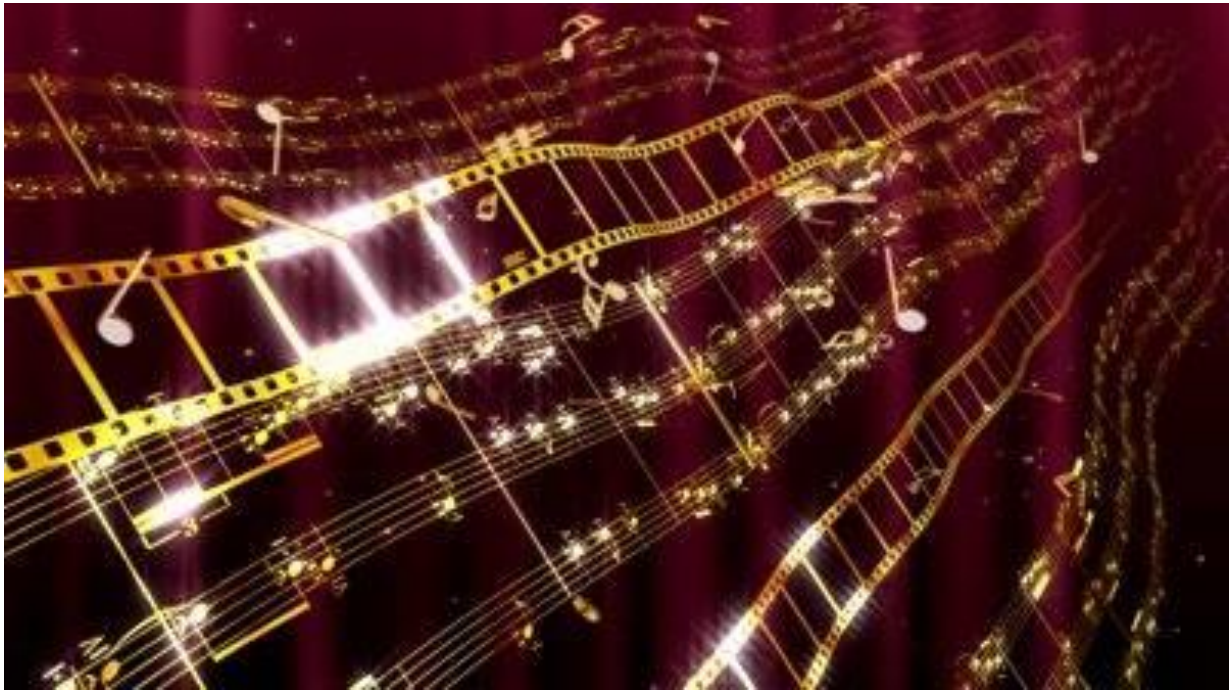


NEW SOUTH WALES LAWYERS ORCHESTRA

CINEMATIC MASTERPIECES



Conductor – Peter Ellis

John Williams – Star Wars Suite, Schindler's List, Raiders of the Lost Ark: The Raiders March

Ennio Morricone – Gabriel's Oboe: The Mission

Bruce Smeaton – Ascent Music: Picnic at Hanging Rock

Trevor Jones - Suite of the Last of the Mohicans

Henry Mancini – The Pink Panther Theme

Nino Rota – The Godfather Love Theme

John Barry – Themes from 007

27 November 2016 2:30pm John Painter Hall 1-15 Foveaux St, Surry Hills
NSW 2010

Enquiries: Sarah Haddad, Frederick Jordan Chambers
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In our second season for 2016 the NSW Lawyers Orchestra will perform some of the best film music of all time:

GABRIEL'S OBOE composed by Ennio Morricone from the film 'The Mission'. Jesuit priest Father Gabriel (Jeremy Irons) enters the Guarani lands in South America with the purpose of converting the natives to Christianity. He soon builds a mission, where he is joined by Rodrigo Mendoza (Robert De Niro), a reformed slave trader seeking redemption. When a treaty transfers the land from Spain to Portugal, the Portuguese government wants to capture the natives for slave labour. Mendoza and Gabriel resolve to defend the mission, but disagree on how to accomplish the task.



