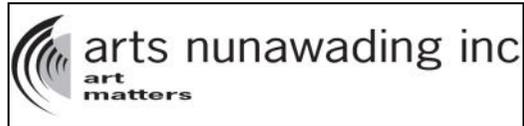


The Maroondah Symphony Orchestra Inc gratefully  
acknowledges the support of the Maroondah City Council  
and Arts Nunawading Inc



**NEXT CONCERT**

***Sunday Afternoon at the Opera***  
**Sunday, 20th November 2016 at 2.30pm**

Operatic arias & orchestral excerpts from Operas by  
Puccini, Verdi, Mozart, Rossini & others

**Soloists**

Nicole Wallace - soprano

Michael Lapiña - tenor

Michael Lampard - baritone

Lucas de Jong - baritone

**Conductor** - Willem van der Vis

**Guest Conductor** - Lucas de Jong

George Wood Performing Arts Centre  
Yarra Valley Grammar, Kalinda Rd Ringwood

Bookings: [www.trybooking.com/KKNZ](http://www.trybooking.com/KKNZ)

Enquiries: [info@maroondahsymphony.org.au](mailto:info@maroondahsymphony.org.au)

Elaine: 9720 8575 or 0418 620 479

Tickets available at the door.

*Printing courtesy of Michael Sukkar MP  
Member for Deakin*



***Romantic Riches***

*Soloist*

***Samuel Payne***

*Cello*

*Conductor*  
***Willem van der Vis***

*Leader*  
***Rosie Burns***

*Sunday, 4 September 2016*  
***2:30pm***

*George Wood Performing Arts Centre*  
*Yarra Valley Grammar*  
*Kalinda Road, Ringwood*

## Samuel Payne



Samuel Payne was born in Sydney and began learning the cello at the age of eight. He attended Sydney Grammar School on a music scholarship and in 2008, he received a Licentiate Diploma in Music with Distinction.

In 2013, Samuel completed a Bachelor of Music, studying with Susan Blake and Julian Smiles at the Sydney Conservatorium of Music. In the same year he spent a semester on exchange in Germany, studying at the Hochschule für Künste Bremen with Alexander Baillie. Samuel is currently in his third year at the Australian National Academy of Music, studying with Howard Penny.

Samuel has participated in masterclasses with Steven Isserlis, Gautier Capuçon, Torleif Thedéen, Peter Bruns, Tim Hugh, Louise Hopkins, and Marko Ylönen as well as chamber music classes with the Borodin String Quartet, Australian String Quartet, Goldner String Quartet and the London Haydn Quartet. As a member of the Beren Quartet, Samuel was mentored last year by the Tin Alley Quartet,

A keen orchestral musician, Samuel has performed with the Australian Youth Orchestra, Sydney Symphony Sinfonia and the SBS Radio and Television Youth Orchestra. He has been a regular participant at the Australian Youth Orchestra's National Music Camp, and has toured internationally with the Sydney Conservatorium Chamber Orchestra to Germany, the United States, and New Caledonia.

Last year Samuel was invited to tour India with the Australian World Orchestra, performing concerts in Mumbai, Chennai and New Dehli under the baton of Zubin Mehta.

The Maroondah Symphony Orchestra is delighted to have Samuel as its soloist today.

*Photo courtesy of Pia Johnson*

## Maroondah Symphony Orchestra Inc

The Maroondah Symphony Orchestra was founded in 1964. It prides itself on providing local access to quality classical music. It presents four to six concerts each year featuring works from both the classical and lighter music repertoires. Concert performances are given at local venues and additional concerts can be arranged for charity and other organisations.

The Orchestra has a growing reputation. Much of this is due to the enthusiastic guidance and expertise of conductor, Willem van der Vis, and the quality of musicians the Orchestra attracts.

The Orchestra is based in Ringwood, although membership is not restricted to residents of the City of Maroondah and is open to musicians from senior secondary students through to mature age. Rehearsals are held each Tuesday at Maroondah Federation Estate, Greenwood Avenue, Ringwood from 8pm to 10:15pm.

