



ARTISTIC DIRECTOR

Sadaharu
Muramatsu





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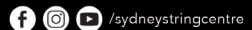
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PROGRAM

SPRING SONG
OP. 16

A decorative graphic of a flowering branch with leaves and small blossoms, positioned over the word 'SPRING'.

SIBELIUS

SYMPHONY NO. 25
IN G MINOR

A decorative graphic of a flowering branch with leaves and small blossoms, positioned over the number '25'.

MOZART

REQUIEM

A decorative graphic of a flowering branch with leaves and small blossoms, positioned over the letter 'Q' in 'REQUIEM'.

FAURÉ

Approximate running time: 1 hour, no interval

SPRING SONG



OP. 16

JEAN SIBELIUS (1865 – 1957)

Jean Sibelius is hailed as Finland's greatest composer and, through his music, he helped create a national identity as the country gained independence from tsarist Russia.

Spring Song, one of Sibelius's less often performed works, had a somewhat difficult beginning. Sibelius wrote the first version, an "Improvisation for orchestra", for the Vaasa National Song Festival of 1894. The first performance was a bit of a flop, the audience preferring other composers' works on the program.

Accounts relate this reaction at least in part to the quality of the performance, but it may also have been due to the fact that audiences were not yet used to the 'Nordic' sound that characterises the work.

Sibelius re-wrote the composition in 1902, renaming it *Spring Song*. Originally the piece had a Spanish-style climatic ending, which is missing in the final version. The work was published with the subtitle *La tristesse du printemps* (the sadness of spring).

In its final version, the music is melodic and uncomplicated, relating the promise and charm of its subject matter, which, with luck (if it hasn't rained today), also reflects the present moment.

The orchestration for *Spring Song* includes tubular bells: part of the percussion section that is less often seen in much classical repertoire. For a community orchestra, a full set of tubular bells are quite hard to source (and transport), and the part is often covered on glockenspiel.

Demonstrating the creativity and dedication of community orchestras, our Artistic Director and Chief Conductor Sada made the tubular bells you hear in today's concert. We can only imagine the strange sight of Sada in Bunnings, equipped with an electronic tuner and hitting all the available tubes to select those with the best resonance. I wonder what other customers thought he was making!

Once chosen, he 'tuned' the pipes to the correct pitch by cutting them to size. A masterpiece in creativity!

SYMPHONY NO. 25

IN G MINOR



WOLFGANG AMADEUS MOZART (1756 – 1791)

“It is probably still a popular misconception that many of [Mozart’s] great works date from early youth – but while it is true that there are flashes of inspiration in many of the early works, the first which has a firm footing in the modern repertoire is the... G-minor Symphony, K. 183, written when he was seventeen. Nevertheless, the shade of ‘the prodigy of Salzburg’ has come to haunt two centuries of musically talented children and the lids of chocolate boxes.”

– John Stone, in *The Mozart Companion*, edited by H. C. Robbins Landon (Borders Press, 1990)

Symphony No. 25 was composed in 1773 when Mozart was only 17. Mozart was however both a child prodigy and a prolific composer and so the work is not considered a ‘childhood’ symphony: a grouping of at least 13 symphonies composed up until his fifteenth year.

Referred to as the ‘Little G Minor Symphony’ in deference to the much later ‘Great’ *Symphony No. 40*, the work may have been inspired by Haydn’s *Symphony No. 39* or the works of the Czech composer Johann Baptist Wanhal.

The music takes inspiration from the German ‘Sturm und Drang’ (Storm and Stress) style, a movement in German art that rebelled against the ordered, reductive rationalism of the Enlightenment with an emphasis on individual subjectivity and extremes of emotion.

Time has seen the emotive opening and sudden changes in tempo and dynamics as the work progresses lose their dramatic impact. After more than two centuries of successively novel, disruptive sounds, it is up to modern listeners to re-imagine the sometimes shocking impact of Sturm und Drang today.

REQUIEM



GABRIEL FAURÉ (1845 – 1924)

The composition of a requiem is usually prompted by the death of someone close to the composer, but not so for Fauré. While some writers connect the death of Fauré's father in 1885 to the genesis of his *Requiem*, we read from the composer's own comments in 1910 that it "was composed for nothing... for fun, if I may be permitted to say so!"

As a church organist and eventually the chief organist of the Eglise de la Madeleine in Paris (an important post held by Saint-Saëns before him), Fauré was surrounded by religious music and reliant on it for his livelihood for much of his life. However, his response to these influences was irreverent and his lack of religious conviction obvious compared to his contemporaries. He was known for sneaking out during sermons for a cigarette and was asked to resign from one of his posts after arriving to play at a Sunday Mass straight from a night (and morning) on the town, still in his evening clothes.

