


Strathfield Symphony
ORCHESTRA OF THE INNER WEST

Firebird



Music Director
Sadaharu Muramatsu

7pm, 23rd November
2.30pm, 24th November

Mozart
Serenade for 13 Winds

Tchaikovsky
Serenade for Strings

Stravinsky
Firebird Suite

Venue

Strathfield Town Hall
Cnr Redmyre & Homebush Rds
Strathfield

Tickets

Adult \$30
Concession \$20 (under 5 free)
Family \$80

Bookings

www.strathfieldsymphony.org.au
1300306776


Strathfield Symphony
ORCHESTRA OF THE INNER WEST

Bach
MASS IN B MINOR
with the Wesley Institute choir



Music Director
Sadaharu Muramatsu

7 September 7:00pm
8 September 2:30pm

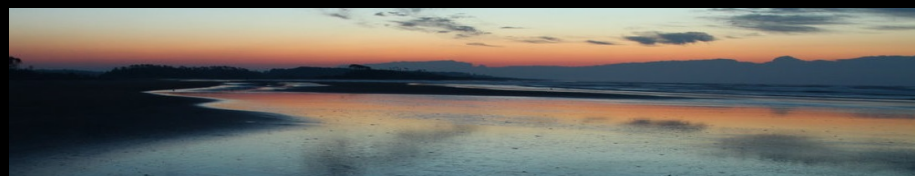
2014 SUBSCRIPTION SEASON

Sadaharu Muramatsu—Music Director



Lights, Camera, Action 22 & 23 March

Force of Destiny, Ride of the Valkyries, Can-Can and Beethoven Symphony No 7



Song of the Earth 21 & 22 June

Mahler — The Song of the Earth



Midsummer Night's Dream 6 & 7 September

With singers and actors. Maxime Bibeau plays a concerto on a 1580 da Salo double bass



Rachmaninov 29 & 30 November

Rachmaninov — Symphony No 2

IN MEMORIAM

Nina Bhavnagri

You may have seen my mum Nina Bhavnagri in the audience of the concerts over the past ten years. She never missed a concert, even if I wasn't playing. It wasn't just the music that attracted her to Strathfield Symphony. It was the community spirit. My mum was a great believer in the simple things in life - people, family, community, music, food. She embraced these things on a daily basis and lived every day to its fullest.



My parents started me on violin lessons at school when I was in grade 3. It was one of the greatest gifts they have given me. No matter how hectic life would get, my mum would always tell me "Don't ever give up your music".

Mum passed away on the 16th of May 2013 after courageously battling breast cancer for 21 years. I'll soon pick up my violin again, as she would have wished.

Simonil Mehta.

Strathfield Symphony

ORCHESTRA OF THE INNER WEST

ACKNOWLEDGES THE
GENEROUS SUPPORT OF





Strathfield Symphony

ORCHESTRA OF THE INNER WEST

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MASS IN

B MINOR

Johann Sebastian
Bach

I. Missa

Kyrie

Kyrie eleison (5-part chorus)

Christie eleison (Duet, soprano I,II)

Kyrie eleison (4-part chorus)

Gloria

Gloria in excelsis (5-part chorus)

Et in terra pax (5-part chorus)

Laudamus te.(Aria, soprano II)

Gratias agimus tibi (4-part chorus)

Dominus Deus (Duet, soprano I, tenor)

Qui tollis peccata mundi (4-part chorus)

Qui sedes ad dexteram Patris (Aria, alto)

Quoniam tu solus sanctus.(Aria, bass with horn obbligato)

Cum sancto spiritu (5-part chorus)

INTERVAL

II. Symbolum Nicenum

Credo

Credo in unum Deum (5-part chorus)

Patrem omnipotentem (4-part chorus)

Et in unum Dominum (Duet, soprano I, alto)

Et incarnatus est (5-part chorus)

Crucifixus (4-part chorus)

Et resurrexit (5-part chorus)

Et in Spiritum Sanctum (Aria, bass)

Confiteor (5-part chorus)

Et expecto (5-part chorus)

III. Sanctus

Sanctus (6-part chorus)

IV. OSANNA, BENEDICTUS, AGNUS DEI

Osanna (8-part double chorus)

Benedictus (Aria, tenor with violin obbligato)

Osanna (8-part double chorus)

Agnus Dei

Agnus Dei (Aria, alto with violin obbligato)

Dona nobis pacem (4-part chorus)

MASS IN B MINOR

Johann Sebastian
Bach

J.S. Bach (Eisenach 1685–Leipzig 1750) never wrote a mass in B minor. Though this statement may surprise, it is, strictly speaking, correct. The piece you will hear today is in fact not what was intended by the word *missa* (“mass”) in Lutheran Germany, it is not a complete composition that Bach wrote to be performed in *toto*, and it is not in B minor. Though it does start in that key, a rare and difficult key at the time, the main key is D major. The “Mass in B Minor” is actually a later compilation of separate parts of the Latin mass (technically called a *missa tota*) that Bach had mostly composed previously over a period of decades. The name by which it is known, “Mass in B Minor,” was attached to the composition in 1845 by its first publisher, Hermann Nägeli, undoubtedly making a connection with Beethoven’s *Missa solemnis*.

