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SYMPHONY
ORCHESTRA INC**

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

Phillip Island Arts & Cultural Committee
Presents

The Maroondah Symphony Orchestra
in Concert

Sunday March 30, 2014 at 2.30pm
Cowes Cultural Centre

Tickets at the door

Enquiries: Anne Davie 59568216

* Today's program will be repeated

Next Ringwood Concert
Sunday June 15 at 2.30pm

Premiering 'Thousand Steps Overture'
by David Keeffe

Mendelssohn's *Symphony No 5* (Reformation)
Featuring Violinist - Yi Wang

Yarra Valley Grammar, Kalinda Rd. Ringwood
Tickets: www.trybooking.com
Enquiries: Elaine 0418 620 479

*Maroondah Symphony
Orchestra*

ORCHESTRAL CONCERT

Conductor
Willem van der Vis

Leader
Tania Vethanayagam

Soloist
Larissa Ng
Violin

Sunday March, 23, 2014
2:30PM

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

Larissa Ng



It was at five years of age that Larissa Ng began her musical journey through piano; leading her into a world full of music that she would never leave.

The following year, Larissa began learning the violin under the tutelage of Virginia Weekes through a string program initiative of her primary school. Throughout the past twelve years, she has learnt violin, piano, guitar and percussion.

In 2010, Larissa completed her Associate in Music (AMusA) and has also accomplished her grade eight exam on piano. Larissa is currently undertaking her first year at The University of Melbourne, studying the Bachelor of Science with a Diploma of Music and is under the tuition of Wilma Smith.

An avid orchestral violinist, Larissa has been a member of the Melbourne Youth Orchestra, Australian Conservatoire of Ballet Orchestra and Camberwell Chorale's Camerata Orchestra. She was the Concertmaster and soloist of Balwyn High School's multi-award-winning Senior String Orchestra as well as their Symphony Orchestra.

In 2003, Larissa was a member of the winning ensemble, the *Balwyn High School Clarinet Quintet* in the Boroondara Eisteddfod's ADMIS Senior Chamber Ensemble section.

The Maroondah Symphony Orchestra is delighted to have Larissa as its featured soloist today, playing the well-loved Bruch Violin Concerto No 1.



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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 Sclar

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, 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. Presently he enjoys further studies with Professor John Hopkins in Melbourne.

Willem has conducted the following Symphony Orchestras: Stonnington, Heidelberg, New Monash, Ballarat and Derwent (Hobart). In addition, he has conducted the Murray Conservatorium Chamber Orchestra (Albury, NSW) and Choral Society, 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 for 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
Michela Scully
Ardina Hadges
Moira Nagorcka
Suneith Sukumar
Fiona Cooper-White
Shahriar Shams
Alicia Donnelly
Jake Ryan Deans

2nd Violin

Helga Lindemann *
Sally Banks
Ina Koetsier
Gerry Tan
Elaine Ogden
Anne Lacey
Kanako Miwa
John Nowakowsky
Rachel Brodsky
Kathleen Prohasky
Mereta Eichberger

Viola

Gitta Green *
Joella Gould
Paul Watson
Myra Peeler
Helen Jeske
Caitlin Lyons

Cello

Felicity Schÿf *
Kendra Bousfield
Michael Bonsall
Elaine Neely
Arthur Braun
Keren Smith
Judy Fox-Smith
John Ferwerda
Leah Walsh
Tony Hayes

Double Bass

Hilton Vermaas *
Michael Taylor
Josh Vandenburg
Annette Le Masurier

Flute

Melanie Smith *
Caroline Barron

Oboe

Hilary Edwards *
Geoff Oakes

Clarinet

Robert Dorin *
Lyn Farnworth

Bassoon

Rob Weiss *
Karen Martin

Trumpet

Steve Burns *
Ruth Collins

French Horn

David Keeffe *
Jacqui Spring
Tony Hodges

Emily Kepert

Tympani

Simon Kepert *

* Section Leader

Overture in C major *Namensfeier* (Name Day) Op. 115 (1815)

Ludwig van Beethoven (1770-1827)

Beethoven was a great admirer of the German writer Friedrich Schiller. In 1824 he set Schiller's poem *Ode to Joy* as the choral part of his Ninth Symphony, but this had its genesis 30 years earlier. In 1814 Beethoven reworked the earlier *Ode to Joy* themes in a concert overture intended to open a concert for Emperor Franz I on his name day, from which Beethoven hoped to regain lost prestige. The overture, later known as the *Namensfeier* or *Name Day* overture, wasn't ready in time and was eventually premiered at a benefit concert in March the following year. It is dedicated to Prince Antoni Radziwitt, an amateur composer.

