



Strathfield Symphony  
ORCHESTRA OF THE INNER WEST



# Firebird

Music Director  
Sadaharu Muramatsu

23 November 7:00pm  
24 November 2:30pm

2013

# Lights, Camera, Action

**Music Director**

Sadaharu Muramatsu

**22nd March 7pm**

**23rd March 2.30pm**

Overture to The Force of Destiny (Verdi) from *Jean de Florette*

Ride of the Valkyries (Wagner) from *Apocalypse Now*

Orpheus in the Underworld (Offenbach) from *Can Can!*

Symphony No.7 (Beethoven) from *The King's Speech*



**Bookings**

[www.strathfieldsymphony.org.au](http://www.strathfieldsymphony.org.au)  
1300 306 776

**Tickets**

Adult \$30  
Concession \$20 (under 5 free)  
Family \$80

**Venue**

Strathfield Town Hall  
Redmyre & Homebush Rds,  
Stathfield

# PROGRAM

**Serenade No. 10 (for 13 Winds) in B flat major**  
(K. 361/370a)  
Wolfgang Amadeus Mozart (1756 – 1791)

## INTERVAL

**Serenade for Strings in C major (Op. 48)**  
Pyotr Illyich Tchaikovsky (1840 – 1893)

**Firebird Suite (1919 version)**  
Igor Stravinsky (1882 – 1971)

Approximate running time 2hrs, including 20 minute interval

## SERENADE NO.10

Wolfgang Amadeus  
Mozart  
(1756-1791)

Known by the subtitle “Gran Partita” the serenade was composed between 1781 and 1784. While most serenades of the era were composed to be played lightly in the background of garden parties, aristocratic dinners and social events the Serenade for 13 winds demands attention.

The unusual ensemble of 2 oboes, 2 clarinets, 2 basset horns, 2 bassoons, 4 horns and a double bass (often played by contrabassoon, as it is today)

required to perform the serenade indicates that it was probably composed for a special occasion. Perhaps a commission for a clarinettist friend of Mozart’s and the ‘Musical Academy’ concerts he often arranged, an alternative theory is that it was intended for Mozart’s own wedding.

The subtitle – Gran Partita (meaning Big Partita, a work in several parts), numbers amongst the mysteries of this work, having been added to the manuscript in a hand other than Mozart’s and misspelled at that.

The work starts with a grand introduction leading to a monothematic sonata form in the first movement. Those familiar with the film Amadeus will recognise the long-held oboe note at the beginning of the Adagio, the 3rd movement. This continues into an ‘ensemble of passionate feeling and sensuous warmth’ after which both the second trio in the 2nd Minuet (4th movement) and the fifth variation in the penultimate movement provide particular points of interest.

## SERENADE FOR STRINGS

Pyotr Illyich  
Tchaikovsky  
(1840-1893)

The Serenade for Strings, written in 1880, serves to bridge the two other works in tonight’s performance both temporally and thematically. The work opens with a first movement entirely inspired by Mozart’s serenades and closes by referencing two Russian folk tunes. It has also often been adapted for use by the ballet, including by Balanchine for the ballet Serenade in 1934, sometimes being referred to as Tchaikovsky’s fourth ballet.

The Serenade was written at the same time as Tchaikovsky’s famous 1812 overture while he was on holiday at his sister’s estate in the Ukraine. Of the two, he preferred the Serenade, writing that he composed the Serenade from ‘inner conviction’ - “It is a heartfelt piece and so, I dare to think, it is not lacking in

real qualities. "Technically the first movement shares little with with Mozart's serenades, although stylistically its slow, stately introduction might relate to some of them. Tchaikovsky was particularly taken with the inner two movements. The second, a waltz, corresponding to the Minuets of Mozart's day is sometimes performed alone.

The Russian folk tunes of the final movement, a slow Volga hauling song in the introduction and an animated street song from Kolomna for the Allegro are briefly put aside near the end of the work as the theme from the first movement is restated, only to be transformed back into the vivacious, lively street song for the finish.