Towards the end of his life, the great Leipzig chapel master apparently felt an urge towards completeness, towards writing pieces that explored and exhausted all the possibilities of a certain compositional technique or style. This desire resulted in some of the greatest compositions of all time, such as the unfinished *Art of the Fugue* (an exploration of all possible contrapuntal uses of a single theme or subject), the *Clavier-Übung IV*, known since the 19th century as the “Goldberg Variations” (a compendium of all possible ways of varying a single theme), the *Musical Offering* (an exhaustive exploration of all that could be done with a single musical idea), and the *Variations on “Vom Himmel hoch”* all from 1747, besides the *Mass in B Minor* (1748–49).

In 1954, the eminent Bach scholar Friedrich Smend edited the *Mass* and showed that it had originated from different parts of Bach’s life. The full autograph score had been compiled in 1748–49, and its original intended use is unknown. Helmuth Osthoff has suggested that Bach may have compiled it for the dedication of the chapel of the Dresden court (for which the *Kyrie* and *Gloria*—the *Missa*—had been composed in 1733), which was scheduled to be completed in 1748 but was not completed until 1751, one year after Bach’s death. There is no evidence that the mass as you will hear it today was ever performed during Bach’s lifetime. Recently it was shown that Bach was working on this piece, not on the *Art of the Fugue* as previously assumed, just before his death. The *Mass* was never performed in totality during Bach’s lifetime; the first documented complete performance took place in 1859.

WESLEY INSTITUTE CHOIR

Wesley Institute Choir comprises about 50 young people training for professional careers in the music industry. They perform a wide range of musical styles from Classical to Contemporary under the direction of Dr Sadaharu Muramatsu.

The choir has participated in a variety of Christian and Community events throughout Sydney. It performed as part of *Quest* during the 2000 Sydney Olympic Games, and has frequently toured interstate and overseas, including in Germany, France, Italy, Hungary, Czech Republic, Korea, Japan, Hong Kong as well as China in the 2008 Olympic year. The choir performs annually in association with Wesley Mission for their nationally televised Easter broadcast from the Sydney Opera House. In 2007 and 2011 the choir was awarded the First Prize and Second Prize respectively in the International Youth Choral Competition in Vienna, Austria.

For further information about Wesley Institute go to www.wi.edu.au.



THE CHOIR

Soprano

Lyndell Arthur
Anna Booth
Elizabeth Cole
Elizabeth Duong
Hafren Jones
Kyung Oak Kim
Lauren McDougall
Naomi Park
Olivia Shaw
Heidi Shreeve
Torie van Gent

Alto

Micah Asuncion
Rebecca Cox
Keely Denham
Beata Eckerman
Chelsea Hubbard

Ruth Kost

Akesiu Poitaha
Fale Siitia
Rebekah Smith

Tenor

Elias Calabretta
Howard Chow
Tim Devine
Rob Foster
David Gao
Jezro Jun
John Lee
David Macaulay
Andrew McCloud
Denis McIntyre
Liam Webb

Bass

James Altman
Peter Buckley
Ernest Chow
Ray Eluna
Emyr Evans
Bruce Lane
Mitchell Lynch
James Paik
Andrew Renfrew
Adam Renfrey
Jordan Sanders
Luke Turner

What we usually intend by the word “mass” is a setting of the ordinary of the mass, that is, of those parts of the liturgy that remain the same throughout the year, regardless of the feast day. The feast-specific parts are known as the proper of the mass, and they change every day of the year. The ordinary of the mass sung every day in Catholic churches consists of five parts: Kyrie, Gloria, Credo, Sanctus (which includes also the Benedictus framed by two repetitions of the Osanna), and Agnus Dei. In the Lutheran tradition, a missa is a setting of just the Kyrie and Gloria, which together are called “mass” because they are the only two parts of the ordinary that are sung at Sunday service. In 1724, the second year of his tenure in Leipzig, Bach composed a six-voice Sanctus for the Christmas service (because the Sanctus, without Benedictus or Osanna, is sung only on high feasts in the Lutheran church). Then in 1733 he wrote a missa for the Catholic Dresden court, as part of his application for the post of court composer, which he obtained only in 1736. It was probably around 1747 that he composed the most magnificent, majestic, and architecturally and stylistically perfect section—the Credo, or Symbolum nicenum (Nicene Creed). Finally, when he compiled all of the music into a full score, he added the last movements of the ordinary (Osanna, Benedictus, Agnus Dei, and Dona nobis pacem), adapting music he had previously written in a widespread Baroque technique known as “parody,” whereby a composer adapts and partially rewrites existing music to a new text.

