

# One Hit Wonders

Sunday 2 July

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ARTISTIC DIRECTOR: SADAHARU MURAMATSU





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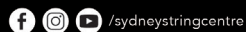
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**PROGRAM**

BEDŘICH SMETANA

# The Moldau

SAMUEL BARBER

# Adagio for Strings

PAUL DUKAS

# The Sorcerer's Apprentice

CÉSAR FRANCK

# Symphony in D Minor

**Approximate running times:** 13 – 8 – 12 – interval – 37

# The Moldau

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*The Moldau* is one of six symphonic poems composed in 1874 by Bedřich Smetana as part of his *Má vlast* (My Country) set of pieces. Smetana was a Bohemian nationalist composer and the *Má vlast* set of works were patriotically composed to illustrate different aspects of Bohemia's landscape and history.

Of the six symphonic poems, *The Moldau* is the most famous composition. Orchestras can play each piece individually or as part of the suite. Smetana lost his hearing in 1874, the same year he composed *The Moldau*, and tragically never heard the final work with his own ears.

Tone painting, a musical composition technique, was used to write this piece, with the sounds integrated into the work creating images of the flowing Vltava River. Listening to the music, you'll hear one consistent melody played, inspired by a Renaissance Italian melody.

Using this thematic melody, Smetana paints a picture of two small springs unifying into a single current, traversing through woods and meadows, countryside landscapes and festivals, swirling into St John's Rapids. It then depicts the river widening and flowing over dangerous rapids towards Prague, with the piece ending with a majestic vanishing into the distance at Elbe.

**First performance:** November 5 1882, Prague

**First SSO performance:** 2012, Triumph, conducted by Sadaharu Muramatsu

**Orchestration:** piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion (bass drum, cymbals, suspended cymbal, triangle), harp, and strings

**Performance time:** approximately 13 minutes

**BEDŘICH  
SMETANA**  
(1824–1884)





# Adagio for Strings

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*Adagio for Strings* was initially written as the second movement of *String Quartet Op. 11*. In 1936, Samuel Barber rearranged his piece into a work for a string orchestra.

Barber often complained that this work was his only widely known piece and critics have said that *Adagio for Strings* is one of the most recognisable and vital American musical works of the 20th century.

The piece has been used in several films and television soundtracks, and is frequently played worldwide, especially in times of mourning. The piece was voted the “saddest classical” work of all time by BBC radio listeners in 2004.

It evokes sadness through the tense melodic line and dissonant harmonies throughout the piece. There exists a renaissance-like polyphony and almost chant-like melody continuous throughout the piece. While based on a simple chord progression, this piece presents moments of tension and climax through the use of unresolved chords.

**First performance:** November 5 1938, NBC Radio Orchestra and radio broadcast, conducted by Arturo Toscanini

**First SSO Performance:** 2004, Farewell to Solomon Bard, conducted by Solomon Bard

**Orchestration:** string orchestra

**Performance time:** approximately 8 minutes

**SAMUEL  
BARBER**

(1910–1981)



# The Sorcerer's Apprentice

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Paul Dukas was a French composer considered by some a “one-hit wonder”. There are no other as well-known, large-scale Dukas works other than *The Sorcerer's Apprentice*. He found it challenging to compose works and destroyed many of his compositions due to his highly self-critical nature, which meant that *The Sorcerer's Apprentice* was deemed a perfect piece.

**PAUL  
DUKAS**  
(1865–1935)

The work was composed in 1897, based on a ballad written by Johann Wolfgang van Goethe, based on Greek satirist Lucian's 2nd-century tale. As a piece written for a symphony orchestra, it was subtitled ‘Scherzo after a ballad by Goethe,’ where the piece is a light and playful composition befitting of the title.

Intrigued by its playful nature, in 1940, Disney included Dukas's work as part of their ground-breaking combination of classical music and animated images in the feature film ‘Fantasia’. For many, this piece will evoke imagery of Mickey Mouse as the apprentice, conjuring a broom to do his chores.

The original story of ‘The Sorcerer's Apprentice’ follows an old sorcerer who teaches his apprentice magic spells, which the apprentice uses to tackle his chores. Things in the house get out of hand, with the broom becoming wild. When the master returns, he ends the spell and punishes the apprentice for misuse of magic. One could describe the apprentice as well ahead of his time, automating those dreaded household chores!

**First performance:** May 18 1897, Paris, conducted by Dukas

**First SSO performance:** 2017, Magic & Mystery, conducted by Sadaharu Muramatsu

**Orchestration:** 2 flutes, piccolo, 2 oboes, 2 clarinets, bass clarinet, 3 bassoons, contrabassoon, 4 horns, 4 trumpets, 3 trombones, timpani, percussion (glockenspiel, suspended cymbal, triangle, cymbals, bass drum), harp, and strings

**Performance time:** approximately 12 minutes



# Symphony in D Minor

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For most of his life, Franck was a performer and teacher, and only started composing at 50. In his lifetime, he wrote only this one symphony. His career featured mixed successes, including failing to graduate from university after his father pulled him out, changing instruments from piano to organ, and becoming the organist at a church parish.

This organ playing translates in his compositions, where he is known for transcribing his organ techniques to the orchestral works. Overloading of instrumentation, doubling of parts and significant amounts of modulation and chromaticism are all features of his organ-style music and feature in this symphony.