## FIREBIRD SUITE

Igor Stravinsky  
(1882-1971)

Stravinsky was a young, virtually unknown composer when he was first recruited to compose works for the Ballets Russes late in 1909. Firebird was the first of these works and made Stravinsky a celebrity overnight when it was first performed in Paris in 1910. The ballet was subsequently re-arranged into orchestral suites in 1911, 1919 and finally in 1945, the second of which we perform tonight.

Although Firebird satisfied a taste for the avant-garde in contemporary audiences, it also references the traditions of Russian folk music and those of Stravinsky's composition teacher, Rimsky-Korsakov. Structured according to a model set out by Rimsky-Korsakov, the human world is portrayed in diatonic, warm music with folk overtones, while the supernatural is chromatic, sharp and tri-tonal.

Stravinsky's subsequent *Petrushka* (1911) and *Rite of Spring* (1913) broke more new ground than Firebird, but Firebird remains Stravinsky's most popular work. This may be because it fuses the easy to enjoy, unchallenging music in sections such as the Lullaby and Princesses' Round Dance with the more dramatic, musically challenging passages from sections portraying Kashchey and the Firebird herself.

It might also be because the work is very easy to follow as programme music. Even without a stage, set and dancers the music lends itself to being followed as a story.

In Firebird, Stravinsky himself was proudest of the natural-harmonic effect of the string glissando near the beginning of the work, noting that this 'most striking effect' was touched off 'like a catherine wheel'.

# FOLLOW THE FIREBIRD

## **Introduction (and The Firebird and its Dance, variations) –**

The work opens with dark, brooding chromatic music; Prince Ivan is wandering alone in the deep wood and inadvertently enters the magical realm of the ogre king, Kashchey. A tense tremolo interruption from the strings a few minutes into this movement represents the Firebird most clearly, as she enters Kashchey's magical garden, trying to take one of the golden apples that grows there. Prince

Ivan manages to catch her and she pleads for her release, offering Ivan one of her feathers to protect him.

## **Round dance of the Princesses –**

As Ivan lets the Firebird go, a group of thirteen princesses approach, dancing and playing in the magical garden. Watching them awhile he eventually joins them. After some time, they leave, warning him not to follow.

## **Infernal Dance of King Kashchey –**

Ivan decides to follow the princesses anyway but is soon caught by Kashchey, the ogre and his infernal minions who are holding the princesses captive. Kashchey has turned all who have tried to protect the princesses to stone, and is about to do the same to Ivan when he uses the Firebird's feather to protect himself. Summoned by the feather, the Firebird appears and magically transforms Kashchey's frenzied attacks on Ivan into a feverish, infernal dance. The dance grows more and more intense, as Kashchey and all of his minions are consumed by it, growing more and more exhausted all the while.

## **Lullaby –**

As Kashchey and his minions become more and more exhausted from the dancing the Firebird casts an enchantment on them all, putting them to sleep.

## **Finale –**

The Firebird shows Ivan the source of Kashchey's power – a magical egg and Ivan takes the opportunity to destroy it while Kashchey sleeps. Immediately the magical kingdom disappears, the princesses are released and their would-be protectors brought back to life from stone.

References::

Wikipedia & Chicago Symphony Orchestra program notes.



Sadaharu Muramatsu (“Sada”) is currently the Music Director of Strathfield Symphony Orchestra and Willoughby Symphony Choir master. He is also conductor of the Wesley Institute Choir and lecturer/instructor for Conducting Masters and Bachelor students at Wesley Institute in Sydney. Sada will be guest conductor of the prestigious Nagoya Philharmonic Orchestra in Japan (its former

Music Director Maestro Hiroyuki Iwaki was also Chief Conductor of the Melbourne Symphony Orchestra) in 2016, and the Central Aichi Symphony Orchestra in Japan in 2015.