The B-Minor Mass, with its broad palette of styles and sonorities, offers new discoveries, surprises and endless riches to the dedicated student or attentive listener even after years of performance or study. In all choral literature, there is no work that can be at once as satisfying, encyclopaedic, pleasing, challenging, complex, and rewarding as the B-Minor Mass for both performers and listeners alike—a masterpiece indeed, that may be enjoyed by all.

Adapted from notes of the San Francisco Bach Choir and reproduced with their kind permission.

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**SOPRANO
SOLOIST**

Silvia Colloca

Judith studied voice at the Queensland Conservatorium of Music, The Eastman School of Music and the Bryn Mawr Conservatory of Music, and studied acting at the Ensemble Studios.

She has appeared with Queensland Light Opera, and chamber groups The Con Singers, Taverner Consort of Voices and the Georgian Singers, and as soloist with Willoughby Symphony Orchestra & Choir, Balmain Consort, Beethoven Society of Australia and Coro Innominata. Judith has also sung with vocal quartets Australia Acappella, and Quintessence.

In the USA (2000-2004) Judith performed with chamber choirs including Voces Novae et Antiquae and as soloist at St David's and St Martin's Episcopal Churches.

Judith performs regularly in recital, including at Blackheath, St Stephens Uniting Church Macquarie Street and St Jude's Anglican Church (Bowral). In September she will perform a recital Shakespeare in Song for St Jude's Concert Series in Bowral and will perform again for Sutherland Shire Choral Society in their Christmas Concert.



**MEZZO
SOLOIST**

Judith Rough

Italian-born mezzo soprano Silvia Colloca completed her musical studies in her hometown, Milan at the Scuola Musicale di Milano, and has worked in musical-theatre shows as well as Operas and recitals in Italy and Europe.

Silvia sang the lead mezzo role in the London West-End show A Night at the Opera, touring the UK and at the London Palladium. She also joined violinist David Garrett in his German "Encore" tour, performing with him in Berlin's Tempodrom Arena.

Since moving to Sydney in 2009, Silvia has sung Mercedes in Rockdale's production of Carmen and recently the lead role of Orfeo in Prometheus Opera's Orfeo and Euridice by Gluck. She has also performed in various concerts and recitals around Australia.

A professional actress as well as a singer, Silvia has appeared in English and American films, and Australian theatre and television dramas including Packed to the Rafters, Cops L.A.C, Rake, Lorca's Blood Wedding and Van Badham's The Bull, the Moon and the Coronet of Stars. In 2014 Silvia will be soloist with the Sydney Male Choir, conducted by Houston Dunleavy



**STRATHFIELD
SYMPHONY**

Strathfield Symphony Orchestra is a community orchestra based in the inner west Sydney suburb of Strathfield. The orchestra is comprised of approximately 50 players. It rehearses most Monday nights and gives four performances a year, plus a special concert for seniors in Senior Citizen's Week. The orchestra aims to promote music-making in the community, to provide exciting and enjoyable concert programs, to nurture young talent, and to showcase the works of Australian composers.



CONCERTMASTER

Paul Pokorny

Paul Pokorny is the Concertmaster of the Strathfield Symphony and has also appeared as soloist. He has played in many of the amateur and freelance orchestras in Sydney including Concertmaster of the North Shore Youth Orchestra, Lane Cove Symphony, Northern Chamber Orchestra, Warringah Symphony, Encore Kammerorchester, the Sydney Serenade, the Sydney Occasional Orchestra and the Ku-ring-gai Philharmonic Orchestra. He is also Principal violin with the Balmain Sinfonia and has played with the Solar Chamber Orchestra, Bourbaki Ensemble and Orchestra 143. Paul is a keen chamber musician, and is first violin with the Opus Four String Quartet and the Strathfield String Quartet and is concertmaster for occasional event orchestras.

In addition to performing freelance function work for many years Paul has been an active orchestral leader and player for many of Sydney's musical societies. Paul also enjoys singing and playing piano.

