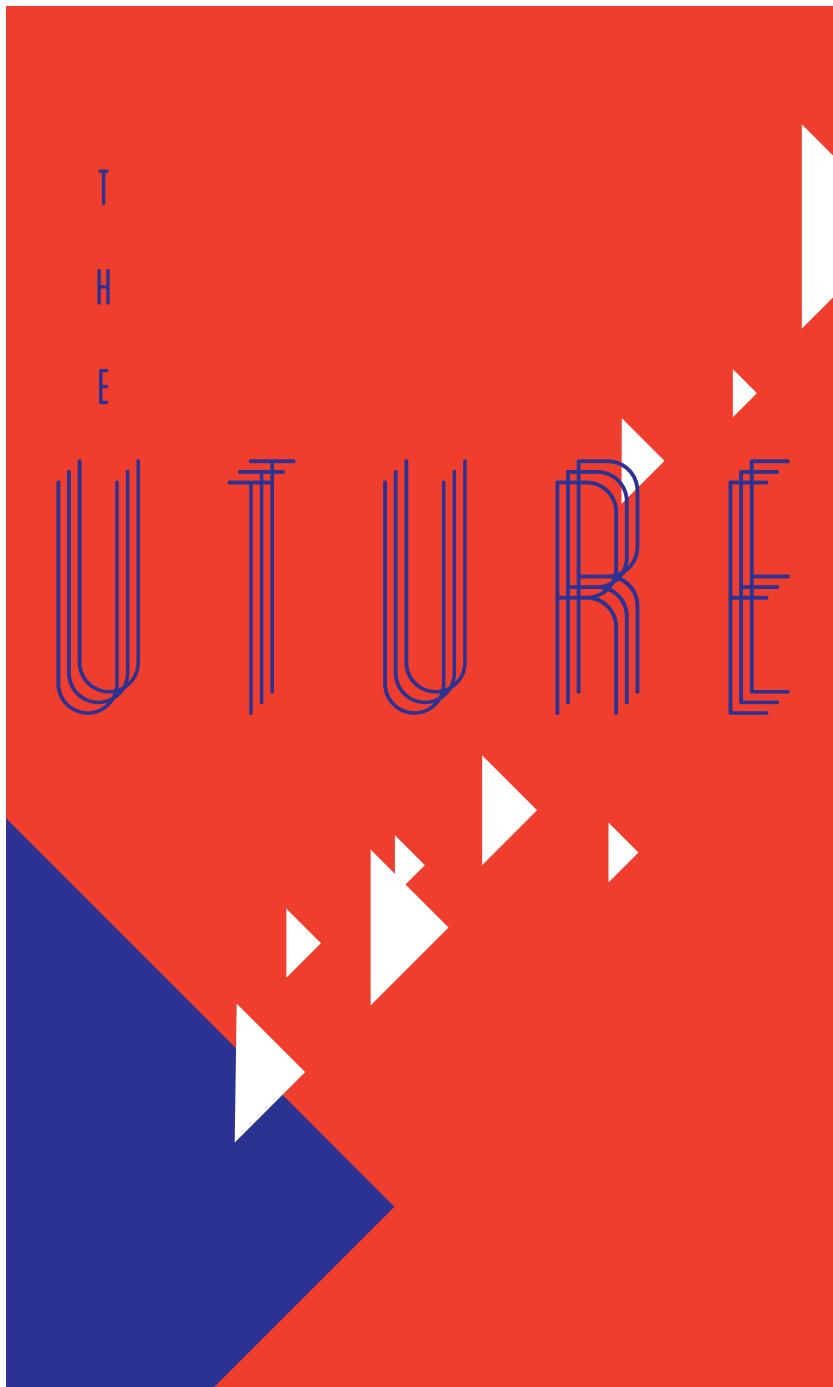


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SADAHARU MURAMATSU





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PROGRAM

**FANFARE FOR
THE COMMON MAN**
AARON COPLAND



SYMPHONY NO. 5
GUSTAV MAHLER

Approximate running time: 1.5 hours, no interval
Refreshments served after the concert

FROM THE PRESIDENT



Welcome to the final concert in this our, fiftieth anniversary year. We've taken you on a musical journey, looking back on our past, celebrated the present and now it is time to look forward.

