

**MAROONDAH
SYMPHONY
ORCHESTRA INC**

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The Maroondah Symphony Orchestra gratefully acknowledges the support of the Maroondah City Council

The Maroondah Symphony Orchestra

GALA CONCERT

Celebrating Fifty Years Of Music



Sunday 17 August, 2014

Programme

Offenbach: *Orpheus in the Underworld Overture*
Tchaikovsky: *Rococo Variations, Op. 33*
Gliere: *Russian Sailor's Dance from The Red Poppy*
Strauss: *Blue Danube Waltz, Op. 314*
Tchaikovsky: *Andante Cantabile for Cello and Strings in D*
Rimsky Korsakov: *Capriccio Espagnol, Op. 33*

Soloist
Kalina Krusteva
Cello

George Wood Performing Arts Centre
Yarra Valley Grammar
Kalinda Road, Ringwood
Enquiries: 0418 620 479



*Maroondah Symphony
Orchestra*



**ORCHESTRAL
CONCERT**

**Conductor
Willem van der Vis**

**Leader
Tania Vethanayagam**

**Soloist
Yi Wang
Violin**

**Sunday, 15 June, 2014
2:30PM**

**George Wood Performing Arts Centre
Yarra Valley Grammar
Kalinda Rd. Ringwood**



**Maroondah Symphony Orchestra
Celebrating 50 Years of Music**

Yi Wang



Yi Wang is a prize winner in both the Chinese National Violin Competition and the Rudolf Lipizer International Competition held in Italy. After completing his undergraduate studies at the Beijing Central Conservatory with Prof. Zhilong Wang, Yi travelled to London to continue his postgraduate course with the world renowned violinist and educator, Yfrah Neaman. He was awarded the prestigious 'Concert Recital Diploma, Premier Prix' in 1994, and in 1995 was offered the position of Assistant Concertmaster with the Welsh National Opera.

Yi came to Australia in 1997 to join the Australian Chamber Orchestra. From 2001-2007 he was Principal First Violin and Acting Concertmaster with the Tasmanian Symphony Orchestra. Yi was director and leader of the Virtuosi Tasmania Chamber Orchestra and has also led the Melbourne Symphony Orchestra and Orchestra Victoria on many occasions. Recently he moved to Melbourne to join Orchestra Victoria as Principal Violin.

As a soloist, Yi has performed with the Tasmanian Symphony Orchestra, Orchestra Victoria, the Moldova Symphony Orchestra and the Chinese Youth Orchestra, and given recitals in London, Beijing, Sydney, Melbourne, Weimar (Germany), Hobart, Suffolk (UK) and Hangzhou (China).

In recent years Yi has been involved in developing Chinese music education, including participating in the Beijing Chamber Music Festival, giving master classes in the Central Conservatory and Macau Conservatory, leading and directing the Chinese Youth Orchestra. He also teaches violin at both Melbourne and Monash Universities.

The Maroondah Symphony is privileged to have Yi Wang as its soloist today.

David Keeffe



David Keeffe was born into a musical family in London. He attended Dulwich College and studied at Trinity College of Music and York University where he developed an interest in computers and their musical applications, including composition and notation.

David moved to Australia in 1997. From that point a stream of new works appeared, initially for brass, and then for other ensembles. Opportunities arose for workshops and performances with the Oakleigh City Band, Maroondah Symphony Orchestra, Grainger Wind Symphony and Melbourne Youth Music's MYO and MYSB. In 2006 David won the prize for the *Eleventh Day* a new slow march for brass band at the Melbourne International Festival of Brass and was a finalist for the quick march with *Emerald Hill*. That inspired him to return to study and in 2010 completed his Master of Music at the University of Melbourne.

David's *The Midnight Prince*, a ballet for eight horns was premiered live to air on 3MBS in their 'Live at the Convent' series as was his *Four Haiku* for tenor and piano. His *The Undone Years* was commissioned by Melbourne saxophonist, Jason Xanthoudakis. More recent works include *Noisy Nora*, a children's story for narrator and orchestra, premiered in 2012 by the Zelman Memorial Symphony Orchestra, and *Against the Odds*, a micro-symphony, recorded by the Melbourne Symphony Orchestra.

David has composed *The Thousand Steps* on commission to the Maroondah Symphony Orchestra as part of its 50th Anniversary celebrations.



