

SSO

M

A

H

L E

R

#1

Saturday 28
September, 7pm
& Sunday 29
September, 2.30pm



ARTISTIC DIRECTOR: SADAHARU MURAMATSU



adlibMUSIC

'Home of Sheet Music, Accessories and Musical Giftware'

We are a sheet music specialty store for all musicians, with access to over 100,000 titles for piano, strings, brass, woodwind, voice, guitar, percussion, and ensembles. We also offer a range of accessories including music stands, reeds, metronomes and more, plus an extensive range of musical giftware!

A: 314 High St Chatswood NSW 2067

T: 02 9412 3703 | W: adlibmusic.com.au | E: info@adlibmusic.com.au



 The Sydney
String Centre

Proudly serving the string community since 1991. It is our mission to provide the best quality violins, violas, cellos and double basses for all who wish to learn, play and perform music. From beginners looking to rent, to seasoned professionals looking for fine instruments, our team of teachers, players and luthiers are all passionate about helping customers find their perfect instrument.

Explore our range in-store or online at violins.com.au



ETHEL SMYTH

The Wreckers Overture

ARTURO MÁRQUEZ

Danzón No. 2

GUSTAV MAHLER

Symphony No. 1 ('Titan')

Approximate running times: 10 - 10 - interval - 60

Tarimi Nulay

Today's concert will open with a quintet arrangement of Deborah Cheetham Fraillon's 'Tarimi Nulay'. Through this performance, we pay our respects to Gadigal People's traditions and custodianship of the lands.

Spoken text:

This song is our connection to a land of ancient wisdom
And the stories (history) of a people who have been here all along
If you listen I will tell you what I've learned about this country
And I'll help you sing so we can all belong.

For the longest time you have lived your culture
In your dance and in your song
And the same is true for today and tomorrow
It's your (our) way to know. It's your (our) way to belong!

The beauty of this country surrounds every moment
And the path to understanding is a path that we can share
If you listen to the knowledge that was here from the beginning
You will find a strength you never knew was there.

Tarimi nulay ngalawa yuru	Long time here live the people
garrabarra baraya yagu barrabugu	dancing and singing today and tomorrow
ngyiningi ngara	your way of knowing
ngyiningi berong	your way of belonging

Jubilate Singers, conducted by Georgina Andrews.

Sopranos

Amanda Miller
Cheryl Fowler
Janet Donaldson
Natalie Hitoun

Altos

Deirdre O'Sullivan
Helen Wyatt
Jude PowellThomas
Natalija Rezo
Rose Lawrence
Tracy Burjan
Wendy Pritchard

Tenor

Paul Burjan

Bass

Jonathan Fowler
Mark Lawrence
Andrew Silk

IN MEMORIAM

Richard Willgoss

These concerts are dedicated to the memory of Richard Willgoss, first violin, luthier and treasurer. Richard unexpectedly passed away on 15 April 2024.

We are pleased that Richard's wife Sue, family and friends will be joining us for this celebration of Richard's love of music and contribution to Strathfield Symphony Orchestra.

Richard first joined Strathfield Symphony Orchestra in 2011 for a very special concert that featured the works of the late Tommy Tycho.

The last time Richard performed with us was the day before his passing, when, in addition to his long-standing chair in first violins, he also performed the narration to Tarimi Nulay. As you'll see by today's performance, the narration can either be spoken or sung by a choir. Richard, a passionate singer, would have preferred to sing, rather than speak the narration, but we were nervous about the audibility of the sung part, so spoken it was.

When it came to deciding how to best pay tribute to Richard in today's concert, we went straight to our long-time collaborators, the Jubilate singers and asked them to lend their voices and fill out the full SATB sung narration. I can imagine Richard's clear tenor voice in the ensemble.

Richard served as treasurer for our orchestra over the last two years and our financial position is all the better for Richard's ministrations.

His contributions had no end, as Richard was also unofficial luthier to the orchestra, fixing up our library of instruments, including the very important John White quartet (of which, all four instruments are being played in this concert). Richard also lent his skill to the maintenance of many a player's violin, having their owners blind test the instrument while making adjustments, to find the best possible sound for each player.

We pay tribute to Richard with these concerts, and have set an empty chair in first violins, where he will be much missed.

Laura & Craig



ETHEL SMYTH
(1858–1944)

The Wreckers

Overture

The idea to compose the Wreckers opera came to Smyth in 1886, after a trip to the Isle of Sicilly, off the coast of Cornwall, in the southwest tip of the UK. She visited shores where wrecking crimes were committed over a hundred years before her tour.