In Sydney Sada has conducted the Penrith Symphony Orchestra, Sydney Camerata, Rockdale Opera Company, Eastern Sydney Chamber Choir, Kammerklang Chamber Orchestra and many other groups, and opera companies in Europe including Budapest Operettszínház, which was broadcast by Hungarian National Broadcasting Corporation (MTV). Sada also appears on TV, radio, and in newspapers including BBC, Channel 9, SBS radio and many Japanese media programmes.

Sada studied music from an early age and completed his Masters of Music in Conducting at the Royal Northern College of Music in Manchester, United Kingdom. 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 in Australia with a Distinguished Talent visa granted for his achievements by the Australian Government.

His outstanding accomplishments include an Honorary Doctorate in Music from his alumnus Anglia Ruskin University in Cambridge, United Kingdom 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, Austria in 2011, Finalist



and Special Jury Prize at the Emmerich Kalman International Conductor's Competition at the Budapest Operetta Theatre, Hungary in 2007, Semi-finalist in the 2nd Bela Bartok International Opera-Conducting competition in Romania also in 2007, Mortimer Furber Prize for Conducting in Manchester, United Kingdom in 2005, and First prize at the ISIS Conducting Competition in Cambridge, United Kingdom in 2001.

He studied conducting under Kurt Masur, Sir Mark Elder, Gianandrea Noseda, Christian Mandeal, Hirofumi Misawa and Kazuki Sawa.

Strathfield Symphony

ORCHESTRA OF THE INNER WEST

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The advertisement features a white silhouette of a violinist on the left. The background is a dark, artistic photograph of a violin's body and strings.

# THE ORCHESTRA

## **Violin 1**

Paul Pokorny\*\*  
Dorothy Sercombe+  
Beatrice Ip  
Madeline Gibbs  
Madeleina Hanrahan-Tan  
Carol Henson  
Amanda Hoh  
Mariana Zafeirakopoulos

## **Violin 2**

Philip Hazell\*  
Rosslyn Cooke  
Camille Hanrahan-Tan  
Alana Pretty  
Simonil Mehta  
Rohini Mulford  
Laura Rademaker  
Agnieszka Rypel-Polkas  
Wanying Zheng

\*\* Concertmaster

+ Deputy Concertmaster

\* Section Leader

## **Viola**

Danielle Norton\*  
Emma Barnett  
Andrew Heike  
Laura Jamieson  
Andrea Ng

## **Cello**

Alicea Gedz\*  
Roger Barker  
Keira Bird  
Vanessa Chalker  
Craig Giles  
Bruce Lane  
Naomi Power  
Danni Yi Ding

## **Double Bass**

Robert Budniak  
Glenn Denny  
Salvador Esteve Verdejo  
Elia Scarponi

## **Flute**

Lyndon Swasbrook\*  
Dennis Dorwick

## **Oboe**

Adele Haythornthwaite\*  
Rachael Swanson

## **Clarinet**

Regina Lucena-Tam\*  
Peter Scaysbrook  
Kate Sweeney  
John Mete

## **Bassoon**

John Fletcher\*  
Harriet Shaw

## **Contrabassoon**

Graeme Widmer

## **French Horn**

Neil O'Donnell  
Lynelle Gullick  
Garry Harris  
Amanda Whitfield

## **Trumpet**

Emma Bolton\*  
David Young

## **Trombone**

Lindsay Smartt\*  
David Gao  
Brendon Towney

## **Tuba**

Gary Levin

## **Harp**

Verna Lee  
Leigha Dark

## **Piano**

Elias Calabretta

## **Timpani**

Steve Machamer

## **Percussion**

Aidan Bowan  
Stuart Ivan Rynn



Strathfield Symphony  
ORCHESTRA OF THE INNER WEST

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**Vice President & Concertmaster**—Paul Pokorny  
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**Concert Catering** - Dorothy Sercombe  
**Front of House**—Shirley Mahableshwarwalla

# STRATHFIELD SYMPHONY

**Strathfield Symphony Orchestra** is a community orchestra based in the inner west Sydney suburb of Strathfield. The orchestra is comprised of approximately 50 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.



