

NEW SOUTH WALES LAWYERS ORCHESTRA

RUSSIAN THEATRE AND BALLET



Musical Director – Peter Godkin

Sergei Prokofiev – Peter and the Wolf, Romeo and Juliet Suite

Aram Khachaturian – Masquerade Waltz

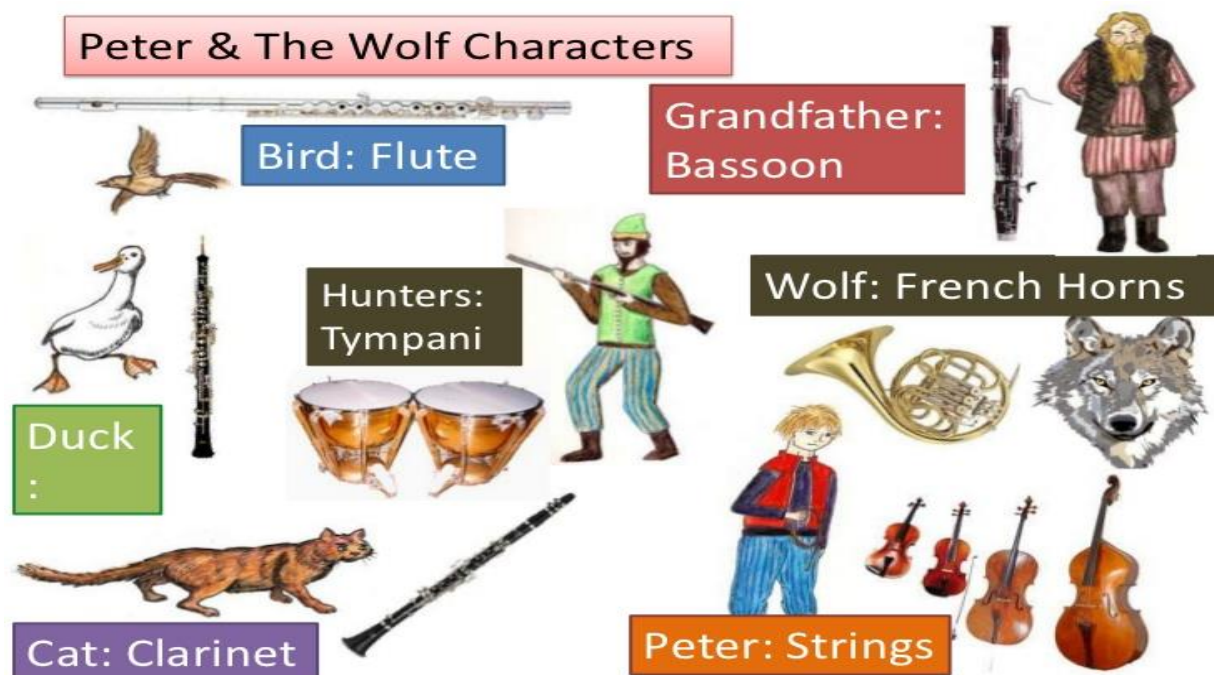
Dimitri Shostakovich - Allegro meno mosso Symphony No 1

26 June 2016 2:30pm The Great Hall 215 Forbes Street Sydney NSW 2010

In our first ever season the NSW Lawyers Orchestra will bring Russian theatre and ballet music alive for the very young of age in our community; through to the very old.

Musical tastes in our children will be cultivated with **Peter and the Wolf by Sergei Prokofiev**. It is a children's story (with both music and text by Prokofiev), spoken by a narrator accompanied by the orchestra.

"The truth is that education is a non-stop, on-going evolution; once it gets going it fills the soul, brightens the intellect, unites intelligence with emotion, and throws light onto the dark place of life - just as psychoanalysis does: from early youth to old age it nourishes our growth, triggers insight, focuses perceptions, dissolves block, builds self-esteem, promotes respect for others, and supports the full acceptance of life and death."



