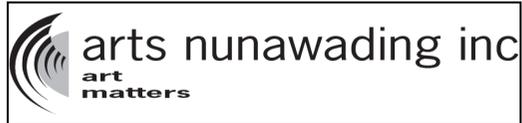


The Maroondah Symphony Orchestra Inc gratefully  
acknowledges the support of the Maroondah City Council  
and Arts Nunawading Inc



**GRAND CHORAL CONCERT**  
**Sunday, 26th November 2017 at 2.30pm**

**Mendelssohn's Oratorio**  
**Elijah**

Maroondah Symphony Orchestra  
Maroondah Singers  
Yarra Valley Singers  
Singularity  
Diamond Valley Singers

Soloists: Joanna Cole - Soprano      Shakira Dugan - Alto  
Michael Lampard - Baritone      Tenor - TBA

George Wood Performing Arts Centre  
Yarra Valley Grammar, Kalinda Rd. Ringwood  
Bookings: [www.trybooking.com/ODRH](http://www.trybooking.com/ODRH)

Enquiries: [info@maroondahsymphony.org.au](mailto:info@maroondahsymphony.org.au)  
Elaine: 720 8575 or 0418 620 479  
Tickets available at the door.

*It would be appreciated if you could refrain from videoing during the  
concert to avoid disturbing other concert patrons. Thank you!*

Printing courtesy of Michael Sukkar MP - Member for Deakin



*A Touch of Spain*

*Soloist*

*Matt Withers*

*Guitar*

*Conductor*  
*Willem van der Vis*

*Leader*  
*Rosalind Burns*

*Sunday, 10th September 2017*  
*2:30pm*

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



## Matt Withers

Matt Withers is an ambassador for Australian music, a well-established classical guitar pedagogue, performer and mentor for musicians globally. His career to date has seen him perform with highly esteemed artists of the likes of William Barton, the 'Carl Pini Quartet', Sally White-

hall and many of Australia's orchestras as well as maintaining an involvement in leading Australian chamber music groups 'Guitar Trek' and 'The Brew Guitar Duo'.

Matt has a strong history of performing around the world at festivals, universities, embassies and more. With commercial albums released on *ABC Classics* (Australia) and *Soundset Recordings* (USA), he thrives on reaching wider audiences and broadening their musical horizons.

His innovative activities include the creation of the *Matt Withers Australian Music Composition Competition* which gives an avenue of support for composers to have their music reach the ears and hearts of their audience.

Matt has performed across the globe including being featured as a 'Rising Star' at the World Expo in Shanghai (China) and has given showcase performances across Australia, New Zealand and Europe.

He is a mentor for young, emerging guitarists and musicians as shown through his role as Patron for the Senior Ensemble of SAYGE - the South Australian Youth Guitar Ensemble.

Matt is regularly invited to present masterclasses for tertiary students around Australia and internationally and has mentored in Canberra, Adelaide, Melbourne, Sydney, the Te Kōki New Zealand School of Music (Wellington), across Europe and more. With a strong social media following, Matt is truly an all-round musician of the 21st Century, having developed a passion as a sound engineer, graphic designer, media liaison and marketing manager.

We are delighted to have Matt as our featured soloist in today's program.

## Maroondah Symphony Orchestra Inc

The Maroondah Symphony Orchestra was founded in 1964 and 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 repeat performances can be arranged for charity and other organisations.

The Orchestra has flourished under the guidance and expertise of conductor, Willem van der Vis and attracts quality musicians. 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)

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

***Vacancies exist for experienced string players.***

PROUD SPONSORS

**Bernies Music Land**

*The Piano Specialists*



With the largest range of pianos, keyboards and organs in the southern hemisphere, Bernies Music Land is the perfect place to find an instrument that matches your needs and budget.

Please phone or visit today:

**Bernies Music Land**

381 Canterbury Road Ringwood

Tel. 9872 5122

[www.schimmelpianos.com.au](http://www.schimmelpianos.com.au)

## Willem van der Vis

Musical Director



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 he moved to Australia, joining the Western 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.



### *Bows for Strings*

Repairs & Sales of Bowed Instruments

7 Glenwood Ave Glen Waverley 3150

[www.bowsforstrings.com](http://www.bowsforstrings.com)

03 8802 7905

## Maroondah Symphony Orchestra

### **1st Violin**

Rosalind Burns \*  
Alicia Donnelly  
Michela Scully  
Suneith Sukumar  
Jude Harper  
Peta Cope  
Fiona Jenkins  
Amelie Neate

### **2nd Violin**

Linda Burchett \*  
John Nowakowski  
Gerry Tan  
Vincent Fazio  
Elaine Ogden  
Anne Lacey  
Kirsty Dixon  
Mereta Eichberger

### **Viola**

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

### **Cello**

Felicity Schijf \*  
Kendra Bousfield  
Michael Bonsall  
Keren Smith  
Arthur Braun  
Isabel Yeoh  
Jane Moon