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Maroondah Symphony Orchestra

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. New members are warmly welcomed.

For information about the Orchestra or membership enquiries: Phone: Lyn 9849 0987 or Geoff 9808 4184



Willem van der Vis Musical Director

New Zealand born Willem van der Vis gained a B.Sc (Hons) in physics before he decided to focus on his real passion, which was music. Soon he was playing principal cello with the Scola Musica (New Zealand Symphony Training Orchestra) and the Dunedin Sinfonia.

In 1979 he moved to Australia, where he became a member of the West Australian Symphony Orchestra for 7 years. In addition he has played with Orchestra Victoria and the New Zealand, Tasmanian and Melbourne Symphony Orchestras. As an orchestral cellist, he was always fascinated by how a conductor interacted with and communicated music to an orchestra and this led him to complete his B.Mus (conducting) at the WAAPA and the VCA (Robert Rosen). Conducting studies followed in Moscow, England and the Czech Republic. He enjoyed further studies with Professor John Hopkins in Melbourne.

Willem has conducted the Stonnington, Heidelberg, New Monash, Ballarat and Derwent (Hobart) Symphony Orchestras. In addition, he has conducted the Murray Conservatorium Chamber Orchestra and Choral Society (Albury, NSW), Two Murray River "Three Choirs" Festivals, Percy Grainger Youth Orchestra, Margaret Sutherland Strings as well as many stage shows.

Willem is now Musical Director of the Maroondah Symphony Orchestra and Assistant Conductor of the Heidelberg Symphony Orchestra. He regularly conducts the U3A Symphony Orchestra as well as the Kooyong Chamber Players. Every year 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

1st Violin

Tania Vethanayagam *

Ilona von Möller

Ardina Hedges

Michela Scully

Suneith Sukumar

Lauren Hancock

Fiona Cooper-White

Shahriar Shams

Alicia Donnelly

2nd Violin

Helga Lindemann *

Sally Banks

Ina Koetsier

Gerry Tan

Anne Lacey

Mereta Eichberger

Kathleen Prohasky

Ella O'Hagan

Lilian Shum

Viola

Gitta Green *

Joella Gould

Paul Watson

Helen Jeske

Caitlin Lyons

Cello

Felicity Schÿf *

Kendra Bousfield

Michael Bonsall

Elaine Neely

Arthur Braun

KerenSmith

Judy Fox-Smith

John Ferwerda

Leah Walsh

Tony Hayes

Double Bass

Hilton Vermaas *

Michael Taylor

Josh Vandenburg

Flute

Melanie Smith *

Caroline Barron

Fiona O'Callaghan

Oboe

Hilary Edwards *

Geoff Oakes

Clarinet

Robert Dorin *

Annie Fairweather

Lyn Farnworth

Bassoon

Robert Weiss *

Karen Martin

Trumpet

Steve Burns *

Ruth Collins

French Horn

David Keeffe *

Emily Kepert

Trombone

Basil Rizopoulos *

Sol Everts

Dean Chanel

Tuba

Tim Kelly

Tympani

Simon Kepert *

* Section Leader

The Thousand Steps (2014)

David Keefe

The Thousand Steps is a musical impression of the well-known memorial climb in the Dandenong Ranges National Park, and has been created by Melbourne composer David Keefe as a commission from the Maroondah Symphony Orchestra to mark its 50th anniversary. In this ten-minute piece, we find depictions of today's enthusiastic walkers, briefly leaving their city life behind to meet the challenge of the steep path, we find images of those who fought and suffered in New Guinea in 1942, and we find allusions to the music the orchestra has played over the years.

The composer writes:

“I wanted to compose a work that was very engaging for both players and listeners, and which had a distinct local relevance, yet was still contemporary in style. You will find hints of familiar tunes – especially to Melburnians – and important links to the memorial path itself. And I always kept in mind that for the orchestra, this is a celebration, so while there are quiet periods, the overall impression is of energy and movement, leading to a triumphal chorale and heroic ending.”