The plundering of ships and cargoes were treated as a reward for coping with the harsh living conditions in this secluded and barren part of England. The tale, specifically the Overture, tells of the Cornish villagers luring ships to the shore using false lights to board and murder the crew, looting their valuables.

The Overture depicts the push and pull between the powerful tumultuous sea and the socially reigning church that dictated the lives of these coastal villagers.

Smyth evokes the crashing of waves and rocky shores with the opening ascending motif. It's relentless and is passed through the different sections of the orchestra. The very brief moments of optimism played by the strings and horns give a sense of false security and also suggest the folk songs of the Cornish. The lush and serene sections never last as the agitating theme returns to represent that push and pull of a power struggle.

Enjoy the ride.

– *Jesse Nguyen, 2024*

First performance

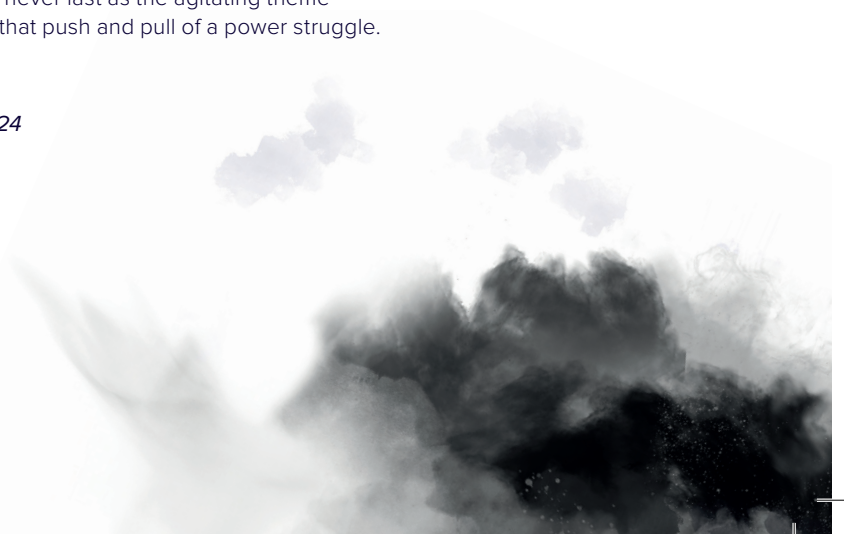
1906 at the Neues Theatre in Leipzig in translation (title: Strandrecht)

Orchestration

Piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, 2 percussion, harp, organ and strings

Performance time

10 minutes



ARTURO MÁRQUEZ

(B. 1950)

Danzón No. 2

A danzón is a dance of native Cuban origins that popularised to Mexico, specifically the state of Veracruz.

The Mexican composer Arturo Márquez wished to incorporate elements of his native Mexico, jazz and other world music to this dance form after his years of studying in Mexico, Paris and California.

Márquez states in his personal writings that the idea for composing this piece came from his 1993 travels to Malinalco, Veracruz and the Colonia Salon in Mexico City. The painter Andres Fonseca and the dancer Irene Martinez accompanied Márquez and were passionate about the danzón. Márquez absorbed as much as he could from them.

A melting pot of cultural influences that Márquez had gathered through his travels and studies, he writes: “I started to learn the danzón’s rhythms, its form, its melodic outline, and to listen to the recordings by Acerina and his Danzonera Orchestra.”

Popularised internationally during the 2007 tour of the Simon Bolivar Youth Orchestra of Venezuela under the baton of Gustavo Dudamel, the slow and sensual *Danzón* weaves us through its passionate melodies and rhythms. It is not all heavy hearted as its jubilation makes a festive entrance.

– Jesse Nguyen, 2024

First performance

Commissioned by the National Autonomous University of Mexico, then premiered in 1994

Orchestration

2 flutes (2nd = piccolo),
2 oboes, 2 clarinets, 2
bassoons, 4 horns, 2
trumpets, 3 trombones,
tuba timpani, percussion,
piano and strings

Performance time

10 minutes



GUSTAV MAHLER

(1860–1911)

Symphony *No. 1 ('Titan')*

Born in Bohemia, Gustav Mahler was a famous conductor by the time he embarked on the composition of his *First Symphony*, having worked his way up through a succession of top artistic posts in Eastern Europe.

The composition of Mahler's *First Symphony* occupied him from 1883 to 1888. He began sketching his *Symphony No. 1* drawing on melodies he had written some years earlier. The symphony is full of quotations, especially from his *Songs of the Wayfarer*, written in 1884 and the use of the children's song *Frère Jacques*, transposed to the minor key. It is in this *Symphony* that we find Mahler early in his career as a symphonist, already revelling in the brilliant details of orchestration that makes his work unique.