Fauré's approach to writing his *Requiem* was equally irreverent. After years of accompanying burial services on the organ, he was seeking to "escape from what is thought right and proper" and write "something different."

Fauré re-set the Requiem Mass in his own terms: those of a "very human feeling of faith in eternal rest." It seeks not to express a fear of death but rather "a happy deliverance, an aspiration towards happiness above."

In the libretto, Fauré achieves this most strikingly in his omission of the *Dies irae* ('Day of Wrath'), the sequence of the traditional Latin Mass that describes the Last Judgement. Where Mozart or Verdi's requiems evoke fear, despair and even terror through dramatic, vigorous music, Fauré's is softer, simpler and shimmering with sweet melancholy.

The novelty of the approach was not appreciated at first: on its premiere in 1888, a priest went out of his way to tell Fauré that the existing repertoire of religious music was quite rich enough without his novelties.

The *Requiem's* ability to speak to a more contemporary sense of Catholic spirituality was vindicated more than eighty years later. In 1970, the church removed the *Dies irae* and the *Libera me* from Latin liturgical rights and replaced them with texts urging hope and faith instead.

SOLOISTS

JOANNA BROOK – SOPRANO
IAN FISHER – BASS

I. INTROITUS – KYRIE

Requiem aeternam dona eis Domine
et lux perpetua luceat eis.

Te decet hymnus, Deus in Sion
et tibi reddetur votum in Jerusalem.

Exaudi orationem meam
ad te omnis caro veniet.

Kyrie eleison
Christe eleison
Kyrie eleison.

Grant them eternal rest, o Lord,
and may perpetual light shine upon them.

Thou, o God, art praised in Sion and unto Thee
shall the vow be performed in Jerusalem.

Hear my prayer,
unto Thee shall all flesh come.

Lord have mercy
Christ have mercy
Lord have mercy.

II. OFFERTORIUM

O Domine, Jesu Christe, Rex Gloriam
libera animas defunctorum
de poenis inferni et
de profundo lacu.

O Domine, Jesu Christe, Rex Gloriam
libera animas defunctorum de ore leonis
ne absorbeat eus tartarus
ne cadant in obscurum.

O Domine, Jesu Christe, Rex Gloriam
ne cadant in obscurum.

Lord Jesus Christ, King of glory,
deliver the souls of all the faithful departed
from the pains of hells and from the
bottomless pit.

Lord Jesus Christ, King of glory,
deliver them from the lion's mouth
nor let them fall into darkness
neither the black abyss swallow them up.

Lord Jesus Christ, King of glory,
neither the black abyss swallow them up.

Hostias et preces tibi Domine, laudis
offerimus
tu suscipe pro animabus illis
quarum hodie memoriam facimus.
Fac eas, Domine, de morte transire
ad vitam
Quam olim Abrahae promisisti et
semini eius.

O Domine, Jesu Christe, Rex Gloriam
libera animas defunctorum
de poenis inferni et
de profundo lacu
ne cadant in obscurum.
Amen.

III. SANCTUS

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth
Pleni sunt coeli et terra gloria tua
Hosanna in excelsis.

IV. PIE JESU

Pie Jesu, Domine, dona eis requiem
dona eis requiem sempiternam requiem

We offer unto Thee this sacrifice of prayer
and praise,
receive it for those souls
whom today we commemorate.
Allow them, o Lord, to cross from death
into the life
which once Thou didst promise to Abraham
and his seed.

Lord Jesus Christ, King of glory,
deliver the souls of all the faithful departed
from the pains of hells and from the
bottomless pit
nor let them fall into darkness.
Amen.

Holy, holy, holy,
Lord God of Sabaoth
heaven and earth are full of Thy glory
Hosanna in the highest.

Merciful Jesus, Lord, grant them rest
grant them rest, eternal rest.





V. AGNUS DEI

Agnus Dei,
qui tollis peccata mundi
dona eis requiem.

Agnus Dei,
qui tollis peccata mundi
dona eis requiem.

Agnus Dei,
qui tollis peccata mundi
dona eis requiem, sempiternam requiem.

Lux aeterna luceat eis, Domine
Cum sanctis tuis in aeternum,
quia pius es.

Requiem aeternam dona eis Domine,
et lux perpetua luceat eis.

O Lamb of God,
that takest away the sin of the world,
grant them rest

O Lamb of God,
that takest away the sin of the world,
grant them rest

O Lamb of God,
that takest away the sin of the world,
grant them rest, everlasting rest.

May eternal light shine on them, o Lord,
with Thy saints for ever,
because Thou are merciful.

