

The Orchestra

Flute **Kylie Sparkman**
 Flute & Picc **Kim Tan**
 Oboe **Ales Rajch**
Katia Lenzi
 Clarinet **Justin Beere**
Andrew East
 Bassoon **Hugh Ponathurai**
Linda Pearson

Violin 1 **Courtenay Cleary***
Bruce Campbell
Ben Spiers
Elizabeth Kourekova
Matt Rigby

Horn **Georgia Loakimidis-MacDougall**
Rob McMillan
Sydney Braunfeld
Rosie Savage
 Trumpet **Josh Rogan**
Bruno Skeita
 Trombone **Chris Farrands**
Trea Hindley
 Timpani **David George**

Violin 2 **Beatrix Stewart***
Katie Hewitt
Terrence Lu
Clem Issacson
Alex Simpson

Viola **Katie Yap***
Pheobe Green
Sariah Xu
Hannah Irvine

Cello **Jordanne Collier***
Gemma Tomlinson
Harry Jacobs Lim
Jovan Pantelich

Bass **Jonathan Coco***
James Williams

* Principals

Pat Miller
Conductor

Production Manager: **Mel Robertson**

Events & Marketing Assistant Federation Square: **Betony Dawson**

Graphic Design: **George Lazarides**

Acknowledgments

Props: **Dinah Strum**

Rehearsal venue: **St. Michael's Grammar School**

To our volunteers whose help is invaluable in the running of the concerts.

Patrons

Dame Elisabeth Murdoch AC DBE, Professor John Hopkins OBE, Mr Richard Gill OAM

Sponsors and Supporters

Patma Music is grateful for the generosity and support of our sponsors.

Thank you also to the individuals who have kindly donated to Patma Music.

Your support is enabling the legacy of **Nehama Patkin** OAM to be continued and is greatly appreciated.

Board of Management

Margaret Bland (President), David Dodds, Fiona Dodds, Makiko Melsom, Rumiko Koike, Alla Turlakow

Looking to Volunteer? Patma Music can use your help!

Do you have skills or experience in marketing, publicity, web design or event management?

Do you know how to write sponsorship or grant applications or manage volunteers?

Do you see yourself writing articles for our website, helping to develop our facebook page or assisting in preparations for the concerts?

Call Margaret on 9761 3610 or send us an email enquiries@patmamusic.org.au

DVD now available!



Serge Prokofiev's

Peter and the WOLF

Special Discount for today! \$25 (normally \$30)

A perfect gift for young children!

The Peter and the Wolf DVD is an absolute favourite in our house. My 2 & 4 year old request Peter more than any other DVD! It has sparked much imaginative play with both children acting out their favourite bits and singing the melodies.

It is an imaginative and engaging way to introduce young people to orchestral music.
 - Ana (mother of 2)



PATMA MUSIC

Family Concerts

The Musical Detective discovers the concerto



Featuring: **Concerto No. 5 in F Major Egyptian** by **Saint Saens**

Sunday, 16 September, 2012, 11:00am & 2:00pm

BMW Edge, Federation Square, Melbourne

Pre-concert activities: Peter Hurley
Artistic Director/Conductor: Pat Miller
Piano: Peter de Jager

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The Program

PRE CONCERT ACTIVITIES

Features musicians from the orchestra playing and talking about their instruments and a conducting lesson from Maestro Pat Miller.

Be sure to have your Passport stamped!

Piano concerto No. 5 in F Major, Op. 103 *Egyptian* Composed 1896 - Saint Saens I Allegro animato II Andante III Molto allegro

A concerto is a piece of music for a solo instrument and orchestra traditionally in three sections, or movements of different speeds: fast, slow, fast.

The concerto heard today is for solo piano and orchestra, written at the end of the 19th century by Camille Saint Saëns, a French composer of the 'romantic' period.

First Movement: Allegro Animato (animated, fast)

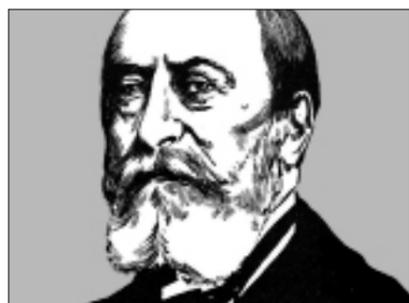
The first movement is organised in a structure called '**sonata form**'. After a short introduction, the solo piano introduces the gently flowing first **theme**, which could evoke the idea of gentle waves. A contrasting second theme is then heard which is more subdued or lonely in character. This section, where both themes are heard is called the '**Exposition**'. Both themes are then transformed or adjusted in an extended section called the '**development**' before both themes are heard again in the '**recapitulation**'. This is followed by a short ending section called a '**coda**'

Second Movement. Andante (walking speed)

The second movement is at a slow speed and is free in structure, which provides contrast to the faster speeds and more strict structure of the outer movements. The movement is a series of 'postcards' where the exotic locations that Saint Saëns visited are evoked in music by using a number of unusual scales. The introduction uses an exotic **modal scale** evoking the sounds of Morocco and North Africa. The second section uses a traditional Egyptian song in a **major scale** that Saint Saëns heard while travelling down the Nile river in Egypt. The third section uses a **pentatonic scale** and percussive sounds in the orchestra to imitate a Balinese **gamelan**. In the fourth section, the solo piano evokes the sound of a Japanese **Kyoto**. The movement finishes with a quiet return of the music from the introduction.