Ennio Morricone is one of the most versatile, experimental and influential composers of all time, working in any medium. Over the past seven decades, Morricone has composed over 500 scores for cinema and television, as well as over 100 classical works. His filmography includes over 70 award-winning films, including all Sergio Leone films since the Dollars Trilogy (such as Once Upon a Time in the West and Once Upon a Time in America), all Giuseppe Tornatore films (since Cinema Paradiso), The Battle of Algiers, Dario Argento's Animal Trilogy, 1900, Exorcist II, Days of Heaven, several major films in French cinema, in particular the comedy trilogy La Cage aux Folles I, II, III and Le Professionnel, John Carpenter's The Thing, The Mission, Brian De Palma's The Untouchables, Bugsy, In the Line of Fire, Disclosure, Mission to Mars, Ripley's Game, The Best Offer, and The Hateful Eight.



After the Australian mystery/drama film, *PICNIC AT HANGING ROCK*, was released in 1975; the music from the film was lost. It was subsequently rearranged from audio recordings; and the NSW Lawyers Orchestra will bring the *Ascent of the Rock* (Ascent Music) composed by Bruce Smeaton alive in its second season 2016. The film relates the fictitious story of the disappearance of several schoolgirls and their teacher during a picnic at Hanging Rock, Victoria on Valentine's Day in 1900, and the subsequent effect on the local community.



Bruce Smeaton, is an Australian composer who is well known for a variety of Australian film and television scores in all genres, including features, shorts, television, documentaries and advertisements. His scores include *Picnic at Hanging Rock*, *Seven Little Australians*, *Roxanne*, *Iceman*, and *Circle of Iron*.



RAIDERS OF THE LOST ARK: RAIDERS MARCH composed by John Williams will be performed by the orchestra from the film series Indiana Jones. Renowned archaeologist and expert in the occult, Dr. Indiana Jones, is hired by the U.S. Government to find the Ark of the Covenant, which is believed to still hold the ten commandments. Unfortunately, agents of Hitler are also after the Ark. Indy, and his ex-flame Marion, escape from various close scrapes in a quest that takes them from Nepal to Cairo.



STAR WARS SUITE composed by John Williams. In one of the first of the series the Imperial Forces -- under orders from cruel Darth Vader (David Prowse) -- hold Princess Leia (Carrie Fisher) hostage, in their efforts to quell the rebellion against the Galactic Empire. Luke Skywalker (Mark Hamill) and Han Solo (Harrison Ford), captain of the Millennium Falcon, work together with the companionable droid duo R2-D2 (Kenny Baker) and C-3PO (Anthony Daniels) to rescue the beautiful princess, help the Rebel Alliance, and restore freedom and justice to the Galaxy.



SCHINDLER'S LIST composed by John Williams. Businessman Oskar Schindler (Liam Neeson) arrives in Krakow in 1939, ready to make his fortune from World War II, which has just started. After joining the Nazi party primarily for political expediency, he staffs his factory with Jewish workers for similarly pragmatic reasons. When the SS begins exterminating Jews in the Krakow ghetto, Schindler arranges to have his workers protected to keep his factory in operation, but soon realizes that in so doing, he is also saving innocent lives.



In a career spanning over six decades, John Williams has composed some of the most popular and recognisable film scores in cinematic history, including *Jaws*, the *Star Wars* series, *Superman*, *E.T. the Extra-Terrestrial*, the *Indiana Jones* series, *Jurassic Park*, *Schindler's List* and the first three *Harry Potter* films. While skilled in a variety of 20th century compositional idioms, Williams' most familiar style is inspired by the late 19th century's large-scale orchestral music—in the style of Tchaikovsky or Richard Wagner's compositions and their concept of leitmotif—that inspired his film music predecessors.