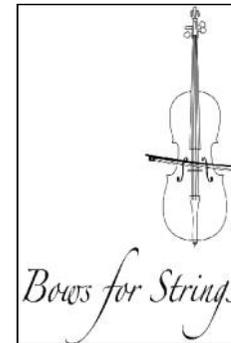
For information about the Orchestra or membership enquiries:

[www.maroondahsymphony.org.au](http://www.maroondahsymphony.org.au)

Phone: Lyn 9849 0987 or Rob 0419 230 344

[info@maroondahsymphony.org.au](mailto:info@maroondahsymphony.org.au)

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**Musical Director**  
Willem van der Vis

New Zealand born Willem van der Vis gained a Bachelor of Science (Hons) in physics, before going on to play principal cello with the New Zealand Symphony Training Orchestra and Southern Sinfonia (Dunedin).

In 1979 Willem moved to Australia, joining the West Australian Symphony Orchestra. He also played with Orchestra Victoria, the New Zealand, Tasmanian and Melbourne Symphony Orchestras.

After completing his Bachelor of Music (conducting) at the Western Australian Academy of Performing Arts and the Victorian College of the Arts (Robert Rosen), he enjoyed further conducting studies in Moscow, England and the Czech Republic and with Professor John Hopkins in Melbourne.

He has conducted the Stonnington, Heidelberg, Preston, New Monash, Ballarat, Derwent (Hobart) and U3A Symphony Orchestras and was Musical Director of the Murray Conservatorium Chamber Orchestra (Albury, NSW).

He conducts at orchestral workshops and music camps around Australia. Willem is also in demand as an adjudicator and holds workshops in orchestral conducting.

**Open Rehearsal**

The Orchestra is holding an Open Rehearsal for prospective players on **Sunday October 16** at 2:30pm at Maroondah Federation Estate, Greenwood Ave, Ringwood.

All welcome. Bring instruments and join in or just come and observe.

Further details at: [www.maroondahsymphony.org.au](http://www.maroondahsymphony.org.au)

**Enquiries:** Rob 0419 230 344

[info@maroondahsymphony.org.au](mailto:info@maroondahsymphony.org.au)

*Maroondah Symphony Orchestra*

**1st Violin**

Rosie Burns \*  
Michela Scully  
Fiona Jenkins  
Suneith Sukumar  
Alicia Donelly  
Elwood Sze  
Shahriah Shams

**2nd Violin**

Judy Hamilton \*  
John Nowakowski  
Gerry Tan  
Anne Lacey  
Vincent Fazio  
Karina Pitt  
Mereta Eichberger  
Kathleen Cheng  
Robert Nitti  
Lauren Vos  
Jeniffer Hall  
Zoe Ha

**Viola**

Gitta Green \*  
Joella Gould  
Paul Watson  
Myra Peeler  
Caitlin Lyons

**Cello**

Felicity Schijf \*  
Kendra Bousfield  
Michael Bonsall  
Arthur Braun  
Keren Smith  
Judy Fox-Smith  
Tony Hayes  
Amelia Boissevain  
Beth Marrocco  
Curt Petroff

**Double Bass**

Michael Taylor \*  
Josh Vandenberg

**Flute**

Caroline Barron \*  
Melanie Smith  
Fiona O'Callaghan

**Piccolo**

Fiona O'Callaghan

**Oboe**

Hilary Edwards \*  
Phoebe Turner

**Clarinet**

Belinda Bolger \*  
Robert Dorin

**Bassoon**

Robert Weiss \*  
Lynn Beardmore

**French Horn**

David Keeffe \*  
Vicki-Ann Ware  
Christabella Stinson  
Jacqui Spring

**Trumpet**

Steve Burns \*  
Ruth Collins  
Emily Johnson  
Aly Ware

**Trombone**

Anthony Ware  
Pranav Roy

**Bass Trombone**

Allan Pennings

**Tuba**

Matthew Balassone \*

**Timpani**

Nalini Scarfe \*

**Percussion**

Gerard Barclay

\* Section Leader

## **Festive Overture, Op. 96 (1954)** **Dmitri Shostakovich (1906-1975)**

Shostakovich spent much of his life walking a fine line between cultural approval by the Soviet authorities (= “life”) and disapproval (= “death” - literally!). So even though the regime softened its stance after Stalin’s death in 1953, Shostakovich remained nervous and for the next few years his style became more classical and conservative. As artistic consultant to the *Bolshoi* theatre, he was asked to prepare a short piece celebrating the 37th anniversary of the 1917 October Revolution just a few days before the concert. The resulting Festive Overture was composed in only two days and is alternately grand and effervescent, in an accessible style sure to please even the most demanding Politburo member!