The première was conducted by Mahler himself in Budapest on November 20 1889 and he revised the score four times between then and 1907. The date of the première was close to the personal tragedies that had marred the preceding months in which the death of his father, his younger sister and his mother occurred. This left Mahler with the stress of serving as head of his remaining family while balancing the musical and substantial political challenges of his professional life.

The première was hardly a success. There was booing and polite applause. Stung by the vehemence with which much of the audience rejected his work, Mahler set aside the score for more than three years. One critic present at the première described the work as "incomprehensible and disagreeable cacophony" with a succession of "formless, impersonal, atmospheric tableaux". Mahler later said that, "my friends bashfully avoided me afterward. Nobody dared talk to me about the performance and my work and I went around like a sick person or an outcast."

However, what struck many as shapeless and vulgar in 1889 has now become loveable. The robust score bursting with the boldness and fire of youth, proudly displays a burgeoning mastery of orchestration and flirts cheekily with traditional ideas of good taste. Mahler's combination of optimism and melancholy has made him one of the most popular composers of the twenty-first century. "My time will come," he stated, commenting on his music's lack of widespread acceptance during his lifetime. How right he was!

Mahler sought to make the symphony accessible by giving a descriptive title to the work as a whole – 'Titan' – and to each part and each movement. Eventually he abandoned the idea of using any titles and simply called it *Symphony in D Major (No. 1)*.

– Suzanne Cattell, 2024

SOME NOTES ON PERFORMING MAHLER

When Sada suggested the orchestra program Mahler's *First Symphony*, there was a sharp intake of breath around the table. Mahler has a reputation of being some of the most challenging symphonic music to perform – for not just one reason!

Firstly, is the complexity of the music itself. Years of study can still leave one unprepared for the intricacy of the orchestration, each part with its own difficulties – there are no free rides in Mahler, everyone has to work hard.

Secondly, the sheer size of the orchestra. Seven French horns! Triple woodwinds and basically as many string players as you can lay your hands on. Large orchestrations are always challenging for community orchestras, having to reach beyond their core stable of players and recruit many more people to join. Not to mention the space to physically accommodate an orchestra of that size and scale. I know Sada would have loved to fit at least another ten string players in, if we only had the room. We do our best with what we have, we may be missing that fourth trumpet part and I think we would be in trouble with the union for overworking our percussion players who could do with at least another four hands, but I think we have captured the 'titanic' nature of this marvellous symphony.

A special thanks to Ailsa Fulcher from SYO for providing bowed string parts. Bowing a full set of Mahler parts is a big job, and this saved us lots of time.

– *Laura Jamieson, secretary, orchestra manager and general organiser of things*

First performance

20 November 1889,
Budapest Philharmonic
orchestra conducted
by the composer

Orchestration

4 flutes and 2 piccolos,
4 oboes and English
horn, 3 clarinets, piccolo
clarinet and bass
clarinet, 3 bassoons
and contrabassoon,
7 horns, 5 trumpets,
4 trombones, tuba,
timpani, harp and strings

Performance time

Approx. 1 hour



Sadaharu Muramatsu

Born in Japan and based in Sydney, Australia, Dr. Sadaharu Muramatsu (Sada) is the artistic director of Strathfield Symphony Orchestra, artistic director of Symphonia Jubilate, conductor of Sydney Youth Orchestra / Western Sydney Youth Orchestra, lecturer and conductor of Excelsia College (formerly Wesley Institute) and music director of Excelsia Chamber Orchestra.

Sada completed a Masters of Music in Conducting at the Royal Northern College of Music in Manchester, UK. Subsequently, he was granted a fellowship to study conducting at the Sydney Conservatorium of Music, University of Sydney under the Japanese Government Overseas Study Program for Artists. Sada resides in Australia under a Distinguished Talent visa granted by the Australian Government for his achievements as a conductor.