The orchestra will then, through its music, dance into the **Masquerade Waltz** by Soviet-Armenian composer **Aram Khachaturian**; based on a play by Russian author Mikhail Lermontov.

The famous waltz theme expresses sorrow and joy. It is considered beautiful and new amongst well known waltz dances that have come before and after its creation. In the words of Khachaturian the second

theme of the waltz acted "like a magic link, allowing me to pull out the whole chain. The rest of the waltz came to me easily, with no trouble at all."



"For never was a story of more woe than this of Juliet and her Romeo." The orchestra will then through its music passionately play the story of William Shakespeare's **Romeo and Juliet** through the full ballet suite composed by **Sergei Prokofiev**. "My bounty is as boundless as the sea, My love as deep; the more I give to thee, The more I have, for both are infinite."



The orchestra will end the season with the second movement **Allegro meno mosso** of **Dimitri Shostakovich's Symphony No 1 in F minor**.

'In the second movement we are presented with a 'false start' in the cellos and basses before a frantic scherzo begins with the clarinet. The piano features for the first time with rapid scalic runs before a more sombre mood develops in the Meno mosso section. Once again

Shostakovich writes a triple-time passage in two, with melodies being passed through the flutes, clarinets, strings, oboes, piccolos, and the clarinets again, while the strings and triangle play in the background. The bassoon brings us back to the Allegro of the opening. The climax occurs with a combination of the two melodies presented earlier in the movement followed by a coda which is announced by widely spaced chords from the piano and violin harmonics...At the end of the second movement, Shostakovich unveils his biggest surprise by turning the tone of the symphony, suddenly and without warning, from pathos and satire to tragedy. The influence likewise changes from Stravinsky to Tchaikovsky and Mahler, with Shostakovich showing that for a teenage composer he has much to say, and much of astonishing depth'.

Our three composers for Season 1 from left to right - Sergei Prokofiev, Dimitri Shostakovich and Aram Khachaturian:



All three composers suffered harsh consequences as a result of the unique and radical music they composed for their time. These three composers persevered through the injustice of conservative systems in Soviet Russia, that restricted their freedom to compose; into creative geniuses that changed the nature of music forever. 'I believe in people. I feel, love, need, and respect people above all else, including the arts, natural scenery, organised piety, or nationalistic superstructures. One human figure on the slope of an Alp can make the Alp disappear for me. One person fighting for the truth can disqualify for me the platitudes of centuries. And one human being who meets with injustice can render invalid the entire system which has dispensed it.'

Peter Godkin

Music Director



Peter began his music education at the age of 8 when he learnt the Tenor Horn from Ray Entwistle.

Although excelling at Music at school, Peter's childhood desire to come to the bar led him to study law at Sydney University straight out of school. But, at that stage Peter did not enjoy the 'one lecturer and 600 student' approach, and did not enjoy the study. So, he studied music graduating from the NSW State Conservatorium of Music with a Bachelor of Music Education in 1986.

Studying horn under Ken Smith and Lou Campbell, Peter was awarded the Fellowship Diploma in performance from Trinity College London in 1985, and in that same year presented his first full hour solo recital including the Hindemith Sonata for Althorn.

The following year Peter was a finalist in the James Hardy Yong Performer of the Year Competition.

16 successful years in Music Education followed featuring teaching in Blacktown, Mount Druitt and most recently as Head of Music at SCEGGS Darlinghurst. For 2 years Peter was Music Consultant for the NSW Department of School Education where he was active in conceiving planning and implementing large scale concerts, often including in excess of 1,000 student performers. Peter has conducted massed choirs in the Sydney Opera House.

Peter also lectured in Music Education at UWS and was a member of the HSC Music Examination Committee for 3 years – this is a small group of 5 who write the HSC Music Examination paper.

