

Stonnington
Symphony

Sunday Series
2019

Sunday 11 Aug

2:30pm

Malvern Town Hall

Guest Conductor
Rick Prakhoff

Soloist

Kathryn Radcliffe

Today's Performance

Only the Potential

Matan Franco - WORLD PREMIERE

Knoxville: Summer of 1915, Op.24

Samuel Barber

INTERVAL

Symphony No.5 in Bb Major, Op.100

Sergei Prokofiev

Guest Artists

Guest Conductor

Rick Prakhoff

Soloist

Kathryn Radcliffe
soprano

Concertmaster

Ben Spiers*

Only the Potential was commissioned by Stonnington Symphony using the Artistic Development Fund. Find out how you can donate at stonningtonsymphony.org.au

*Concertmaster generously supported by the East Malvern Community Bank



Only the Potential

Matan Franco

From the composer

Commissioned for performance by the Stonnington Symphony and its General Manager, Alex Morris, as part of its 2019 Artistic Development Fund Commission, *Only the Potential* is the opening work on a programme featuring Samuel Barber's song cycle *Knoxville: The Summer of 1915*, and Prokofiev's Symphony No.5. With this in mind, I endeavoured to create a work which would serve as something of a "teaser" to both those works, but which would hopefully contrast them as well, while appealing to the wide-ranging tastes and palettes of Stonnington Symphony's audience and membership.

Straddling both concert music and film/media music in my creative practice, my work understandably tends to be an

amalgam of styles and influences. At times dissonant and insular, at others conventionally tonal and lyrical, this work features a strong sense of melody, and is driven by almost motoric rhythms, particularly in its middle section. The title, *Only the Potential*, is derived from a phrase in a book I was reading at the beginning of 2019 - whilst the work is not programmatic in any sense, and does not bear any relation to the context of the phrase in the book, it does speak to the treatment of various themes, gestures, and even specific intervals which permeate the work, expanding, contracting and evolving depending on the context in which they are placed - as such, it can be said that I am exploring the potential of these elements throughout the work.

Knoxville: Summer of 1915, Op.24

Samuel Barber 1910-1981

“We are talking about summer evenings in Knoxville Tennessee in the time that I lived there so successfully disguised to myself as a child” ... thus begins James Agee’s prose poem that inspired Barber to write his superb musical evocation of blissful summers of childhood. It was commissioned by the soprano Eleanor Steber, composed in 1947 and had its first performance in 1948 with Steber and the Boston Symphony Orchestra conducted by Serge Koussevitsky.

The work is lush and richly textured giving an effect of dream like nostalgia and it is sung/narrated by a child (soprano). The piece begins with a gentle rocking motif, describing warm summer evenings with a family sitting

on the front porch, quietly dreaming: the reverie is interrupted *allegro agitato* with staccatos and pizzicatos suggesting horse’s hooves, street cars passing and the bustle of the street outside. Subsequently the initial rocking motif returns, but in a different form; both a remembrance and a realisation that time passes and that those idyllic childhood moments will never be regained. The composer himself described the work as a ‘lyric rhapsody’, a poetic evocation of life as seen by a small boy. Barber was essentially a modern romantic composer whose music is “easy to listen to and to understand and is well written with an aristocratic style”.

Symphony No.5 in Bb Major, Op.100

Sergei Prokofiev 1891-1953

Prokofiev was recognised as an extremely talented musical youngster and trained at the St Petersburg Conservatorium from the age of 13 where his teachers were, amongst others, Liadov and Rimsky-Korsakov. He left Russia in 1918 after the revolution and was based mainly in Paris where he was involved with Diaghilev's Ballets Russes. In 1933 he was persuaded (some say coerced) to return home where he was initially greeted with open arms. During the last years of WWII he stayed in an artists' commune well out of Moscow and whilst there was allowed complete freedom to compose. The fifth symphony was written in just one month in the summer of 1944 and had its premiere in January 1945 when Russia was gaining the upper hand against the Germans. In fact according to Sviatislav Richter, who was in the audience, just as Prokofiev raised his baton, a great volley of artillery fire was heard in the distance. Some saw this as symbolic of a great turning point.