His accomplishments include receiving recognition in the NSW State Parliament for his significant contributions to music in the local Strathfield Area (2022), Japanese Foreign Minister's Commendations (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 CH CBE, Hirofumi Misawa and Kazuki Sawa.

sadaharu.net



Our Players

Violin 1

Paul Pokorny**^
Dorothy Sercombe^
Christian Antoniak
Flora Benson
Susan Brown
Volf Frishling
Clinton Lau
Louise May
Julia Pokorny^
Michael Poulton

Violin 2

Cliffon Chan*
Meredith Burton
Rachael Ho
Rosslyn Irvine
Laura Jarimba
Judy Whitlock
Andrew Wong

Viola

Danielle Norton*
David Angell
Chris Elenor
Laura Jamieson^
Matthew Jamieson
Phillip Poulton

Cello

Alicea Gedz*^
Arthur Balkizas
Anna Bray

Rory Dungan

Craig Giles
Bruce Lane
Katherine Voukidis
Jessica Yeo
Andrew Zheng

Double Bass

Jordan Bartlett**^
Miwa Muramatsu
Daniel Murphy

Harp

Leigha Dark

Flute

Deborah Cunneen
James Hillier
Sarah Martin

Oboe

Adele Haythornthwaite*
Sophia Hillier
Julie Stafford

Clarinet

Gigie Tam*
Lucy Tokuoka
Martin Brown

Bassoon

John Fletcher*
Alex Thorburn
Justin Crouch

French Horn

Annalisa Solinas*
Shayne Bray
Edmund Ng
Denbigh Morris
Amanda Whitfield
Dru Whitfield
Dennis Williams

Trumpet

Andrew Del Riccio
Janette Vardy
David Young

Trombone

Conor Bratty
Cameron Finnlayson

Tuba

Gary Levin

Timpani/Percussion

Andrea Leong
Laurence McFarlane

Piano/Keyboard

Kungoak Kim

* Principal

** Acting Principal

Concertmaster

^ Deputy Concertmaster

^ Tarimi Nulay performers

JOIN US IN 2025, FOR
FOUR INSPIRING SEASONS.

1

ARAM KHACHATURIAN

Spartacus Suite No. 2

SERGEI RACHMANINOFF

Symphonic Dances

SERGEI PROKOFIEV

Romeo & Juliet Suite

ARAM KHACHATURIAN

Gayane: Sabre Dance

2

JOE HISAISHI

Howl's Moving Castle

Spirited Away

Kiki's Delivery Service

Princess Mononoke

Ponyo

Castle in the Sky

Nausicaa Requiem

NIKOLAI RIMSKY-KORSAKOV

Scheherezade



3

MARIA GRENFELL

River Mountain Sky

NIKOLAI RIMSKY-KORSAKOV

Night On Bald Mountain

ROBERT SCHUMANN

Symphony No. 3 (Rhenish)

EMMANUEL SÉJOURNÉ

Marimba Concerto

4

LUDWIG VAN BEETHOVEN

Coriolan Overture

WOLFGANG AMADEUS MOZART

Symphony No. 41 (Jupiter)

LUDWIG VAN BEETHOVEN

Symphony No. 3 (Eroica)

For more details, dates and season subscriptions, visit strathfieldsymphony.org.au

Thanks to...

OUR COMMITTEE

President

Craig Giles

Vice President

Alicea Gedz

Treasurer

Andrew Zheng

Secretary

Laura Jamieson

Librarian

Alicea Gedz

Concertmaster

Paul Pokorny

Members

Chris Elenor

Laura Jarimba

Lawrence Lau

Dorothy Sercombe

Katherine Voukidis

Artistic Director

Sadaharu Muramatsu

OUR LIFE MEMBERS

Christine Edwards

Shirley

Mahableshwarwalla

Chris Elenor

Laura Jamieson

Bruce Lane

Alicea Gedz

Paul Pokorny

Zoë Barber

AND

Stage Manager

Craig Giles

Program Notes

Jesse Nguyen &

Suzanne Cattell

Art Direction

Zoë Barber

Strathfield Symphony
Orchestra appreciates
the support of



**STRATHFIELD
COUNCIL**

ABOUT THE ORCHESTRA

Strathfield Symphony 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 Balmain Sinfonia (as Concertmaster) and often plays with The Metropolitan Orchestra 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.

ACKNOWLEDGEMENT OF COUNTRY

Strathfield Symphony Orchestra creates and performs on the land of the Wongal people of the Darug tribe. We recognise their continued connection to this beautiful place and acknowledge that sovereignty was never ceded. Our hope is to pay respect to their rich and varied cultural traditions by adding our shared music making to this Country.

COMING UP...

A mesmerising voyage that brings the timeless allure of the sea to life. Join us for Sibelius' *Oceanides*, Mendelssohn's evocative *Hebrides Overture*, the Mediterranean allure of Elgar's *In the South*, the ebb and flow of Mendelssohn's *Calm Sea and Prosperous Voyage*, and Kats-Chernin's ethereal *Eliza's Aria*.

Saturday 31 November, 7pm

Sunday 1 December, 2.30pm

Book now at strathfieldsymphony.org.au



strathfieldsymphony.org.au

Strathfield Symphony
Orchestra of the Inner West