The orchestra will perform the Themes from 007 JAMES BOND series. The James Bond series focuses on a fictional British Secret Service agent created in 1953 by writer Ian Fleming, who featured him in twelve novels and two short-story collections.



The orchestra will play the theme music of THE PINK PANTHER by Henry Mancini. The Pink Panther is a large and valuable pink diamond. The diamond is called the "Pink Panther" because the flaw at its centre, when viewed closely, is said to resemble a leaping pink panther. The theft of the diamond is the centre of the plot.



Enrico Nicola "Henry" Mancini was an American composer, conductor and arranger, who is best remembered for his film and television scores. His best-known works include the jazz-idiom theme to The Pink Panther film series ("The Pink Panther Theme") and the theme to the Peter Gunn television series. Known for his use of unorthodox instrumentation and his "cool jazz" sound, Mancini employed everything from bass flutes and calliopes to untuned pianos and African instruments in order to achieve innovative musical effects. His versatility enabled him to create appropriate scores for films ranging from Orson Welles's ominous *Touch of Evil* in 1958 to Blake Edwards' sophisticated comedy *Breakfast at Tiffany's* in 1961. Mancini is able to move from a light, popular idiom to a heavier, dramatic style to accommodate the demands of a particular film.



The orchestra will play the Love Theme composed by Nino Rota in a film that is considered by many to be the best film of all time-THE GODFATHER. Widely regarded as one of the greatest films of all time, this mob drama, based on Mario Puzo's novel of the same name, focuses on the powerful Italian-American crime family of Don Vito Corleone (Marlon Brando). When the don's youngest son, Michael (Al Pacino), reluctantly joins the Mafia, he becomes involved in the inevitable cycle of violence and betrayal. Although Michael tries to maintain a normal relationship with his wife, Kay (Diane Keaton), he is drawn deeper into the family business.



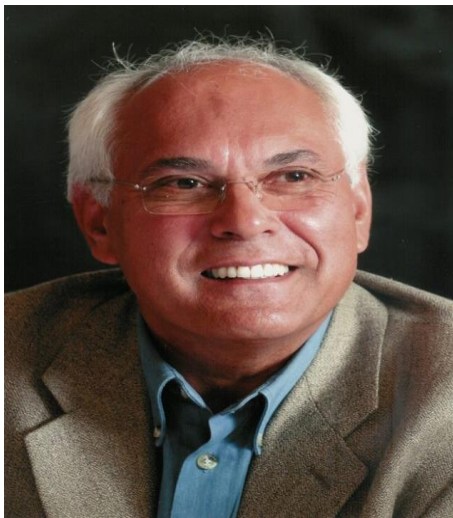
Giovanni "Nino" Rota was an Italian composer, pianist, conductor and academic who is best known for his film scores, notably for the films of Federico Fellini and Luchino Visconti. He also composed the music for two of Franco Zeffirelli's Shakespeare films, and for the first two films of Francis Ford Coppola's Godfather trilogy.' His musical style demonstrates a great facility and even felicity, with occasional daring excursions into dodecaphony (twelve-tone technique). However, his most durable compositions are related to his music for the cinema; he composed the sound tracks of a great number of films of the Italian director Federico Fellini covering the period from 1950 to 1979.



The orchestra will play the powerful Main Title, KISS and TOP OF THE WORLD composed by Trevor Jones in the film LAST OF THE MOHICANS. 'The last members of a dying Native American tribe, the Mohicans -- Uncas (Eric Schweig), his father Chingachgook (Russell Means), and his adopted half-white brother Hawkeye (Daniel Day-Lewis) -- live in peace alongside British colonists. But when the daughters (Madeleine Stowe, Jodhi May) of a British colonel are kidnapped by a traitorous scout, Hawkeye and Uncas must rescue them in the crossfire of a gruesome military conflict of which they wanted no part: the French and Indian War.