The first movement begins with a lyrical melody for flute and bassoon with cello and bass and then the other strings following playing in an agitated fashion. Various themes are introduced and developed. The movement's end conveys a sense of foreboding. The Allegro marcato is a crazy scherzo, full of Prokofiev's sense of humour. It finishes in a gradual crescendo getting quicker and quicker. The third movement is a beautiful slow meditation; the woodwinds begin, followed by the strings. The piano pulses are like drum rolls at a funeral march. Several themes conflict and the opening melody returns. In the Finale all the instrument sections are involved with each other, as in complex dialogues. A clarinet solo introduces a bouncy theme, and ideas from other movements are quoted. The symphony finishes victoriously, wildly and brilliantly; however as one prescient commentator wrote... but "what comes after the victory?". The symphony was a triumphant success, and remains so to this day. It is seen by many as one of the 'supreme orchestral works of the twentieth century'.



Composer

Matan Franco

Only the Potential

Matan Franco is a composer, orchestrator, arranger and performer with a varied and diverse musical background.

Matan graduated with First Class Honours from the Melbourne Conservatorium of Music, with a Bachelor of Music specialising in Composition and undertaking minor studies in classical voice.

Traversing genres ranging from Contemporary Classical and Jazz through to Film, Music Theatre and Pop, for solo musicians, chamber and orchestral ensembles, Matan's music is often characterised by a deep melodic sensibility and rhythmic vitality.

In 2015, Matan originated the role of the Dad in Victorian Opera's world premiere of Joseph Twist's youth opera, *The Grumpiest Boy in the World*, and at the same time was selected as young composer-in-residence with the Auckland Philharmonia Orchestra for 2015-16. Matan was commissioned to compose three new works, the last of which was premiered by the full Orchestra at its annual educational concert at the Auckland Town Hall, in May 2016.

In 2018, Matan graduated with First Class Honours from a 1-year Masters in Scoring for Film and Visual Media at Pulse College (Dublin Institute of Technology, Ireland), where he was generously supported by the Australian Music Foundation.



Guest Conductor

Rick Prakhoff

Rick is one of the busiest conductors in Melbourne, balancing his freelance conducting career with his conducting teaching and lecturing along with his positions as Artistic Director and Conductor of Zelman Memorial Symphony Orchestra and founding Artistic Director and Conductor of the Melbourne Bach Choir.

His somewhat unorthodox entry into conducting came via a developing career in Perth and London as a classical guitarist and then as an operatic baritone before he found his true love and calling as a conductor.

After majoring in conducting at WAAPA in his home town of Perth, Rick trained for five years through the Symphony

Australia Young Conductor workshops with renowned conductors Jorma Panula, Gustav Meier, Noam Sherif, Vernon Handley and Johannes Fritsch with WASO, VSO, QSO, ASO and AOBO.

Since 2009, Rick has been a sessional lecturer in conducting at the Melbourne Conservatorium of Music, where he continues his advocacy for thorough training of conductors in orchestral, choral and operatic repertoire and techniques.

Rick has an extensive repertoire of symphonic, concerto, operatic and choral music and is excited about mixing his two loves and strengths – of vocal and orchestral music – in this exciting program.

Guest Soloist

Kathryn Radcliffe

soprano



Kathryn completed her Bachelor of Music Performance in Voice in 2009 at the Victorian College of the Arts and Music with first class Honours. She also obtained her AMusA in Flute in 2002.

In 2019, Kathryn has performed the roles of Delia in “Il Viaggio a Reims” (Rossini) for Opera Australia, and 1st Blumenmädchen in “Parsifal” (Wagner) with Victorian Opera. She also featured in Victorian Opera’s “Heroic Bel Canto” concert. In 2018, Kathryn made her soloist debut with Opera Australia at the Sydney Opera House in their well-loved gala production of “Great Opera Hits”. Roles Kathryn has performed 2016/17 include: Frasquita- “Carmen” (Bizet) for Tasmanian Symphony Orchestra, Nightingale- “Sleeping Beauty” (Respighi) and Königin- “Die Prinzessin auf der Erbse” (Koch) for Victorian Opera, Hen- “The Cunning Little Vixen” (Janáček) for Vienna State Opera.