Third Movement. Molto Allegro (very fast)

The third movement is in **sonata form** like the first movement, but at a faster tempo. The driving rhythm, first heard in the introduction sounds like the rumble of a ship's engines. The first theme is bright and breezy while the second is more subdued. During the **development**, the two themes are sent crashing on top of each other with whistling winds and crashing waves of orchestral sound, like a storm at sea. The themes are calmed during the **recapitulation** and in the **coda** the somber second theme is transformed into a brilliant major key that brings the voyage and the concerto to a triumphant finish.



Camille Saint Saëns
(1835-1921)

Saint Saëns was a French composer, pianist, organist and conductor. He belonged to the Late Romantic period in which musicians told stories or painted pictures through their music.

Camille was fascinated by music even when he was a very little boy. When he was two, he would work out how to play his favourite tunes on the piano. He composed his first piece when he was three and gave his first public concert on organ and piano when he was seven. When he was ten years old, he offered to play for his concert audience any one of Beethoven's 32 piano sonatas by memory!

He wrote over 300 compositions including symphonies, piano and violin concertos, tone poems (orchestral pieces which tell stories/paint pictures) and two operas (dramas which are sung). One of his very well-known compositions is **Carnival of the Animals**. It has fourteen movements or sections, with most of them creating musical paintings of animals: lions, hens and roosters, tortoises, elephants, a beautiful swan and even kangaroos!

The Performers



Pat Miller
Artistic Director/Conductor

Pat Miller began his professional career in 2005 conducting the National Tour of **Bizet's Carmen** for **Ozopera**. He has worked with virtually all the community orchestras in Melbourne including a live broadcast with Stonnington Symphony in support of the **Royal Children's Hospital** Hush Program.

Pat works actively in music education including a highly successful partnership with **Patma Music Family Concerts** since its inception in 2005, **Victorian Opera** educational programs, and conducting and teaching at St. Michael's Grammar School.

Pat maintains a firm commitment to the performance of music by young Australian composers. Pat's operatic conducting work includes regular assistant conducting for **Victorian Opera** as well as engagements with **Melbourne City Opera** and **Lyric Opera of Melbourne**. Internationally, he has assisted on productions at the **Opera de Lyon**, **Opera de Paris**, as well as with the **BBC Symphony** and **Orchestra de la Suisse Romande**.

In 2010 Pat made his debut conducting the **Tasmanian Symphony Orchestra**.

2011 marked his debut with the **West Australian Symphony Orchestra** and **Victorian Opera** as well as taking on the role of Artistic Director of **Patma Music Family Concerts**, and Music Director of **Lyric Opera of Melbourne**.



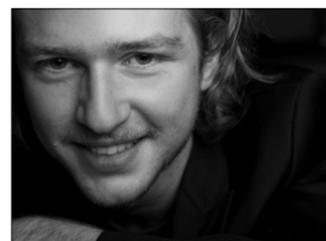
Peter Hurley
Pre-Concert Activities

Peter Hurley is one of Australia's most versatile musicians and music educators. He successfully combines performing with lecturing and teaching. During a 25-year period, he has been involved in primary, secondary and tertiary music programs as a teacher, assessor and curriculum developer.

Peter is currently lecturer in Aural Studies and Topics in Musicology - Music Theatre and Cabaret at the **University of Melbourne**. He continues to be involved in curriculum development and as an assessor with the **AMEB**, the **VCAA** and the **Yamaha Music Foundation**.

Peter performs regularly around Australia in many different guises - he has performed for the **ABC**, the **State Orchestra of Victoria**, with children's entertainer **Franciscus Henri** and **Nehama Patkin** OAM - founder of the **Palma Music Family Concerts**. He is a frequent performer at **Chapel Off Chapel** and a regular in the **Melbourne Comedy Festival**, **Fringe Festival** and **Midsumma Festivals**.

Currently Peter is working regularly with **Opera Australia** principal **Suzanne Johnston** and with **Judi Connelli** (AM).



Peter de Jager
Piano

Peter de Jager is gaining a solid reputation as a pianist, harpsichordist and composer around Melbourne. He is a sought-after soloist and collaborative musician, and in addition has directed amateur music theatre productions and accompanied many cabaret performances at **The Butterfly Club**. He is company pianist for the contemporary vocal ensemble **Aria Co**

Peter has played with most of the major Victorian orchestras, including **Orchestra Victoria** and the **Melbourne Symphony Orchestra**. He is currently on the faculty of the **Australian Academy of Music** as an Associate Artist, and in 2012 is Resident Emerging Composer, with his works to be performed by **ANAM** students throughout the year.

Peter is making his mark overseas, having participated in the 2009 and 2010 **Lucerne Festival Academy**, under the artistic direction of **Pierre Boulez**, and in 2011, he travelled to North Adams, Massachusetts, for the annual **Bang On A Can Summer Festival**, enjoying three weeks of intensive contemporary music making.

In May 2011, Peter was awarded First Prize at the first **Australian International Chopin Competition**.