Rondo for Violin and Orchestra in C K373 (1781)

Wolfgang Amadeus Mozart (1756-1791)

Mozart's often stormy employment with the “Arch-booby of Salzburg” as Mozart called his eminent employer, came to a violent end when he was literally kicked down the stairs by the Archbishop's chief steward during a visit to Vienna! Just prior to this event, Mozart dashed off this cheerful Rondo for the Italian violinist Antonio Brunetti who performed it with Mozart leading the Archbishop's orchestra. Mozart celebrated his dismissal by remaining in Vienna and not playing the violin again!

Introduction & Rondo Capriccioso Op. 23 (1863)

Camille Saint-Saëns (1835-1921)

Like Mozart, Camille Saint-Saëns was a child prodigy who started composing at the age of three. At age 11 he debuted as a concert pianist, as an encore offering to play any Beethoven sonata the audience could name! Spanish violinist Pablo de Sarasate, another child prodigy, had no hesitation at the age of 15 in asking Saint-Saëns to write a violin concerto for him, which he did. Four years later, Saint-Saëns wrote a second work for Sarasate, the virtuosic *Introduction and Rondo Capriccioso*, designed to show off Sarasate's dazzling technique. It remained in Sarasate's standard repertoire until his death in 1908, by which time he had recorded several commercial recordings. Nevertheless, he was outlived by Saint-Saëns, who survived World War I.

The reflective introduction is in the form of an extended opera-like recitative. The syncopated theme that opens the Rondo has a distinctively Spanish flavour, reflecting the work's dedicatee. A lyrical theme contrasts with the wild leaps and runs of the more exuberant passages, before a triple-stopping cadenza leads to a frenetically brilliant coda.

Theme from Schindler's List (1993)

John Williams (1932-)

John Williams' moving soundtrack from Steven Spielberg's 1993 film *Schindler's List* won one of the seven Academy Awards won by the film. The main theme for violin and

orchestra is one of the most famous of all motion picture themes.

INTERVAL (20 minutes)

Symphony No. 5 in D Op. 107 Reformation (1830)

Felix Mendelssohn (1809-1847)

1. Andante — Allegro con fuoco
2. Allegro vivace
3. Andante
4. Andante con moto - allegro vivace - allegro maestoso

Felix Mendelssohn was the grandson of a philosopher and the son of a well-to-do banker. Although from a Jewish background, at age seven Felix was baptised as a Christian with the surname “Bartholdy” that he never used. Though raised as a Lutheran, he was never fully accepted as one, nor did he totally recant his Judaic heritage. Like Mozart and Saint-Saëns, he became a famous child prodigy, composing numerous symphonies and his octet for strings by his late teens. He had a prodigious memory, being able to play by heart all 9 of Beethoven's symphonies while still a teenager. At 20, Felix revived Bach's St Matthew Passion in Berlin, reawakening interest in Bach's sacred works, and launching his own parallel careers as eminent conductor and successful musical administrator. Over the next few years, Mendelssohn founded the Leipzig Conservatory and transformed the Leipzig Gewandhaus orchestra into the first “modern” professional orchestra., in which a dedicated conductor, rather than the lead violin or harpsichordist, directed the orchestra.

The life and beliefs of Martin Luther impressed Mendelssohn deeply, and he determined to write a work for the June 1830 celebrations of the 300th anniversary of the presentation of the Augsburg Confession, a momentous document that espoused the principles of Lutheranism and laid the foundations for Protestantism around the world.

Mendelssohn duly composed the *Reformation* symphony (the 2nd written, but the 5th to be published at which time it acquired its name) just in time for the celebrations in Berlin, but it was passed over in favour of a more conservative choral work by Eduard Grell. As it turned out, the planned celebrations failed to eventuate due to the political turmoil at the time. The planned premiere in Paris also did not occur, this time due to the musicians rejecting the symphony as “much too learned, too much fugato, too little melody”. This prompted Mendelssohn never again to set foot in Paris. The premiere in Berlin two years later was poorly received and, rejected by Mendelssohn as “a piece of juvenilia”, the symphony was not performed again until it was published 21 years after Mendelssohn's death.

The symphony's solemn introduction leads to a stormy main allegro. The dance-like scherzo provides a more cheerful interlude before the brief prayer-like slow movement. The fourth movement opens with solo flute introducing a wind chorale based on Luther's famous chorale “A mighty fortress is our God”. The strings introduce a new triumphant theme, but the chorale is never far away, until it blazes resplendently, played by the full orchestra to conclude the symphony.

Robert Weiss