Grant them eternal rest, o Lord,
and may perpetual light shine on them.

VI. LIBERA ME

Libera me, Domine, de morte aeterna
in die illa tremenda
Quando coeli movendi sunt et terra
Dum veneris judicare saeculum per ignem.

Tremens factus sum ego et timeo
dum discussio venerit atque ventura ira.

Deliver me, o Lord, from everlasting death
on that dreadful day
when the heavens and the earth shall
be moved
when thou shalt come to judge the world
by fire.

I quake with fear and I tremble
awaiting the day of account and the
wrath to come.

Dies illa dies irae
calamitatis et miseriae
dies illa, dies magna
et amara valde.

Requiem aeternam dona eis Domine
et lux perpetua luceat eis.

Libera me, Domine, de morte aeterna
in die illa tremenda
Quando coeli movendi sunt et terra
Dum veneris judicare saeculum per ignem.

VII. IN PARADISUM

In Paradisum deducant Angeli in tuo
adventu suscipiant te Martyres
et perducant te in civitatem sanctam
Jerusalem.

Jerusalem.

Chorus Angelorum te suscipiat
et cum Lazaro quondam paupere
aeternam habeas requiem.

Aeternam habeas requiem.

That day, the day of anger,
of calamity, of misery,
that day, the great day,
and most bitter.

Grant them eternal rest, o Lord,
and may perpetual light shine upon them.

Deliver me, o Lord, from everlasting death
on that dreadful day
when the heavens and the earth shall
be moved
when thou shalt come to judge the world
by fire.

May the angels receive them in Paradise,
at they coming may the martyrs receive thee
and bring thee into the holy city
Jerusalem.

Jerusalem.

There may the chorus of angels receive thee
and with Lazarus, once a beggar,
may thou have eternal rest.

May thou have eternal rest.



THE EXCELSIA CHOIR

The prize-winning Excelsia College Choir consists of Bachelor of Music students training for professional careers in the music industry. With backgrounds in classical, contemporary and jazz music, all Choir members are either vocal or instrumental performance majors and participate in Choir as part of their ensemble studies.

JUBILATE SINGERS

The Jubilate Singers has been a pillar of community choral music in Sydney for over 20 years. Jubilate sings a variety of music, particularly major classical choral works such as Handel's *Messiah* and Mozart's *Requiem*, as well as rhythmic African songs and Jazz standards.

SOPRANO

Monique Buffa
Esther Evans
Anubhuti Gurung
Winnie Ng
Melinda Pallas

ALTO

Meghan Issaia
Roxanne Manchin
Jacinta Moussa
Bethany Seto
Susanna Sowden

REHEARSAL CONDUCTOR

Sadaharu
Muramatsu

REHEARSAL ACCOMPANIST

NaRi Kim

TENORS

Angus Hone
Prajwol KC
Jackson Lobb
Sunoj Rana Magar
Saroj Rajbahak
Bikal Shrestha
Sahil Shrestha
Ujjwal Thapa

BASS

Ramesh Barma
Yogesh Bhandari
Steven Budiman
Aagaman B.K.
David Gautam
Sabin Gurung
Anish Khadka
Anish Manandhar
Terrence Maelaua
Bailey Mears
Nirmal Tamang

SOPRANO

Isabel Wheeler
Adrienne
Richardson
Jan Donaldson
Cheryl Fowler

ALTO

Fiona Lakos
Rose Lawrence
Jude Powell
Thomas
Tracy Burjan
Helen Wyatt
Pat Corey
Gillian Booth
Katrina Sanders
Sharon Muir
Cathy Murcutt

TENORS

Lance Muir
Paul Burjan
Jonathan Howes

BASS

Gurmeet Singh
Samrath Singh
Jim Coombs
Stretch Fowler
Mark Lawrence

REHEARSAL CONDUCTOR

Georgina Andrews



ARTISTIC DIRECTOR

SADAHARU MURAMATSU

Born in Aichi, Japan and based in Sydney, Australia, Dr Sadaharu Muramatsu (Sada) is the Artistic Director of Strathfield Symphony Orchestra, Guest Conductor of Symphonia Jubilate (2019 – 2020), Lecturer and Conductor at Excelsia College (formerly Wesley Institute), Conductor of Suzuki Cello Ensemble and Artistic Director of Sydney Sakura Choir. Recently, he also conducted the Nagoya Philharmonic Orchestra and Central Aichi Symphony Orchestra in Japan.

Sada completed a Masters of Music in Conducting at the Royal Northern College of Music in Manchester and a fellowship to study conducting at the Sydney Conservatorium of Music, University of Sydney under the Japanese Government Overseas Study Program for Artists.