Dr. Trevor Jones MA PhD ARAM FRAM is a South African orchestral film score composer. Although not especially well known outside the film world, he has composed for numerous films and his music has been critically acclaimed for both its depth and emotion. Trevor Jones has composed over a hundred projects for film and television. They include, 'Excalibur', 'The Dark Crystal', 'Runaway Train', 'Angel Heart', 'Mississippi Burning', 'Last of the Mohicans', 'Cliffhanger', 'Arachnophobia', 'Merlin', 'Sea of Love', 'In the Name of the Father', 'Richard III', 'Brassed Off', 'Thirteen Days', 'Dark City' and 'Notting Hill' amongst many others. His pioneering work with the fusion of Acoustic and Electronic sounds set the benchmark for film and television scores.



Peter Ellis

Conductor



Peter Ellis is a native of Halifax, UK and read Music at the University of Birmingham, studying violin, organ and conducting. He was Music Director of the Birmingham University Chamber Choir and also a member of the renowned City of Birmingham Symphony Chorus, performing at BBC Proms, on BBC Radio and Channel 4 television and on the Gramophone award winning EMI recording of Syzmanowski's *King Roger*. Peter qualified in Music Education from the University

of London Institute of Education in 2000 and relocated to Australia in 2002. Peter has held a number of artistic positions including Music and Artistic Director of both the Newcastle University Choir and Eastern Sydney Chamber Orchestra and Music Director for Tenor Australis.

He has made regular guest conducting appearances for a number of leading vocal ensembles including Coro Innominata, Macquarie University Singers and the Choirs of Christ Church Cathedral, Newcastle and St. Andrew's Cathedral, Sydney. Peter also enjoyed four years as pianist for the David Jones Christmas Choir. In addition, as a participant in the Symphony Australia conductor development program, Peter conducted the Tasmanian, Adelaide and Queensland Orchestras. Always heavily involved in church music, Peter was assistant organist/director of music at Sydney's St. James' Anglican Church, King Street from 2005-2009. He directed a number of orchestral masses and also recorded and broadcast with the choir and Australian Baroque Brass. He was latterly Director of Music at St. Luke's, Mosman from 2009 to 2015.

Peter continues to make appearances as organist and harpsichord continuo player. Peter has been Director of Choral Programs at Sydney's Barker College since 2012. As well as director of one of Australia's largest school choral programs, Peter is conductor of the college's renowned Chamber Choir. With Barker's choirs, he has performed in Boston, New York, Washington DC, Istanbul, Cannakale and Gallipoli, as well as giving the first performance outside the USA and the Boston and New York premieres of Eric Whitacre's choral version of *Goodnight Moon*. He also directs a number of junior and alumni ensembles and teaches both middle and senior school classroom music. He is fanatically committed to music education and community outreach.

In August 2015 Peter became Music Director of Willoughby Symphony Choir. He is looking forward to working with the choir both in its role as part of Willoughby Symphony Orchestra and Choir, and also as a choir presenting its own concert series.

Peter is very excited to be working with the NSW Lawyers Orchestra this season on the great program of cinematic masterpieces. He has enormous admiration for busy and successful professionals who give their spare time over to artistic pursuits.

Alexander Vickery

Concertmaster



Originally hailing from Perth, Alex Vickery spent his school days studying violin under the tutelage of Bao Di Tang, culminating in a Licentiate in Music Australia (LmusA) at age 16. After touring nationally with the Australian Youth Orchestra and internationally with contemporary Australian bands, Alex went on to complete a Bachelor of Laws at the University in Western Australia, specialising in the field of intellectual property law. Since moving to Sydney in 2015 Alex has worked with the Australasian Performing Right Association (APRA AMCOS), and currently advises on the global policy and administration of music royalties. The NSW Lawyers Orchestra is his first foray into the Sydney orchestral scene, and he is delighted to be able to play with other professionals passionate about both music and law.