### **Double Bass**

Michael Taylor \*  
Leon Heale  
Alex Richardson

### **Flute**

Melanie Smith \*  
Caroline Barron  
Fiona O'Callaghan

### **Piccolo**

Fiona O'Callaghan

### **Oboe**

Hilary Edwards \*  
Phoebe Turner

### **Cor Anglais**

Hilary Edwards

### **Clarinet**

Belinda Bolger \*  
Robert Dorin

### **Bassoon**

Robert Weiss \*  
Lynn Beardmore

### **French Horn**

David Keeffe \*  
Jacqui Spring  
Vicki-Ann Ware  
Tony Hodges

### **Trumpet**

Steve Burns \*  
Emily Johnson

### **Trombone**

Anthony Ware \*  
Nicholas Chiselett  
Don Jordan

### **Tuba**

Naham Warhuft

### **Timpani**

Nalini Scarfe \*

### **Percussion**

Sue Haylock  
Gerard Barclay

### **Harp**

Grae Shawn

\* Section Leader

**Tragic Overture Op. 81 (1880)**  
**Johannes Brahms (1833 -1897)**

Brahms grew up in Hamburg receiving a solid musical education, although he did not attend university. In 1899, the University of Breslau offered Brahms the honorary degree of Doctor of Philosophy. Brahms responded unexpectedly with his light-hearted *Academic Festival* overture, composed during his summer holidays in the spa town of Ischl, when he also composed the *Tragic* overture. Written not in response to any particular tragedy or event, it was simply intended as a solemn counterpoint to its more joyful twin. Brahms noted “One weeps, the other laughs”.

**Pavane Op. 50 (1887)**  
**Gabriel Fauré (1845 -1924)**

French composer Gabriel Fauré is probably best known today for his *Requiem* and this elegant *Pavane*. Eschewing the heavy scoring of Wagner, Fauré preferred the gentler romantic French traditionalism passed on from his teacher Saint-Saens. Featuring the flute in its seductive low register, *Pavane* exemplifies this more conservative approach and was dedicated to Fauré’s patroness Countess Greffulhe.

**Concierto de Aranjuez (1939) for guitar and orchestra**  
**Joaquin Rodrigo (1901-1999)**

1. *Allegro con spirito*
2. *Adagio*
3. *Allegro gentile*

Along with Manuel de Falla, Joaquin Rodrigo is Spain’s best-known 20th century composer, famous for his concertos. Blinded by diphtheria at age three, Rodrigo composed in braille, subsequently transcribed for performance. He studied in Paris, including under Paul Dukas, before returning to Madrid with his wife in 1939, after the Spanish Civil War. Primarily a pianist, Rodrigo did not play the guitar, but is best known for his works that elevated the status of the Spanish guitar as a concert instrument. In 1991, King Juan Carlos awarded Rodrigo the hereditary title of *Marqués de los Jardines de Aranjuez (Marquis of the Gardens of Aranjuez)*. Aranjuez is the former summer palace of the Bourbon kings, located outside Madrid.

*The Concierto de Aranjuez* was written in Paris shortly before Rodrigo returned to Spain. It was premiered in Barcelona by the guitarist Regino Sainz de la Maza to whom it is dedicated, and who had suggested its composition. The concerto was an immediate success and brought Rodrigo international fame. Today it is a pinnacle of both Spanish 20th century music and the virtuoso guitar repertoire.

Rodrigo said of his concerto: “It should sound like the hidden breeze that stirs the treetops in the parks, as strong as a butterfly, as dainty as a verónica [a bullfighting move]”. The skilfully orchestrated work is a brilliant fusion of baroque form and older Spanish folk melodies, with an unmistakably Spanish flavour given a distinctive modern twist by Rodrigo. The strongly rhythmical outer movements rely on an

interplay of different time signatures. The central Adagio is a lament for the death of Rodrigo’s infant son. The famous opening cor anglais theme is based on the saeta, an Andalusian lament sung by women during Holy Week.

**Spanish Romance (arr. 2017) for guitar and orchestra**  
**arr. James Mountain (1996 - )**

The well-known *Spanish Romance* for solo guitar, also known as *Romance Anónimo*, dates from the 19<sup>th</sup> century and is variously attributed to nine different guitarists! Today’s arrangement for guitar and orchestra is by young Melbourne composer and guitarist James Mountain, winner of First Place and Emerging Artist prizes at the 2015 Matt Withers Australian Music Composition Competition.

**Interval (20 mins)**

**Russian Easter Festival Overture Op. 36 (1888)**  
**Nikolai Rimsky-Korsakov (1844 -1908)**

Russian composer Rimsky-Korsakov was a master orchestrator and teacher of many famous early 20th century composers including Stravinsky and Prokofiev. About the time he wrote his best-known work, *Scheherazade*, Rimsky completed this concert overture based entirely on the liturgical music from the Obikhod of the Russian Orthodox Church. According to his own program notes, his purpose was to illustrate “the transition from the gloomy and mysterious evening of Passion Saturday to the unbridled pagan-religious merrymaking on Easter Sunday morning”. It features unusual time signatures such as 5/2, 3/1 and 2/1 and illustrates Rimsky-Korsakov’s skill as an orchestrator for the modern romantic orchestra.

**Symphonic Poem No. 3, Les Préludes S.97 (1854)**  
**Franz Liszt (1811-1886)**

“What is our life but a series of preludes to that unknown song whose first solemn note is tolled by death?” wrote Hungarian composer Franz Liszt in the introduction to this, the best-known of his 13 symphonic poems, a form that he invented. Later brought to its zenith by Richard Strauss in works such as his *Alpine Symphony*, a symphonic poem is a one-movement symphonic work that relates to some extra-musical stimulation, such as a poem or mountain. They were not initially popular with contemporary audiences and orchestras as they were “more difficult to play than a Brahms symphony” and exposed the limitations of less skilled players.

*Les Préludes* was derived from an overture to four settings of poems by Altran for mixed chorus and piano from ten years earlier. Inspired by a poem of Lamartine from which it gets its title, Liszt rewrote the overture and attached his prose precis of Lamartine’s poem to the score.

*Les Préludes* is based entirely on the three-note motif in the opening theme, which is transformed into all the work’s subsequent themes. A number of these will be familiar as cartoon themes from the fifties! The powerful orchestration makes full use of the brass and horns, used to great affect in the climactic coda.