Cover of the following for Vienna State Opera: Ortlinde- “Die Walkure” (Wagner), Pamina- “Die Zauberflöte” (Mozart), Erste Elfe- “Rusalka” (Dvořák), Fiordiligi- “Cosi Fan Tutte” (Mozart), Pousette- “Manon” (Massenet), Echo- “Ariadne auf Naxos” (Strauss), Priesterin- “Aida” (Puccini), Zweites Blumenmadchen- “Parsifal” (Wagner).

Kathryn has also performed the following roles: Pamina- “The Magic Flute” (Mozart) for Opera Australia National Tour, The Governess- “Turn of the Screw” (Benjamin Britten), Queen of the Night, Pamina, Papagena, and First Lady- “The Magic Flute” (Mozart) for Opera Australia Oz Opera. Daisy- “Contact” (Angus Grant), Mother, Witch and Sand Fairy- “Hansel and Gretel” (Humperdinck) for Opera Australia Oz Opera, Ernesta - “LOL Opera” (Nina Sofo), Fiordiligi- “Cosi Fan Tutte” (Mozart).

The Orchestra

Concertmaster

Ben Spiers*

Violin I

Paul Boasman
Jungsook Yoon
Igor Zakopaylo
Helen Henzell
Sally Banks
Edgar Kautzner
David Chan
Amy Huva
Justine Siedle
Sashini Fair

Violin II

Vincy U*
Kyo Ah Chung
Erica Fletcher
Vicky Howse
Beth Lyall
Moya Cummings
Kathryn O'Brien
Heather Thompson
Pam Scott
Camille Oppy
Florence Thompson

Viola

Daniel Neumann*
Peter Neustupny
Francis Parker
Hugh McMaster
David Choate
Paula Heyma

Cello

Jennifer Mills*
Julia Cianci
Phillipa Clements
Sue Duke
Georg Ramm
Dennis Vaughan
Paddy Collins
Rosemary Ingram
Alex Beamont

Double Bass

Emma Youd
Ben Bates

Flute/Piccolo

Aydin Abdullah*
Sam Cooke*
Barbara Kerr*

Oboe

Emma Ridout*
Felicity Hardiman

Cor Anglais

Rachel Coleman*

Clarinet

Sarah Barlow*
Alan Miceli

Bass Clarinet

Sungpil Lee*

E♭ Clarinet

Belinda Bolger*

Bassoon

Megan Waugh*
Gennady Slavsky*

Contrabassoon

Joanne Angus*

Horn

Bruce Ikin*
Peter Marks
Celia Mason
Tom Campbell

Trumpet

Sarah Camm*
Robert Harry
Christopher Baldwin

Trombone

Hugh McKelvey*
Elise Frederkisen

Bass Trombone

Michael Mawson

Tuba

Sean Burke*

Harp

Laura Tanata*

Piano

Marie Saito*

Timpani

Christine Flood*

Percussion

Chrissy Chan*
John Rechter
Allison Summers
David Tay
Mandy Van Zanen

* denotes principal player

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Stonnington Symphony

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Roy Theaker

artistic director

Soloist

Anthony Barnhill

piano

An American in Paris

George Gershwin

Rhapsody in Blue

George Gershwin

Symphony No.3

Aaron Copland

Sunday Series 3

Sunday 17 November

Malvern Town Hall

Be sure not to miss this exciting all-American program as we close the 2019 Sunday Series.

Use the promo code **COPLAND** to **receive 10% off** tickets for Sunday Series 3.



Symphony in a Day

Saturday 7 September

Malvern Town Hall

Playing alongside professional musicians and members of the Stonnington Symphony under the tutelage of Artistic Director Roy Theaker, this is a fantastic opportunity to both improve your skills in a relaxed and fun environment as well as perform in the magnificent Malvern Town Hall!

SIBELIUS
Symphony No. 2

Rehearsals
10:30am-4:00pm

Performance
5:30pm

Applications close 16 August

stonningtonsymphony.org.au

Stonnington Symphony

Stonnington Symphony Incorporated

is incorporated under the Associations
Incorporation Reform Act 2012 (Vic),
registration number A0025819D.



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Stonnington Symphony acknowledges that we meet on the traditional land of the Boon Wurrung and Wurundjeri people of the Kulin Nations and we offer our respects to elders past, present and emerging. We recognise and respect the cultural heritage of the land and its peoples.

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