising Shostakovich and other "degenerate modernists" including Piotrovsky.

Radlov and Prokofiev aimed to communicate the main themes of the tragedy directly through the score and choreography. Similarly to Tchaikovsky's *Romeo and Juliet*, Prokofiev constructed leitmotifs (musical themes) for the characters.

Unfortunately, the Bolshoi Theatre in Moscow rejected the ballet, deeming it 'undanceable', and their contract with Prokofiev was soon discarded. It was then that Prokofiev began arranging the score into the first two concert suites, as well as ten works for solo piano. These arrangements were well received in the 1936-37 concert season. Later he arranged a third suite, op 101.

Suite No. 1 was premiered on November 24, 1936, in Moscow, and Suite No. 2 on April 15, 1937, in Leningrad. The ballet eventually received its premiere on December 1938 in Brno, Czechoslovakia. The premiere was such a success that it prompted the somewhat embarrassed Kirov theatre to finally stage the ballet themselves in Leningrad in 1940, with prima ballerina Galina Ulanova dancing Juliet. Galina Ulanova, reportedly horrified at having to dance to Prokofiev's modernist rhythms, declared: "For never was a story of more woe/ Than Prokofiev's music for Romeo."

Thanks to the success and familiarity of his previously released piano arrangements and two orchestral suites, Prokofiev's *Romeo and Juliet* quickly became a hallmark of Soviet ballet and rose to international recognition. The two suites have remained favourites in the concert hall.



## **Sadaharu Muramatsu** **Principal Conductor** **and** **Musical Director**

Sadaharu Muramatsu was invited to take on the role of Musical Director of Strathfield Symphony Orchestra in November 2012 after being appointed Principal Conductor for 2011.

In addition to this role Sadaharu, known as Sada, is currently a Conducting Instructor at The Wesley Institute in Sydney and a Guest Conductor of Nagoya Philharmonic Orchestra, a well known and admired orchestra in Nagoya, Japan. He will also be Guest Conductor of Penrith Symphony Orchestra in 2013.

Sada has previously been Conductor at the Australian International Conservatorium of Music (AICM) in Sydney, Conductor of the Rockdale Opera Company, Eastern Sydney Chamber Choir, Kammerklang Chamber Orchestra, Sydney Camerata and Guest Conductor of *Katsushika Philharmoniker* amongst other roles in Japan.

After completing his Masters of Music in Conducting at the Royal Northern College of Music in Manchester, Sada first came to Australia in 2008. He was granted a fellowship to study in Australia at the Sydney Conservatorium of Music under the Japanese Government Overseas Study Program for Artists. He resides permanently in Australia now having been granted a Distinguished Talent visa for his achievements by the Australian Government.

Sada's outstanding accomplishments include: An Honorary Doctorate in Music from his alumnus Anglia Ruskin University in Cambridge, received in 2011; Second prize in the Vienna Summa Cum Laude International Youth Music Festival with the Wesley Institute Choir in the Golden Hall, Musikverein, in 2011; Finalist and awarded a Special Jury Prize at the Emmerich Kálmán International; Conductor's Competition at the Budapest Operetta Theatre in 2007; Semi-finalist in the 2nd Béla Bartók International Opera Conducting Competition in Romania also in 2007.

Sada lives in Sydney with his wife and two children. He enjoys cycling and spending time with his young family.

## Brendon McDonall

### Performance Director



Brendon is a graduate of UWS Theatre Nepean (Acting) and AFTRS (Australian Film, Television & Radio School – Directing and Screenwriting). Brendon’s many stage credits include roles for the Bell Shakespeare Company, Sydney Theatre Company, Monkey Baa Theatre for Young People, Darlinghurst Theatre Company, Nightsky, Theatre South, JT Productions, Harlos and Q Theatre.

Most recently he toured nationally in the Helpmann Award winning production of *Thursday’s Child* for Sydney Theatre Company Ed/Monkey Baa and appeared in the ABC series *Review With Myles Barlow*.