Instrumental Conducting has been a passion of Peter's for many years. He led the St Marys High School Concert Band, founded the Quakers Hill High School Concert Band, and whilst at SCEGGS Darlinghurst was instrumental in the expansion of their instrumental program. In the 5 years under Peter's leadership, the instrumental program increased from 16 string players to 140; 1 orchestra to 5 string ensembles and 1 full concert orchestra; 1 concert band to 3 concert bands and 2 jazz ensembles and 25 student concerts each year.

Peter has led successful music tours to Bathurst, Tasmania, Brisbane, The Gold Coast, Hungary and the UK.

In 1993 Peter gained some notoriety when he won first prize on Hey Hey It's Saturday's Red Faces by placing a rubber washing up glove over the bell of his tenor horn and playing 'The Last Post' whilst the glove inflated!

After his music career, Peter studied theology and planted a church with the Salvos in the UK. With the dream of a career at the bar still calling, Peter graduated with a JD from UTS in 2014 and went directly to the bar. Although he enjoys a general commercial practice, the majority of Peter's work is in criminal law.

Combining his legal and educational backgrounds, Peter is founder of the 'How to pass the bar exam' course, a 2 day full time preparation course for lawyers who are considering a career at the NSW bar. Peter is a keen cyclist, having sold his car 20 years ago and clocked up approximately 130,000km on his present bicycle. He also loves adventure travel and his favourite places visited include Syria, Iran, Lebanon, Turkey, Bulgaria, Romania, Burma and China. For fun, Peter enjoys stand-up comedy and can be found occasionally performing in some of Sydney's less salubrious pubs!

Cameron Jackson

Concertmaster



Cameron began studying with Mary O'Brien at the School of Music at the University of Auckland and led the Auckland Secondary Schools Orchestra. He then progressed to study with Carl Pini, concertmaster of the London Philharmonia, artistic director and leader of the Australian Chamber Orchestra, and leader of the Carl Pini Quartet, before studying performance with Harry Kirby, then leader of the Sydney String Quartet at the Conservatorium of Music Sydney. Cameron toured across the United States with the Conservatorium of Music Orchestra. The Orchestra performed in New York, New Jersey, Memphis (for Memphis salutes Australia; the previous year had been the "boomerang throwers", according to locals), and around California, with a young Richard Tognetti playing the Tchaikovsky violin concerto.

Cameron transferred to Arts and Law after two years of undergraduate performance study, completing his LLB at Sydney University, and was admitted to the NSW Bar in 1998. He specialises in administrative law, coronial work, and disciplinary work for doctors. Cameron has performed professionally in the Auckland Philharmonic Orchestra. He has performed the Bach cello suites on the viola, and performed in various string quartets in local concerts.

NEW SOUTH WALES LAWYERS ORCHESTRA

The orchestra was established at the beginning of law term 2016 for busy legal practitioners and legal practitioners, legal employees or law students who come from rural parts of New South Wales that cannot commute for weekly rehearsals. The orchestra will have 2 concerts a year, in June and November. February to June 2016 will be the first season. July to November 2016 will be the second season. Music scores will be distributed to members approximately 2-4 months prior to each concert and player's practise in their own time. There are only 4-6 rehearsals prior to each concert.

Who is this orchestra designed for?

Players from all parts of NSW, rural, regional and metropolitan and those from country areas of NSW are encouraged to register. The orchestra is open to legal practitioners, other legal employees and law students representing general practice and all specialities. The goal of each concert is to culminate the months of work by many people who share a dream of combining their passion for music with their professional commitments in law; and wish to turn that dream into a reality. As the orchestra develops, we would welcome assistance from professional musicians who may tutor different sections in the orchestra; players will have the experience of playing in an orchestra and the added inspiration of opportunities that may arise to work with internationally renowned soloists. It is expected that the orchestra will support charities in both the arts and law, as well as take part in a variety of significant events.