*Symphony in D Minor* was written from 1866–1888. It consists of three movements, instead of the traditional four in a symphony. The piece has several unique features, including Franck's combination of the traditional second and third movements of the Andante and Scherzo sections to form a single middle movement. He also strayed from tradition by writing the solo melody for the Cor anglais, an alto oboe. This symphony was the first to have a Cor Anglais as an instrument written into a symphony.

Due to the uniqueness of instrumentation and modulations in this work, the critical reaction to the symphony was divided. Critics have also commented on the naming of the symphony in the key of D minor, as the first fifty bars of the piece alone have a melody transposed through seven different keys.

**First performance:** 17 February 1889, Paris Conservatory, under the direction of Jules Garcin

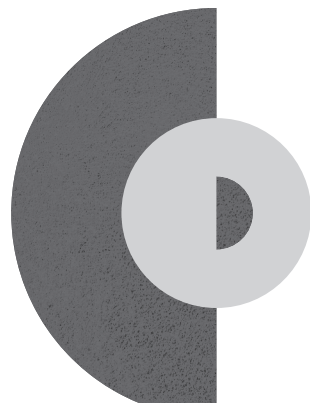
**First SSO performance:** 2000, conducted by Solomon Bard

**Second SSO performance:** 2010, The French Connection, conducted by Cristian Cimei

**Orchestration:** 2 flutes, 2 oboes, cor anglais, 2 clarinets, bass clarinet, 2 bassoons, four horns, 2 cornets, 2 trumpets, 3 trombones, tuba, timpani, harp and strings

**Performance time:** approximately 37 minutes

**CÉSAR  
FRANCK**  
(1822–1890)



# Sadaharu Muramatsu

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## **ARTISTIC DIRECTOR**

**SADAHARU.NET**

Born in Aichi, 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), music director of Excelsia Chamber Orchestra and conductor of Suzuki Cello Ensemble.

In Sydney, Sada has conducted the Penrith Symphony Orchestra, Rockdale Opera Company, Sydney Camerata and many other ensembles. He was a choirmaster of Willoughby Symphony Choir from 2013 to 2015 and Eastern Sydney Chamber Choir from 2010 to 2011. 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, 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 CBE, Hirofumi Misawa and Kazuki Sawa.



# Our Players

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## **VIOLIN 1**

Paul Pokorny\*\*  
Dorothy Sercombe^  
Suzanne Cattell  
Jake Coppinger  
Clinton Lau  
Sarah Ng  
Julia Pokorny  
Richard Willgoss

## **VIOLIN 2**

Cliffton Chan \*\*  
Volf Frishling  
Rachael Ho  
Rosslyn Irvine  
Laura Jarimba  
Kent Liang  
Rohini Mulford  
Judy Whitlock

## **VIOLA**

Danielle Norton\*  
Julia Brown  
Andrew Heike  
Laura Jamieson  
Phillip Poulton  
Haruki Muramatsu

## **CELLO**

Alicea Gedz\*  
Anna Bray  
Serena Devonshire  
Craig Giles  
Bruce Lane  
Wilson Pan  
Katherine Voukidis  
Jessica Yeo

## **DOUBLE BASS**

Jordan Bartlett\*  
Daniel Davey  
Miwa Muramatsu

## **HARP**

Leigha Dark

## **FLUTE**

Lyndon Swasbrook\*  
Deborah Cunneen  
Linda Lin

## **OBOE**

Adele Haythornthwaite\*  
Simon Griffiths

## **COR ANGLAIS**

Simon Griffiths

## **CLARINET**

Regina Tam\*  
Martin Brown  
Lucy Tokuoka

## **BASSOON**

John Fletcher\*  
Alex Thorburn

## **FRENCH HORN**

Annalisa Solinas\*  
Shayne Bray  
Adriana Siddle  
Dennis Williams

## **TRUMPET**

Micah Napier  
Yadi Gul  
Janette Vardy  
David Young

## **TROMBONE**

Angus Blake  
Conor Bratty  
Sebastian Djayasukmana

## **TUBA**

Gary Levin

## **TIMPANI/PERCUSSION**

Derek Wu

## **PERCUSSION**

Lawrence Lau  
Patricia Santoso

\* Principal | \*\* Acting Principal

# Concertmaster | ^ Deputy Concertmaster

# Thanks to...

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## **OUR COMMITTEE...**

### **PRESIDENT**

Craig Giles

### **VICE PRESIDENT**

Alicea Gedz

### **TREASURER**

Richard Willgoss

### **SECRETARY**

Laura Jamieson

### **LIBRARIAN**

Alicea Gedz

### **CONCERTMASTER**

Paul Pokorny

### **MEMBERS**

Chris Elenor

Laura Jarimba

Sarah Ng

Phillip Poulton

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**

Sarah Ng

### **ART DIRECTION**

Zoë Barber

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STRATHFIELD SYMPHONY  
ORCHESTRA APPRECIATES  
THE SUPPORT OF



STRATHFIELD  
COUNCIL



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## **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 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.



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## **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.



[STRATHFIELDSYMPHONY.ORG.AU](http://STRATHFIELDSYMPHONY.ORG.AU)

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Strathfield Symphony  
Orchestra of the Inner West