Brendon has worked extensively as a theatre director with credits including the world premiere of the musical *Somewhere...* by Kate Mulvany and Tim Minchin, which was commissioned to open the new Q Theatre; *Love’s Triumph* (two seasons) and *The Mystery Of Irma Vep* for the Darlinghurst Theatre Company; *Look Back in Anger* for UOW; *Falsettos*, *Search & Destroy* and the Sydney premiere of Ben Ellis’s *Falling Petals* for new theatre; *Red Noses*, *The Visit* and *Henry V* for Theatre Nepean; *Out/Side/In* and *From Here To There* for ATYP; *The Tuesday Clan* and *The Nimbs* for Shopfront; the Australian premiere of the musical *Whistle Down The Wind* and recently, Moira Buffini’s *A Vampire Story* for NIDA and *My Private Parts* for Stories Like These/Reginald.

He has taught for NIDA, the Bell Shakespeare Company, Theatre Nepean, AADA, Griffin Theatre Company, Shopfront and ATYP.

His short film *The Law* has played nationally in major film festivals and won a jury award at Flickerfest 2012. He has just completed his Grad Dip Directing at AFTRS where he directed *Midnight Blue*, *Chicom* and *All God’s Creatures*.



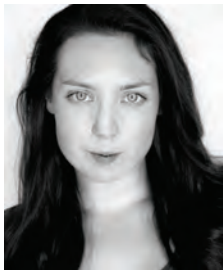
## Georgia Clark

Georgia Clark is an Australian actress represented by Therese Clifford Management, who has trained in both theatre and screen acting since the age of 12. Her repertoire includes NIDA production's of Moira Buffini's *A Vampire Story* directed by Brendon McDonnall, and Paul Caesar's *The Invalid Rehearsal*, as well as various other acting projects in both screen and theatre. Over the past few years she has trained at Sydney's National Institute of Dramatic Art, having completed two part-time courses, Drama Studio and Young Actor's Studio, and currently undertaking her third, *The Screen Actor* this year.



## Ben Bennett

Originally a Townsville boy, Ben's life was recently turned upside down when he entered the competition on Nine Network's *The Voice*. He was chosen by Delta Goodrem to join Team Delta, propelling him into the hearts and homes of Australia with his amazing voice and performances. In real life Ben is a 17 year-old Grade 12 student, currently in the Musical Theatre Stream of The McDonald College of Performing Arts in Sydney. Now that *The Voice* is over he is busy completing his HSC. Ben was also selected to join the prestigious NIDA Young Actors Studio and is a prolific songwriter in his own right. He is looking forward to pursuing both an acting and music career in the years ahead.



## Merridy Ison

Merridy is about to finish her studies at the National Institute of Dramatic Arts. Recently she appeared as Corrine in "The Girl with red Hair" for Darlo Drama and as Wang the Waterseller in "The Good Soul of Szechuan" at NIDA. Previous productions include "The Crucible", "Dead White Males", "The Boyfriend" and "The Importance of Being Earnest" all for NP Productions."





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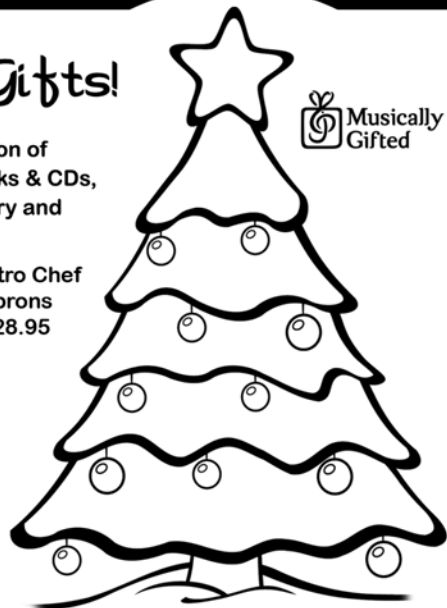
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## Strathfield Symphony Orchestra

### **Violin 1**

Paul Pokorny \*\*  
Dorothy Sercombe+  
Volf Frishling  
Carol Henson  
Beatrice Ip  
Sarah Haddad  
Vanja Lalic  
Julia Pokorny  
Margery Sherman  
Jerushah Yogendran

### **Violin 2**

Philip Hazell \*  
Rosslyn Cooke  
Simonil Mehta  
Rohini Mulford  
Vanessa Organo  
Alana Pretty  
Flora Shin  
Julianne Tonini  
Wendy Trott  
Marek Wong