To register for the future seasons or for further information please email the following details to Sarah Haddad (shaddad@fjc.net.au):

Full Name, Date of Birth, Instrument played
Work address (or university and degree if you are a tertiary law student)
Email address, Telephone numbers, AMEB level (or equivalent) and
brief summary of any orchestral experience

THE ORCHESTRA

Narrator

Justice Peter Hidden

Violin 1

Cameron Jackson**
Julian O'Sullivan^
Marcel Fernandes
Talitha Fishburn
Katherine Grafenauer
Holly Lam
Carol Tang
Sarah Toomey Westcott

Violin 2

Sarah Haddad*
John Baird
Heather Breeze
Cleopatra Calokerinos
Melanie Harwood
Isobel McGarity
Sevanne McGarity
Kevin O'Connor AM
Bonita Cynthia Silva

Cello

Mathisha Panagoda*
Gina Lee
Millicent McCreath
Maxwell Reed
Lucy Sunman
Antonia Vo
Katherine Voukidis

Double Bass

Clare Cory
Nicholas Simpson
Lucy Yun Zheng

Flute and Piccolo

Justine Anderson*
Victoria Hartstein
Val Simkins
Natalie Zwar

*Principal

**Concertmaster

^Deputy Concertmaster

THE ORCHESTRA

Viola

Sun-Jae An
Shona d'Arbon
Keith WK Teoh
Evonne Voukidis

Harp

Harley Milano

Saxophone

Leslie Maroun

Tuba

Evan Lister

French Horn

Raphael Hudson*
Catherine Kelso
Marian Lesslie

Baritone

John Cowley

Timpani and Percussion

Dominique McGovern
John Rudge
Magistrate Lisa Stapleton

Oboe

Lindi Todd*
Deborah Eve Hartstein

Clarinet

Savva Dobrinsky*
David D'Souza
Hollia Lam
Judge Elizabeth Olsson SC

Bassoon and Contrabassoon

Tiffany Fulde
Michael Klooster
Harley Milano

Trumpet

Josephine Walsh*
Stephen Elias
Ashleigh Lister
Magistrate Vivian Swain

Trombone

Dean Jordan SC*
Michael Blair
Evan Lister

Piano

Iona Luke*
Michelle MacDonald
Katrina Mae

SARAH HADDAD

Founder, Manager, Principal Second Violin



A very warm welcome to the legal practitioners that will be travelling from regional and country parts of New South Wales to rehearse and perform with us this season – Maxwell Reed on cello, Gina Lee on cello, Shona d’Arbon on viola and Dominique McGovern on percussion

The first annual general meeting of the NSW Lawyers Orchestra will be held shortly after our first ever concert on 26 June 2016. At that meeting members of the committee of the Orchestra will be confirmed. The committee will include Peter Godkin (music director) Iona Luke (pianist), Savva Dobrinsky (clarinet) and myself.

The vast musical talent within the legal profession is astounding. It was exciting every time I received a new expression of interest and could clearly see this orchestra is meant to be!

It is with absolute pleasure and delight that the orchestra is established. I would like to thank every person in the legal field that expressed their interest and support for the orchestra.

I have special admiration for the composers that have expressed interest in the orchestra, including Sydney lawyer Anthony Sissian and Michael Poulos, founding member, assistant conductor, and principal trumpet of the Chicago Bar Association Symphony Orchestra.

The truth is that all great composers free music — not from the bondage of other composers, but from routine, from mediocrity, from second-rate, dusty tradition; in other words, a great composer frees music from the predictable. It takes a special kind of true intelligence for the composer to shut their mind to other performed works, to a certain extent; in order to create a piece of music that is entirely novel. It will be a thrilling experience for the orchestra to play new pieces of music never previously performed or touched by any person; except the composer; or where the orchestra has direct communication with the composer to express a particular piece of music.

In the future the orchestra will consider touring with other lawyer orchestras around the world, including the London Lawyers Orchestra and Chicago Bar Association Symphony Orchestra, combined with a Continuing Legal Education Programme.

Please like our Facebook page for regular updates:
<https://www.facebook.com/NSWLawyersOrchestra/>

Our next concert will be in November 2016 (the exact date is yet to be confirmed). For our second season the orchestra will consider performing some of the works of John Williams, one of the best film score composers of our time.