## **Concerto in A minor for Cello and Orchestra, Op. 129 (1850)** **Robert Schumann (1810 - 1856)**

1. *Nicht zu schnell* —
2. *Langsam* —
3. *Sehr lebhaft*

Robert Schumann abandoned his legal studies to become a concert pianist. An unfortunate hand injury put paid to that and he went on to become an influential music critic and one of the greatest composers of the early Romantic period. In 1840, after a protracted legal battle, he married Clara Wieck against her father’s wishes. Clara was an exceptional concert pianist and composer in her own right, and a staunch supporter of Robert. After his marriage, Schumann expanded his compositional efforts from just the piano to embrace four symphonies, lieder, an opera and chamber works. He wrote concertos for piano and violin as well as one for cello.

After six dreary years in Dresden, in 1850 Robert and Clara moved to Düsseldorf where he was to conduct the local orchestra. This began his most productive period of composition. His cello concerto was written in only two weeks in October 1850, and was quickly followed by the *Rhenish* symphony. However, only six years later Robert was dead due to mental illness, having been voluntarily committed to an asylum after he unsuccessfully attempted to drown himself in the Rhine.

Originally termed a *Konzertstück* (“Concert Piece”) for Cello, Schumann changed its name to ‘Cello Concerto’ whilst retaining the continuous structure more characteristic of that less formal musical form.. After the piano, the cello was Schumann’s favourite instrument, and at the time was an innovative choice for a concerto. Although demanding for the soloist, it is more introverted than the typical bravura romantic concerto. However, it is bold, daring, and extremely advanced from the standpoints of structure, harmonic vocabulary, and thematic unity. Schumann revised the concerto for publication in 1854 but did not live to hear its first performance in Leipzig in 1860. It then receded into obscurity until Pablo Casals popularised it in the 20th century.

**Interval (20 mins)**

## **Symphony No. 4 in F minor Op. 36 (1878)** **Peter Ilyich Tchaikovsky (1840 - 1893)**

1. *Andante sostenuto -- Moderato con anima*
2. *Andante in modo di canzone*
3. *Scherzo, Pizzicato ostinato, Allegro*
4. *Finale, Allegro con fuoco*

Tchaikovsky is most famous for his ballets, his opera *Eugene Onegin* and his last three symphonies (4, 5 and 6). He began work on his fourth shortly after starting an unusual relationship with Nadezhda von Meck, conducted entirely by correspondence. She agreed to become Tchaikovsky's patron on the condition that they never meet in person, an arrangement that suited Tchaikovsky perfectly, particularly given his suppressed sexual inclinations.

Whilst working on the first three movements, Tchaikovsky received several anguished letters from a former student, Antonina Milyukova, who was infatuated with him and threatened to kill herself if he did not reciprocate her feelings. Perhaps influenced by Pushkin’s *Eugene Onegin*, and despite his misgivings, Tchaikovsky relented. Their disastrous marriage lasted less than three months.

Tchaikovsky found some solace by completing his fourth symphony whilst also working on *Eugene Onegin*. A musical exploration of fate, the symphony’s emotional intensity has scarcely been rivalled. Madam von Meck insisted on knowing what it was about, so Tchaikovsky provided a detailed program for her. However, he also wrote: “Of course my symphony is programmatic, but this program is such that it cannot be formulated in words. ... In essence, my symphony is an imitation of Beethoven’s Fifth; I imitated not the musical ideas, but the fundamental concept.”

The horns and bassoons and then brass open with the powerful fate motif, soon followed by an enigmatic syncopated waltz-like theme in 9/8. “The introduction is the seed of the whole symphony. ... This is Fate, that fateful force which prevents the impulse to happiness from entirely achieving its goal. ... One’s whole life is just a perpetual traffic between the grimness of reality and one’s fleeting dreams of happiness” wrote Tchaikovsky.

The gorgeous, yearning oboe theme that opens the slow movement and is taken up by the strings, speaks of times past. The subsequent fleeting woodwind passages capture the transience of good times, until the final repeat of the opening theme, unresolved as the solo bassoon subsides into nothingness, shows how illusory past memories can be.

Light relief is provided in the pizzicato scherzo with the central trio and coda conjuring up images of an almost comical country wind band.

The Finale blazes forth like a raging bushfire, providing glimpses of happier times, until interrupted by the inevitable fate motif. This time though, happiness triumphs!

*Robert Weiss*