When Strathfield Symphony Orchestra was established, it was certainly a "by the people, for the people" proposition to allow local players the opportunity to gather and prepare a classical repertoire and share it with a local audience. This ethos is still at the core of everything we strive to do 50 years later in the same Strathfield community.

It is therefore fitting that we launch this concert with Aaron Copland's *Fanfare for the Common Man*. This work could be seen as our war cry to players and audience alike to join us in the many years to come; a symbolic opening anthem to our future.

Over the years, the Orchestra has achieved many things, and not being content to rest on our laurels, we decided to stretch ourselves and set the tone for the future. Mahler's *5th Symphony* is certainly an ambitious piece for a community orchestra. This work is very much a "go hard, or go home" piece and sets a high bar for a very bright future.

Thank you for joining us this year. We hope you have enjoyed the musical journey and celebration we have performed.

As we now head into a well-deserved break, from all of us at Strathfield Symphony Orchestra to you and your families, may you enjoy a happy and safe festive season. We look forward to having you join us again in 2020.

CRAIG GILES

FANFARE FOR THE COMMON MAN

It's hard to be a brass player in a symphony orchestra.



Often without a part in earlier Classical works, much of the core repertoire involves more skill in counting 300 odd bars of rest before playing a few notes, if you're lucky. Sometimes, we just have to make sure our brass players are happy and more than occupied.

NOTES ON THE WORK

It is perhaps fitting that this work – written during a period when Copland was trying to engage a new, broader audience for his music – has become so well known and can so often be found quoted or lifted directly on the big and small screens. The music was written in 1942 for a program of fanfares for the Cincinnati Symphony Orchestra, initiated by its conductor Eugene Goossens, to arouse patriotic sentiment in the year following the USA's entry into the Second World War. The sixteen other fanfares (all written by different composers) that formed part of the concerts in the months that preceded and followed Copland's work featured titles such as Fanfare for American Heroes, for Airmen, for Poland, for the Medical Corps, for the Merchant Marine and even for the Signal Corps.

Common Man's remarkable title was inspired by a speech by the Vice President of the United States, Henry A. Wallace, who declared that an Allied victory in the war would open a new "Century for the Common Man". The music, like its title, marks it out. Its majestic, noble sound is made up of simple, almost austere elements, deployed in careful time. The composer and conductor Leonard Bernstein referred to it as "the world's leading hit tune".

AARON COPLAND
(1900 - 1990)

INTRODUCTION TO MAHLER



Programming for a community orchestra is challenging. We constantly walk the tightrope, balancing what players like to play and what audiences want to hear against the practicalities of music hire cost, player availability and difficulty. To close our fiftieth anniversary year, we decided to attempt something we had never played before, to challenge both player and audience alike to look towards a big, bold future for music making with the Strathfield community.

The challenges of Mahler's huge 5th Symphony are many. Annoying practicalities such as music shrunk to fit A4 pages challenging our eyesight, no bar numbers and of course, Mahler's famous notations throughout the music in German, requiring translation. Musically, Mahler's music is complex, layered and challenging for the most competent players. Demanding complete focus and attention, the one hour performance is the equivalent of a musicians' marathon.

Special mention must be made of the newest member of our Orchestra family. Sarah Gulyamova, French horn player extraordinaire, gave birth to a beautiful baby girl only four weeks ago, named for her favourite composer - Mahler! Only having missed one rehearsal (due to being in labour), Sarah returned to playing the very next week not wanting to miss this epic performance of one of Mahler's greatest works. We are saving baby Mahler a spot in the orchestra as soon as she is old enough. How could she be anything but a musician with an introduction to the world like that?