His accomplishments include a commendation from the Japanese Foreign Minister (2019), Consul-General of Japan's Commendation Award in Sydney (2018), an Honorary Doctorate in Music from his alumnus Anglia Ruskin University in Cambridge, UK (2011); second prize in the Vienna Summa Cum Laude International Youth Music Festival with the Wesley Institute Choir in the Golden Hall, Musikverein, Austria (2011); finalist and awarded Special Prize of the Jury at the Emmerich Kalman International Conductor's Competition at the Budapest Operetta Theatre, Hungary (2007); semi-finalist in the 2nd Bartok Bela International Opera-Conducting Competition in Romania (2007); Mortimer Furber Prize for Conducting in Manchester, UK (2005); and First prize at the ISIS Conducting Competition in Cambridge, UK (2001).

Sada studied conducting under Imre Pallo, Kurt Masur, Sir Mark Elder CBE, Hirofumi Misawa and Kazuki Sawa.

www.sadaharu.net

OUR PLAYERS

VIOLIN 1

Paul Pokorny**
Dorothy Sercombe[^]
Flora Benson
Anna Ju
Kent Liang
Wolf Frishling

VIOLIN 2

James Tanna**
Julia Brown
Rosslyn Irvine
Rachael Ho
Laura Jarimba
Simonil Mehta
Rohini Mulford
Judy Whitlock

VIOLA

Danielle Norton*
David Angell
Chris Elenor
Laura Jamieson
Phillip Poulton

CELLO

Elizabeth Ring**
Anna Bray
Rory Dungan
Craig Giles
Lawrence Lau
Katherine Voukidis

DOUBLE BASS

Miwa Muramatsu

HARP (KEYBOARD)

Elias Calabretta

FLUTE

Lyndon Swasbrook*
Deborah Cunneen

OBOE

Simon Griffiths
Alexander Newman

CLARINET

Regina Tam*
Lucy Tokuoka

BASSOON

Naomi Botskor
Alex Thorburn

FRENCH HORN

Shayne Bray
Genevieve
Campbell
Sarah Gulyamova
Adriana Siddle
Dennis Williams

TRUMPET

Janette Vardy
David Young

TROMBONE

Angus Blake
Conor Bratty

TUBA

Gary Levin

TIMPANI

Lawrence Lau

PERCUSSION

Elias Calabretta

ORGAN

Na Ri Kim

THANKS TO...

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ARTISTIC DIRECTOR

Sadaharu Muramatsu

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Bruce Lane

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Paul Pokorny

Zoë Barber

AND

STAGE MANAGER

Craig Giles

PROGRAM NOTES

Jeremias Zylberberg & Laura Jamieson

ART DIRECTION

Zoë Barber

STRATHFIELD SYMPHONY
ORCHESTRA APPRECIATES
THE SUPPORT OF



STRATHFIELD
COUNCIL

ABOUT THE ORCHESTRA

Strathfield Symphony Orchestra first performed under the baton of Richard Gill in 1969 and celebrated our golden jubilee in 2019 lead by our Artistic Director, Sadaharu Muramatsu.

Strathfield Symphony is a not-for-profit community orchestra run by its members. We benefit from the ongoing support of Strathfield Council, which has provided rehearsal and concert venues throughout our long history.

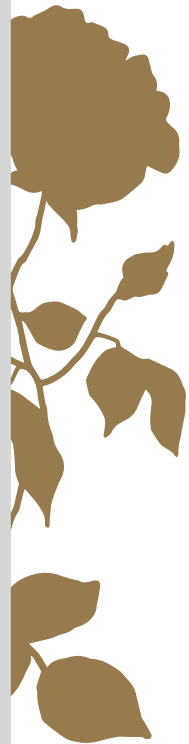
Strathfield Symphony is dedicated to giving local audiences access to exciting and challenging classical programs, and providing opportunities for local players to perform under the direction of our inspiring Artistic Director, Sada.

PAUL POKORNY, CONCERTMASTER

Concertmaster Paul Pokorny has also appeared as soloist for the Strathfield Symphony.

He has played in many of the orchestras in Sydney including the Ku-ring-gai Philharmonic Orchestra (as Concertmaster) and also regularly plays with The Metropolitan Orchestra, Balmain Sinfonia and the Bourbaki Ensemble.

Paul also leads the Strathfield String Quartet, performing at many Strathfield Council functions, as well as weddings and other events. Paul often plays for musical and opera societies, and enjoys singing and playing piano.





STRATHFIELDSYMPHONY.ORG.AU

SAT
24
SEPT
7PM

SUN
25
SEPT
2.30PM

Strathfield Symphony
Orchestra of the Inner West