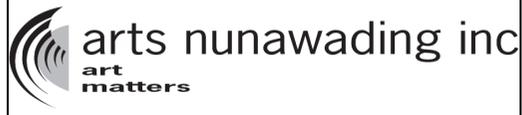


The Maroondah Symphony Orchestra Inc gratefully
acknowledges the support of the Maroondah City Council
and Arts Nunawading Inc



TODAYS CONCERT WILL BE REPEATED AT
COWES

Saturday 25th March 2017 at 2:30pm
Cowes Cultural Centre. Thompson Ave. Cowes
Enquiries: Anne Davie 59 568 216

NEXT CONCERT

Sunday, 18th June 2017 at 2.30pm

Beethoven: Overture to 'Fidelio'
Schumann: Symphony No 3 in E flat major, Op.97 'Rhenish'
Tchaikovsky: Piano Concerto No 1 Op. 23
Soloist: Kevin Chow

George Wood Performing Arts Centre
Yarra Valley Grammar, Kalinda Rd Ringwood
Bookings: www.trybooking.com/ODQY
Enquiries: info@maroondahsymphony.org.au
Lyn: 9849 0987 or 0411 087 457
Tickets available at the door.

*Printing courtesy of Michael Sukkar MP
Member for Deakin*



Divine Dvořák

Soloist

Charlotte Miles

Cello

*Conductor
Willem van der Vis*

*Leader
Rosalind Burns*

*Sunday, 19th March 2017
2:30pm*

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

Charlotte Miles



Charlotte Miles is 14 years old and a Year 11 student at Balwyn High School in their accelerated learning program. She studies cello with David Berlin, MSO Principal Cellist, and completed her AMEB Licentiate Diploma with distinction at the age of twelve. Charlotte has performed as a soloist at Carnegie Hall in New York (2013) and Opéra Bastille in Paris (2015) after winning first prizes in international music competitions. She was the youngest cellist invited from around the world to perform in a 100 cello ensemble at the 2016 Piatigorsky International Cello Festival in Los Angeles, alongside leading cellists including Mischa Maisky, Liwei Qin, and Truls Mørk.

Charlotte has benefitted from masterclasses in Melbourne, Germany and New York.

Recent local highlights include over 60 competition prizes, including winning the 2014 Melbourne Recital Centre Bach Competition; the AMEB's Henri Touzeau Cello Award; the 2016 Preston Youth Concerto Competition; the Hephzibah Menuhin Memorial Award for Strings in 2016; and she was a finalist and winner of the Audience Prize in the 2016 3MBS Victorian Young Performer of the Year Award.

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.

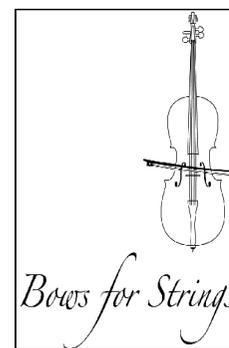
For information about the Orchestra or membership enquiries:

www.maroondahsymphony.org.au

Phone: Lyn 9849 0987 or Rob 0419 230 344

info@maroondahsymphony.org.au

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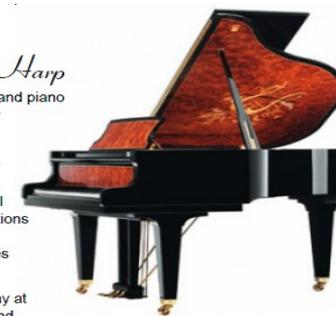
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Willem van der Vis
Musical Director



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.

Maroondah Symphony Orchestra

1st Violin

Rosalind Burns *
Michela Scully
Ardina Hedges
Jude Harper
Peta Cope
Suneith Sukumar
Alicia Donnelly
Shahriah Shams
Katherine Avgerinou

2nd Violin

Linda Burchett *
John Nowakowski
Ina Koetsier
Gerry Tan
Elaine Ogden
Anne Lacey
Vincent Fazio
Mereta Eichberger
Kirsty Dixon
George Zonnios
Tania van Ommen

Viola

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

Cello

Felicity Schijf *
Kendra Bousfield
Michael Bonsall
Elaine Neely
Arthur Braun
Keren Smith
Judy Fox-Smith
Tony Hayes
Beth Marrocco
Leah Walsh
Isabel Yeoh
Wendy Hong
Vicki-Ann Ware

Double Bass

Michael Taylor *
Hilton Vermaas
Leon Heale
Alex Richardson
Danielle Jones

Flute

Caroline Barron *
David Jones

Oboe

Hilary Edwards *
Phoebe Turner

Clarinet

Belinda Bolger *
Robert Dorin

Bassoon

Robert Weiss *
Lynn Beardmore

French Horn

David Keeffe *
Christabella Stinson
Tony Hodges
Vicki-Ann Ware

Trumpet

Steve Burns *
Emily Johnson

Trombone

Anthony Ware
Barry Hodder

Bass Trombone

Allan Pennings

Timpani

Nalini Scarfe *

Percussion

Allison Summers

* Section Leader

Finlandia Op. 26 (1899)
Jean Sibelius (1865-1957)

By the 1890s Sibelius was well established as Finland's greatest composer. Finland had been under Russian rule for almost a century and was subject to strict press censorship. In 1899 a group of artists in the Finnish capital, Helsinki, organised a series of so-called 'press celebrations', which, as well as supporting those journalists oppressed by the Russians, served to promote the call for Finland's freedom.