NEW SOUTH WALES LAWYERS ORCHESTRA

The orchestra was established at the beginning of law term 2016 for musicians who are busy legal practitioners, legal employees and law students in New South Wales; including those in regional and rural areas of New South Wales that cannot commute for weekly rehearsals. The orchestra has two concerts a year, in June and November. Music scores will be distributed to members approximately 2-4 months prior to each concert and player's practise in their own time. The rehearsals and concert are condensed into 2 weekends.

Who is this orchestra designed for?

Musicians, who work or study in the legal field, from all parts of NSW, rural, regional and metropolitan and those from country areas of NSW are encouraged to play. 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 future seasons or for further information please email Sarah Haddad (shaddad@fjc.net.au).

THE ORCHESTRA

Soloist: David Saffir

Violin 1

Alexander Vickery**
Sarah Toomey Westcott ^
Patrick Bezzina
Elana Chandran
Christianne Marie Elizabeth
Emma Munro
Monica Rouvellas

Violin 2

Sarah Haddad*
Ashley Agar
John Baird
Catherine Crawford
Danielle Funston
James Tanna
Noriko Yamanaka

Cello

Alice Yang*
Karin Kapsi
Keith WK Teoh
Lewis Zheng

Double Bass

Carol Jeon
Ben Saffir
Nicholas Simpson
Lucy Yun Zheng

Viola

William d'Avigdor*
Alice Jeffrey
Flora Shin
Calida Tang

Piano

Katrina Mae*

*Principal

**Concertmaster

^Deputy Concertmaster

THE ORCHESTRA

Flute and Piccolo

Valerie Simkins*
Victoria Hartstein
Natalie Zwar

Saxophone

Susan Ellicott
Leslie Maroun

Tuba

Johan Santoso

French Horn

Rafael Salgado*
Marian Lesslie
Josh Sukkar

Percussion

Magistrate Lisa Stapleton*
Michelle Macdonald
Dominique McGovern
John Rudge

*Principal

Oboe

Rosalind Croucher*
Mollie Galvin

Clarinet and Bass Clarinet

Savva Dobrinsky*
David D'Souza
Holliia Lam

Bassoon and Contrabassoon

Lucy Zhang

Accordion

Leslie Maroun

Trumpet

Eric Arroyo *
Mathieu Boulanger
Lachlan Penninkilampi

Trombone

Sam Hogan*
Michael Blair
Claudette Faux

SARAH HADDAD

Founder, Manager, Principal Second Violin



I would like to welcome again this season Dominique McGovern on percussion, who is a regional legal practitioner. The orchestra is designed to reach players in regional and rural areas of New South Wales, and I am delighted she is able to join us for Season 2, 2016.

Earlier in this program there is a page about the orchestra and who the orchestra is designed for. That page has remained unchanged since the inception of the orchestra. It is a community orchestra for any player working and studying in the legal field; combining our passion for music with our professional commitments in law.

The orchestra serves no other purpose but to fulfil the needs of the community, constituted by those who wish to maintain their passion for music over years of study and/or work in the legal field.

As such players who are musicians not connected with the legal field are welcome to join us every season; to assist the players in the legal area to maintain the standard of their musical passions.

On this note, I am grateful to Peter Ellis for stepping in as conductor this season to provide the orchestra with the musical direction it needs for this challenging program of cinematic masterpieces; and to ensure the orchestra is in a proper position for 2017.

The primary reason the orchestra was developed was to promote the ideals of unity in the legal profession- We were born for these words, for unity, to give a contribution to its realisation in the world.

Music is an incredibly strong force for producing that unity in any context. Music was the main tool used by the Jesuits to communicate to the natives in the film *The Mission*, to form a Christian community. It is a universal form of communication. No human words or action can affect the purity of communication through music in a symphony orchestra; where a number of players collaborate to express themselves as one body. Learning to collaborate in this context assists those individuals to utilise those skills of collaboration in the legal sphere.