The prominent use of the horns led the French to nickname the work *The Hunt*, which Beethoven detested. It is almost banal at times, lacking the usual depth of Beethoven's mid to later works. Compare it, for example, to the *Eroica* symphony from 10 years earlier. Consequently this so-called "overture for any occasion" was not a success, and is seldom performed today.

Concerto for Violin and Orchestra No. 1 in G min Op 26 (1868)

Max Bruch (1838-1920)

1. Vorspiel: Allegro moderato
2. Adagio
3. Finale: Allegro energico

In contrast to the obscure first work today, Max Bruch's first violin concerto is one of the most famous of all concertos for the violin (unlike the other two). Bruch felt aggrieved that he became famous primarily for this work, particularly as he was paid a one-off fee by his publisher, Simrock, and hence didn't reap any financial benefit from the work's ultimate success. After World War I, Bruch was destitute and sent his copy of the score to the Sutro sisters in New York, asking them to sell it and send him the proceeds. Bruch never received any money from the sale, and died poverty stricken in Berlin the following year.

Bruch was born in Cologne, Germany, learning initially from his soprano mother. By the time he was 14 he had composed his first symphony, the start of a prodigious composing career, honoured in 1893 with an honorary doctorate from Cambridge. The Romantic German style of Bruch's compositions echoed that of Mendelssohn, Tchaikovsky and Schumann, eschewing the more progressive influence of Liszt and Wagner.

The first violin concerto was premiered in 1866, to a luke warm reception. Bruch, too, was unsatisfied, and sought the advice of the influential Hungarian virtuoso Johann Joachim. Joachim had popularised both the Beethoven and Mendelssohn concertos, and later was to make a major contribution to Brahms' concerto. Bruch adopted many of Joachim's suggestions and added some changes of his own, resulting in the version we hear today, premiered by Joachim in January 1868.

The unusual first movement is a "Vorspiel" or "Prelude" to the rapturous second movement, which follows without a break. Because of the lack of a formal development section in the first movement, Bruch proposed at one stage calling the work a "fantasy" rather than "concerto", but

Joachim disagreed. The second movement contains some of the most glorious writing for violin in the whole repertoire. The lively but subdued gypsy-inspired final movement presaged Brahms's concerto 10 years later.

INTERVAL (20 minutes)

Symphony No. 3 in E flat Op. 55 *Eroica* (1804) Ludwig van Beethoven (1770-1827)

1. Allegro con brio
2. March Funebre - Adagio assai
3. Scherzo - Allegro vivace
4. Finale - Allegro molto

Beethoven's *Eroica* symphony marks a step change in the development of the symphony and music in general. No longer is music primarily "entertainment" but instead can plumb the greatest depths of human emotion. Sketched just after completion in 1801 of the *Heiligenstadt Testament* in which Beethoven admits to his growing deafness and his near-suicidal despair, the *Eroica* marks the start of Beethoven's highly productive "heroic" mid period. His compositions then took on a totally new path, deviating from the direct evolutionary line from Haydn and Mozart.

Beethoven's ballet *The Creatures of Prometheus*, premiered in 1801, gave expression to his admiration of the democratic ideals of ancient Greece. Beethoven saw the Jacobite aspirations of post-revolutionary France as reflecting similar ideals. The future King of Sweden encouraged Beethoven to honour in music the head of the Jacobins, Napoleon Bonaparte, who Beethoven viewed as a sort of modern Prometheus. So Beethoven resolved to name his emerging symphony the *Bonaparte Symphony*. However, just as Beethoven penned the last notes, Napoleon crowned himself emperor. Beethoven heard the news from his pupil Ferdinand Ries, and immediately flew into a rage, tearing in two the title page. The symphony was promptly rededicated to his patron Prince Lobkowitz and retitled *Sinfonia eroica*.

The longest and most difficult symphony to date, its initial performance confounded critics. Admiring of his craftsmanship, but perplexed by Beethoven's intentions, critics took some time to adapt to this new "purpose" in music. On the other hand it appears that, despite its difficulty, the musicians admired it from the start. In 1807 we are told: "The orchestra had voluntarily gathered for extra rehearsals without recompense, except for the honour and special enjoyment of the work itself".

The introduction to the very long first movement is startlingly short - two tonic chords! Within a few bars a C# from a totally foreign key intrudes and sets the scene for the harmonic unrest characteristic of the whole symphony. The slow, relentless funeral march of the second movement influenced many later composers. The minor-key gloom is relieved by a more upbeat major-key section, soon eclipsed by an intense fugal passage. The bright Scherzo that follows has an enigmatic rhythm (is it in 3 or in 2?) with a standout section for the three horns (this was the first symphony with more than two). The whole symphony leads emotionally towards resolution in the Finale. Twenty variations on an initially disguised theme from *Creatures from Prometheus*, lead eventually to the triumphal but breakneck restatement of the hero's theme.

Robert Weiss