

NSW Lawyers Orchestra Season 1 Concert 2016

In our first 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.’

Current members of the orchestra

Artistic Director: Peter Godkin

First and Second Violins: John Baird, Heather Breeze, Cleopatra Calokerinos, Talitha Fishburn, Marcel Fernandes, Katherine Grafenauer, Sarah Haddad, Melanie Harwood, Cameron Jackson, Holly Lam, Isobel McGarity (and trumpet), Kevin O’Connor AM, Julian O’Sullivan, Carol Tang, Sarah Westcott, Jane Wilburn

Viola: Sun-Jae An, Shona d’Arbon, Kate Austen, Keith WK Teoh (and cello), Evonne Voukidis

Cello: Mathisha Panagoda, Gina Lee (and piano), Cheryl Scholfield, Maxwell Reed, Lucy Sunman (and tuba), Antonio Vo, Katherine Voukidis, Chien-Chien Alice Yang

Oboe: Peter Maddigan, Lindi Todd

Flute: Justine Anderson, Rita Felton (and piccolo), Victoria Hartstein (and piccolo), Dr Juliet Lucy, Val Simkins

Clarinet: Charles Cassimatis (and piano), Savva Dobrinsky, Alison O’Connor, Judge Elizabeth Olsson SC (and piano)

Bassoon: Michael Klooster, Harley Milano (and contrabassoon, harp)

French Horn: Raphael Hudson, Catherine Kelso, Marian Lesslie

Trumpet: Luke Chapman, Ashleigh Lister, Stephen Elias, Josephine Walsh

Trombone: Michael Blair, Dean Jordan SC

Percussion: Anthony MacDermott (and piano), Dominique McGovern (and piano)

Piano: Cameron Khosravi, Iona Luke, Michelle MacDonald, Judge Robyn Tupman, Katrina Mae

Saxophone: Asha Towers, Brenda Tronson

Eastern Instruments: Asheesh Kalmath

Composer: Anthony Sissian