SYMPHONY NO. 5

"Heavens, what is the public to make of this chaos in which new worlds are forever being engendered, only to crumble into ruin the next moment? What are they to say to this primeval music, this foaming, roaring, raging sea of sound, to these dancing stars, to these breathtaking, iridescent, and flashing breakers?"



It is hard to navigate Mahler's feelings on the premier of his Symphony No. 5 in 1904. Concerned about his conducting of the third movement, dissatisfied to the point of reworking the score again and again for each performance that followed, and yet confident enough to write the seemingly ebullient lines above to his wife, Alma. Ultimately, Mahler was concerned that the symphony was being misunderstood, writing that he would like to be around to see it performed 50 years after his death. This sentiment, as well as his continuing efforts to refine and improve the work belie how strongly the work faces the future - as always, this is Mahler playing for keeps.

This work marks a renewed approach to the symphonic form for Mahler. He moves away from some of the programmatic and lyrical tendencies of his previous compositions. Intensively polyphonic and heavily influenced by the counterpoint of Bach, it is music written more for itself than for the illustration of a theme or accompaniment of a text. It is filled to bursting with unexplored ideas and musical asides that reward repeat listening.

GUSTAV MAHLER
(1860 - 1911)



As much as this is not programme music, much has been written about the meaning of each of the movements, or more properly the three parts that Mahler divides the five movements into. The first and second movement together form the first part, opening with a trumpet solo that leads into a funeral march. Throughout the symphony, Mahler quotes his other compositions – the theme of the first movement is based on a song about a drummer boy facing execution, a momentary reference in the second movement alludes to music about a poet's bitter greeting to the first sunrise after the death of his child.

Marked to be played "like a funeral procession" and then "moving slowly, with the greatest vehemence," the first two movements give way to the third movement, a scherzo, which forms the second part of the symphony alone. Whereas the symphony as a whole represents "the sum of all the suffering I have been compelled to endure at the hands of life" the third movement is "a human being, in the full light of day, in the prime of his life." A mixture of dances, combining the structures of a bouncing, joyous folk dance with the slower theme of a waltz, it is joyous and sweet, sometimes a little sombre, and full of musical ideas.

The final part is made up of the fourth movement's Adagietto followed by the fifth's Rondo. It is the Adagietto that forms perhaps Mahler's best known symphonic music. Familiar to many for its place in film, including Luchino Visconti's *Death in Venice*, it is often played slowly, as solemn commemorative music. Lacking the polyphony of the previous movements, it is a song without words for harp and strings alone. It was in fact written as a love song. The story goes that Mahler sent the manuscript of the movement to Alma (without any accompanying text) as a love letter, she responded immediately – asking him to come at once.



The third part and the symphony as a whole closes in a triumphant final movement, finishing with what some writers have called a Mahlerian *Ode to Joy* (or as close as Mahler can get to one). It was the conductor Herbert von Karajan that said of the symphony and its finale: "You forget that time has passed. A great performance of the Fifth is a transforming experience. The fantastic finale almost forces you to hold your breath."

JOIN US IN 2020

SEASON 1: THE SCOTS

PAUL PAVOUR

Streetscape at Noon

MAX BRUCH

Scottish Fantasy featuring
Australian Chamber
Orchestra violinist Aiko
Goto as guest soloist