# CONCERTMASTER

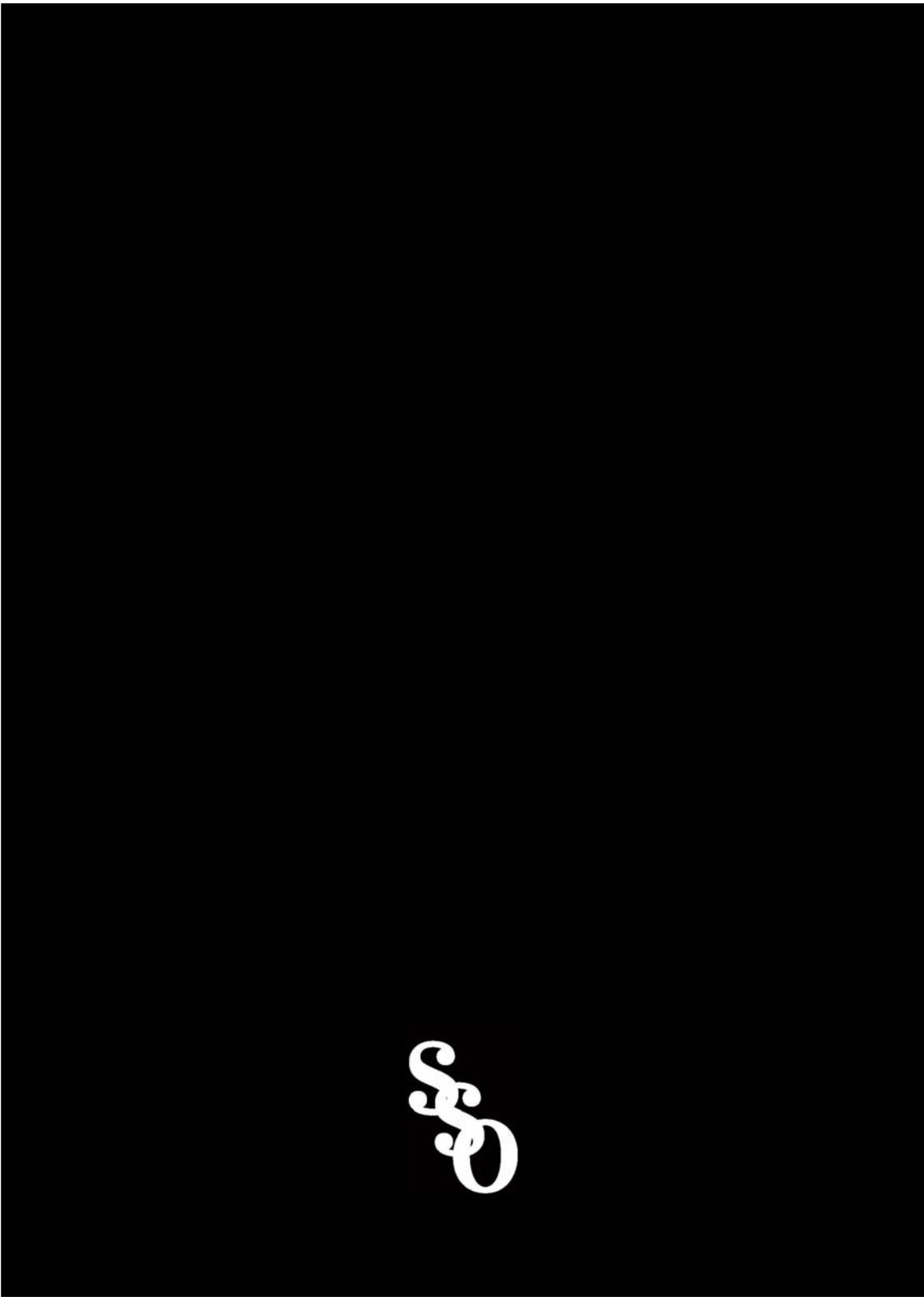
Paul Pokorny

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





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