I would like to thank the following people and organisations:

- Conductor Peter Ellis.
- The music department at Abbotsleigh for allowing the orchestra to use its premises, equipment and instrumentation for rehearsals at minimal cost.
Lucy Zheng, graduate lawyer on double bass who collaborated with Abbotsleigh to provide rehearsal space and assisted with additional players.
- Professional violinist David Saffir for playing the solo in *Schindler's List*.
- Magistrate Lisa Stapleton who organised the percussion section and assisted with additional players.
- Legal practitioner, Les Maroun, on saxophone and accordion who assisted with additional players.
- Barrister, John Baird, on violin who assisted with additional players.
- Violinist and engineer, Daniel Pauperis, who assisted with additional players.
- Barrister and violinist Julian O'Sullivan.

- Legal practitioner Danielle Funston.
- Legal practitioner Alexander Vickery, concertmaster for this season.
- Legal practitioner Sarah Toomey Westcott, deputy concertmaster for this season.
- Legal practitioner Stephen Elias on trumpet and Noriko Yamanaka on violin who assisted with additional players.
- Legal practitioner Valerie Simkins on flute.
- Professional French horn player Rafael Salgado for joining us this season.
- Conductor Tim Chung for his recommendations.
- Danielle Cavanagh, front of house and writer Jeanette Stephen.
- Friends of the orchestra who assisted with additional players and expressed support for the orchestra – the NSW Doctors Orchestra, Willoughby Symphony Orchestra, the Eastern Sydney Chamber Orchestra, Mosman Symphony Orchestra, Ku-ring-gai Orchestras, Sydney Youth Orchestras, Leichhardt Celebrity Brass, Woollahra Symphony Orchestra, The Occasional Performing Sinfonia and Leichhardt Wind Orchestra.
- The Violin Centre in Gordon NSW.

From 2017 the orchestra will be known as the Australian Lawyers Symphony Orchestra (ALSO). The orchestra will welcome players in the legal field from other states and territories in Australia, such as players in the ACT and Melbourne Lawyers Orchestra (MLO). Our next concert will be on 25 June 2017. It will most likely be at the Smith Auditorium Shore School, North Sydney at 2:30pm. The theme for next season is opera, featuring Giuseppe Verdi and Jacques Offenbach; and the orchestra is considering performing a composition by legal practitioner and composer, Anthony Sissian.

David Saffir

Soloist



Violinist David Saffir was born into a musical family in Melbourne, Australia. After studies with Nathan Gutman in Melbourne, he went to the Tasmanian Conservatorium where he studied with Professor Jan Sedivka. In 1978, he won the State Final of the ABC Instrumental and Vocal Competition and shortly after was appointed as Deputy Principal Violin in the State Orchestra of Victoria.

From 1980 – 1983, he studied at the Koelner Musikhochschule with Professor Igor Ozim and members of the Amadeus Quartet. In 1983, he returned to Australia to lead the New England String Quartet, resident ensemble at the University of New England in Armidale, a position he held for three years.

From 1986 – 89, he freelanced in Sydney, working with all the major orchestras, until taking a position of Director of Strings at Newington College.

In 2000, David was appointed Director of Strings at Barker College where he works with students throughout the school as an instrumental teacher and conductor. Throughout this time, he has continued to perform professionally as a soloist, chamber musician and orchestral leader, particularly as Concertmaster of the Willoughby Symphony Orchestra.

Rafael Salgado

Principal French Horn



Internationally, Rafael Salgado has played with numerous professional orchestras, and has taught at well regarded secondary and tertiary music institutions. Since arriving in Australia in 2014, Rafael has played in the Canberra Symphony Orchestra, Willoughby Symphony Orchestra, The Metropolitan Orchestra Sydney and others. He is a brass tutor at Thomas Hassal Anglican College, Killarney Heights Public School, Arncliffe Public School and Castle Cove Public School.