FELIX MENDELSSOHN

Symphony No. 3

4 APRIL AT 7PM

5 APRIL AT 2.30PM

SEASON 2: USA

JOHN ADAMS

Short Ride in a Fast Machine

GEORGE GERSHWIN

American in Paris

LEONARD BERNSTEIN

West Side Story:
Symphonic Dances

AARON COPLAND

Appalachian Spring

27 JUNE AT 7PM

28 JUNE AT 2.30PM



ARTISTIC DIRECTOR
SADAHARU MURAMATSU

SEASON 3:
CARMINA BURANA

MAURICE RAVEL

Daphnis et Chloe:
Suite No. 2

CARL ORFF

Carmina Burana with
the Excelsior and
Sakura Choirs

19 SEPTEMBER AT 7PM
20 SEPTEMBER AT 2.30PM

SEASON 4:
LAST WORDS

TORU TAKEMITSU

Requiem for Strings

FRANZ SCHUBERT

Unfinished Symphony

SERGEI RACHMANINOFF

Symphonic Dances

28 NOVEMBER AT 7PM

29 NOVEMBER AT 2.30PM

2022

DETAILS & TICKETS: STRATHFIELDSYMPHONY.ORG.AU
DATES SUBJECT TO CHANGE – PLEASE CHECK THE WEBSITE CLOSER TO THE CONCERTS

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, and has concerts planned in Japan for 2020.

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.



OUR PLAYERS

VIOLIN 1

Paul Pokorny*#
Dorothy Sercombe^
Christian Antoniak
Volf Frishling
Kent Liang
Sarah Ng
Melissa Ong
Richard Willgoss

VIOLIN 2

Philip Hazell*
Kico Imai Arnold
Laura Jarimba
Aimee Palfreeman
Judy Whitlock
Shuo Zhao

VIOLA

David Angel**
Andrew Heike
Laura Jamieson
Haruki Muramatsu
Vosoco Nguyen
Jonathan Karanikas

CELLO

Alicea Gedz*
Anna Bray
Vanessa Chalker
Nick Comino
Craig Giles
Janet Widmer

DOUBLE BASS

Victoria Su
Will Hansen
George Machado

HARP

Verna Lee

FLUTE

Lyndon Swasbrook*
Rebecca Brown

FLUTE/PICCOLO

Dennis Dorwick
Andrew Watkins

OBOE

Adele
Haythornthwaite*
Edmond Buzby

CLARINET

Regina Tam*
Martin Brown
Lucy Tokuoka

BASSOON

John Fletcher*
Harriet O'Donnell

CONTRA- BASSOON/ BASSOON

Graeme Widmer

FRENCH HORN

Annalisa Solinas*
Mackenzie Anderson
Sarah Gulyamova
Stephen Smith
Dennis Williams
Amanda Whitfield

TRUMPET

Raphael Harvey**
Warwick Edwards
Janette Vardy
David Young

TROMBONE

Lindsay Smartt*
Jim Liu
Francis Raciborski

TUBA

Gary Levin

TIMPANI

Steve Machamer*
David Kimpton

PERCUSSION

Ollie Malnic
Alex Masso

* Principal | ** Guest Principal

Concertmaster | ^ Deputy Concertmaster

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Dennis Dorwick

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Paul Pokorny

ARTISTIC DIRECTOR

Sadaharu Muramatsu

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Marie Hodsdon

Chris Elenor

Geoff Widmer

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Shirrley Mahableshwarwalla

Bruce Lane

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Richard Sercombe

PROGRAM NOTES

Laura Jamieson &
Jeremias Zylberberg

ART DIRECTION/ DESIGN

Zoë Barber

STRATHFIELD SYMPHONY
ORCHESTRA APPRECIATES
THE SUPPORT OF



PAUL POKORNY, CONCERTMASTER

Our 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.



ABOUT THE SSO

Strathfield Symphony Orchestra first performed under the baton of Richard Gill in 1969 and are excitedly celebrating our golden jubilee in 2019. Lead by our Artistic Director, Sadaharu Muramatsu, our 50th year is a season of exciting programs and very special guests.

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, Sadaharu Muramatsu.



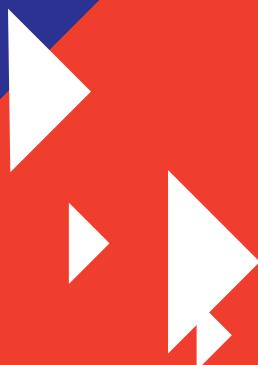
SATURDAY 23 NOVEMBER

7PM



SUNDAY 24 NOVEMBER

2.30PM



Strathfield Symphony
Orchestra of the Inner West

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