THE ORCHESTRA

Violin 1

Paul Pokorny*
Susan Brown
Wolf Frishling
Beatrice Ip
Carol Henson
Julia Pokorny
Dorothy Sercombe

Violin 2

Philip Hazell*
Alana Pretty
Rohini Mulford
Margery Sherman
Julianne Tonini
Wanying Zheng
Winnie Zhao

Viola

Danielle Norton*
Tamara Auer
Emma Barnett
Andrew Heike
Laura Jamieson
Harriet Shaw

Cello

Alicea Gedz*
Keira Bird
Vanessa Chalker
Serena Devonshire
Craig Giles
Barnabas Thiem

Double Bass

Robert Budniak
Glenn Denny
Elia Scarponi

Flute

Lyndon Swasbrook*
Dennis Dorwick

Oboe

Adele Haythornthwaite*
Costanza Preti

Bassoon

John Fletcher*
Alex Thorburn

French Horn

Neil O'Donnell

Trumpet

Emma Bolton*
Jess Kesby
David Young

Organ & Rehearsal Pianist

Nari Kim

Timpani

Steve Machamer

TENOR SOLOIST

Geoffrey Knight

Upon graduating from NZ's National Academy of Singing & Dramatic Art Geoffrey worked as an actor in NZ television and the film Perfect Strangers. Theatre roles include Bill Cracker in Happy End, Montano in Othello, Harrison Howell in Kiss me Kate and Curly King in West.

Geoffrey shifted focus in mid 2002, singing with Canterbury Opera Chorus in Turandot, Norma, and Lakmé. He went on to play Giuseppe in La Traviata, Mr Erlanson in A Little Night Music and Normanno in Lucia di Lammermoor.

In 2008 he sang Captain Fitzbattleaxe in Utopia Limited for Rockdale Opera, and on moving to Sydney in 2010 Don Jose in Bizet's Carmen, also for Rockdale. Recent highlights include performing with Yvonne Kenny, a concert at St Andrews Cathedral, Verdi's Requiem, 1st place in New Zealand's Nelson Aria Competition, performing at the Auckland Mayoress Charity Ball and playing Phantom of the Opera for the Mayoress Masquerade Ball in 2012.



BASS SOLOIST

John Antoniou

On graduating from the Sydney Conservatorium John performed Masetto in "Don Giovanni" and Schaunard and Marcello in "La Boheme" with Opera Australia. After winning the Sydney Sun Aria and Armstrong Martin Competitions he studied in Paris with Prof Dominique Modesti. In 1987 John joined the studio and later the ensemble of the Vienna State Opera. His roles included Kruscina in "The Bartered Bride", Biterolf in "Tannhauser", Bretigny In "Manon" and Zuniga in "Carmen".

In 1992, John returned to Australia. His roles with Opera Australia included Alfio in "Cavalleria Rusticana", Escamillo in "Carmen", Zurga in "The Pearlfishers", Jaroslav Pruss in "The Makropulos Secret", Falke in "Die Fledermaus", Valentin in "Faust", Ping in "Turandot", Marcello in "La Boheme" and Alidoro in "La Cenerentola".

In recent years John has performed with the NRB New Zealand Opera (Carmen, Jenufa and The Bartered Bride) with the New National Theatre Tokyo (Andrea Chenier) the Hobart Shakespeare Festival (Sir John in Love) and Singapore Lyric Opera (Madama Butterfly).

John's solo concert repertoire includes Orff's Carmina Burana, the Fauré, Duruflé and Brahms Requiems, Bach's St John Passion and Vaughan-Williams' Dona Nobis Pacem.





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SADAHARU

MURAMATSU

Music Director

Sadaharu Muramatsu (“Sada”) became Music Director of Strathfield Symphony Orchestra in November 2012 after being appointed Principal Conductor in 2011. In 2013 his appointment was confirmed for three years. Sada is currently a Conducting Instructor at The Wesley Institute in Sydney and a Guest Conductor of the prestigious Nagoya Philharmonic Orchestra in Japan. He will be Guest Conductor of Penrith Symphony Orchestra and Willoughby Symphony Choir in 2013. Sada has conducted at AICM in Sydney, Rockdale Opera Company, Eastern Sydney Chamber Choir, Kammerklang Chamber Orchestra, Sydney Camerata and Katsushika Philharmoniker in Japan.

After completing his Masters of Music in Conducting at the Royal Northern College of Music in Manchester, Sada first came to Australia in 2008, on a fellowship at the Sydney Conservatorium of Music under the Japanese Government Overseas Study Program for Artists. He was then granted a Distinguished Talent resident visa by the Australian Government.

Sada has an Honorary Doctorate in Music from his alumnus Anglia Ruskin University in Cambridge and won second prize in the Vienna International Youth Music Festival with the Wesley Institute Choir, both in 2011. He received a Special Jury Prize at the Emmerich Kalman International Conductor’s Competition and was semi-finalist in the 2nd Bela Bartok International Opera Conducting Competition in Romania, both in 2007. Sada lives in Sydney with his wife and two young children.