### **Viola**

Danielle Norton\*  
Emma Barnett  
Andrew Heike  
Joplin Lu  
Harriet Shaw

### **Cello**

Alicea Gedz\*  
Keira Bird  
Vanessa Chalker  
Serena Devonshire  
Craig Giles  
Haydn Skinner  
Danni Yi Ding

### **Double Bass**

Moya Molloy\*  
Jessica Brown  
Glenn Denny  
Carol Jeon

### **Flute**

Lyndon Swasbrook\*  
Bruce Lane

### **Piccolo**

Dennis Dorwick

### **Oboe**

Adele Haythornthwaite\*  
Dianne Harrell

### **Cor Anglais**

Jolyn Hersch

### **Clarinet**

Regina Lucena-Tam \*  
Rachel White

### **Bass Clarinet**

Andrew Kennedy

### **Bassoon**

John Fletcher\*  
Patricia Taylor  
Alex Thorburn

### **Contrabassoon**

Graeme Widmer

### **French Horn**

Amanda Whitfield\*  
Nick Mooney  
Neil O'Donnell  
John Trezise

### **Trumpet**

Bob Clucas

Angela Fehlner  
Celia Kearin  
Matthew O'Rourke  
David Young

### **Piccolo Trumpet**

David Young

### **Cornet**

Bob Clucas

### **Trombone**

Lindsay Smartt\*  
David Gao

### **Bass Trombone**

Brendan Towney

### **Tuba**

Gary Levin

### **Saxophone**

Emma Storey  
Nathan Henshaw

### **Timpani**

Merrilee McNaught

### **Percussion**

Steve Machamer\*  
Ericsson Chan  
Hoson Chan  
Richard Sercombe  
Will Shore

### **Harp**

Helen Boyd

### **Piano**

Mayuka Oda

\* Principal

\*\* Concertmaster

+ Deputy Principal



**Strathfield Symphony Orchestra** is a community orchestra based in the inner west Sydney suburb of Strathfield. The orchestra is comprised of approximately 60 players. It rehearses most Monday nights and gives four performances a year, plus a special concert for seniors in Senior Citizen’s Week. The orchestra aims to promote music-making in the community, to provide exciting and enjoyable concert programs, to nurture young talent, and to showcase the works of Australian composers.

<http://strathfieldsymphony.org.au/>

**Committee**

- President** ..... Bruce Lane
- Vice President and Concertmaster**..... Paul Pokorny
- Vice President and Librarian**..... Alicea Gedz
- Treasurer** ..... Rachel White
- Secretary** ..... Philip Hazell

**Life Members**

- |                      |                  |                  |
|----------------------|------------------|------------------|
| Solomon Bard         | Geoff Widmer     | Vincent Leonard  |
| Christine Edwards    | Chris Elenor     | Margaret Shirley |
| Belissario Hernandez | Shirley          | Laura Jamieson   |
| Marie Hodsdon        | Mahableswarwalla |                  |

**Thanks to**

- Communications and technology** ..... Laura Jamieson
- Program design** ..... Costanza Preti
- Poster design** ..... Craig Giles
- Program notes**..... Emma Barnett
- Stage management**..... Harriet Shaw and Neil O’Donnell
- Rehearsal catering**..... Danielle Norton

# STRATHFIELD SYMPHONY

*Orchestra of the Inner West*



**Sadaharu Muramatsu**—Music Director

## 2013 Subscription Season

*Earth*

*Air*

*Fire*

*Water*

**Season 1**

**23 & 24 March**

**Miriam Hyde**—Piano Concerto No.2

Soloist **Alexey Yemtsov**

**Tchaikovsky**—Symphony No.6  
("Pathétique")

**Season 3**

**7 & 8 September**

**Bach**—Mass in B Minor

With Wesley Institute Choir

**Season 2**

**Murakami's Music**

**22 & 23 June (TBC)**

**Rossini**—Overture to the Thieving Magpie

**Janáček**—Sinfonietta

**Brahms**—Symphony No.4

**Season 4**

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**Tchaikovsky**—Serenade for Strings

**Stravinsky**—Firebird Suite

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