The nationalistic Sibelius was the natural choice to compose music for the stage pageant that was central to the celebrations. As well as a prelude and pieces associated with each scene he created a stirring piece, *Finland Awakes*, for the grand finale that embodied both the Finn's fierce spirit of resistance and the hope of eventual freedom. Its wildly enthusiastic reception prompted Sibelius to revise it as a stand-alone piece. Renamed *Finlandia*, it was premiered by the newly formed Helsinki Philharmonic and the performances of *Finlandia* on the orchestra's inaugural European tour catapulted Sibelius to international fame.

Symphony No. 103 in E flat The Drumroll (1795)
Joseph Haydn (1732-1809)

1. *Adagio - Allegro con spirito*
2. *Andante*
3. *Menuetto*
4. *Allegro con spirito*

Haydn spent most of his working life in the employ of the Austro-Hungarian Esterházy princes as a liveried servant of the court. Prince Nikolaus the Magnificent was seriously committed to music and to providing his court composer with all the support and facilities he could have wished for. Haydn's reputation grew such that he received commissions from France and Spain, even though he had not ventured further than 100 kilometres from his birthplace. When Nikolaus died in 1790 his son, Prince Anton, disbanded the orchestra and Haydn became unemployed for the first time in his career. However, the German-born, London-resident impresario Johann Peter Salomon immediately invited him to London with a generous commission to compose and perform twelve symphonies. Haydn arrived in London on New Year's Day 1791. Over the following year he introduced the first six of his so-called 'London' symphonies to a rapturous reception not seen in London since the height of Handel's operatic triumphs 70 years previously. The following year Haydn returned to Vienna to escape the exhausting London social melee. When he returned in 1794 with his final six symphonies he was received even more enthusiastically than before. The King invited him to settle in England, but Haydn declined.

Symphony No. 103 is the second last of all Haydn's symphonies and in many ways the most original. The striking opening drumroll that gives the symphony its nickname introduces an imposing slow introduction that is ambiguous in both key and metre. Although the ensuing *Allegro con spirito* starts with a jolly folk tune (based on

a Croatian melody), and the second theme is also dancelike, they too succumb to rhythmic and harmonic ambivalence, with accented offbeats and occasional modulation into minor keys. After much inventive manipulation of the two dance themes, the slow opening is suddenly repeated, before a spirited set of fanfare-like flourishes concludes the movement.

The second movement is a clever double variation on two themes, one in C major and the other in C minor and both of Croatian origin. The genial Menuetto also has its origins in folk music, in this case the *Ländler*, the forerunner to the waltz. The horns open the final movement with a four note motif that Haydn then works up in an elaborate competition with the main theme. Ultimately this motif is heard in all the brass and woodwind to bring the work to an exciting conclusion.

Interval (20 mins)

Cello Concerto in B Minor, Op 104 (1895)
Antonín Dvořák (1841-1904)

1. *Allegro*
2. *Adagio ma non troppo*
3. *Finale: Allegro moderato*

The three years from 1892 that Dvořák lived in Manhattan with his young family produced some of his most famous works. Shortly after arriving in New York, Dvořák had heard Victor Herbert's second cello concerto performed by the composer and the New York Philharmonic. This showed that it was possible to combine the cello and a full symphony orchestra without compromising either the audibility of the cello or the sonority of the orchestra. (Thanks to Dvořák's masterful use of the woodwind to achieve this balance, Brahms later famously remarked "Why on earth didn't I know that one could write a cello concerto like this? If I had only known, I would have written one long ago.")

Unlike his other American compositions such as the *New World Symphony* the Cello Concerto does not embody Dvořák's newly created American idiom, but rather reflects his yearning for his Bohemian homeland. As director of the National Conservatory of Music, Dvořák earned 25 times his previous salary, but this could not compensate for the homesickness he felt for his native Bohemia. He returned to Prague in 1895 just after completing the Cello Concerto, which is also a requiem for his beloved sister-in-law Josefina Kounicova-Cermakova. In the second movement the cello quotes the song *Leave Me Alone* that he had previously written for her. After returning to Prague, Dvořák learnt of her death and inserted in the coda of the last movement a hauntingly beautiful pianissimo tribute to his beloved.

This, the most popular of all cello concertos, premiered in London in March 1896. Although Dvořák was in attendance, he had threatened to boycott the performance in protest at the choice of soloist, one Leo Stern, in place of the work's dedicatee, Dvořák's friend Hanus Wihan.