

# GRAND CHORAL CONCERT

## CARMINA BURANA

Carl Orff

Waltz from *Eugene Onegin* Tchaikovsky

Karelia Suite Op 11 Sibelius

Sunday 15 November 2015

2:30pm

Maroondah Symphony Orchestra

with

Maroondah Singers

Yarra Valley Singers

Singularity

Diamond Valley Singers

Essendon Choral Society

& Soloists

George Wood Performing Arts Centre

Yarra Valley Grammar

Kalinda Road, Ringwood

Bookings: [www.trybooking.com/146916](http://www.trybooking.com/146916)

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

Elaine: 9720 8575 or 0418 620 479

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*Member for Deakin*



## Sunday Afternoon Concert

*Soloist*

*Julia Hastings*

*Piano*

*Conductor*  
*Willem van der Vis*

*Leader*  
*Tania Vethanayagam*

*Sunday, 6 September, 2015*  
*2:30pm*

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



## JULIA HASTINGS

Photo by Nicholas Purcell Studio

Julia Hastings is a regular recitalist and chamber musician, known for her expressive pianism and virtuosity, and her engaging stage presence. Recent solo performance highlights include recitals at the National Academy of Music (ANAM), Wesley of Warragul, Alexandra Club, Port Fairy Spring Music Festival, Tallis Trust at Beleura House and broadcasts on 3MBS FM and ABC Classic FM.

As well as solo piano performance, Julia is an accomplished chamber musician and collaborative artist, working recently with Sara Macliver, Penelope Thwaites, Michael Houstoun, Timothy Young, Paul Dean and many colleagues in projects at ANAM. As an orchestral pianist, Julia has played under the baton of conductors such as Simone Young, Brett Dean, Christian Badea and Nicholas Collon.

Julia has been fortunate to have undertaken private lessons and master classes internationally with Jerome Lowenthal, Marc Silverman, Lisa Moore, Joanna MacGregor, Nicolas Hodges, Paul Badura-Skoda and Eleanora Sivan.

Julia completed a Bachelor of Music (Honours) at the University of Melbourne, Conservatorium of Music in 2013 where she studied under the guidance of Anna Goldsworthy and Ronald Farren-Price. During the course of her studies, Julia was awarded numerous scholarships and prizes including the John Hellyar and Gardiner Scholarships for Piano and the Athenaeum Chamber Music Prize.

In 2015, Julia is in her second year of the Professional Performance Program at ANAM where she studies with Timothy Young. Julia is also a residential tutor in music performance at Janet Clarke Hall, University of Melbourne.

We are delighted to have Julia as our soloist today.

## 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)

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



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**Willem van der Vis**  
Musical Director

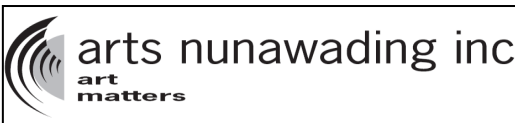
New Zealand born Willem van der Vis gained a B.Sc (Hons) in physics before he decided to focus on his real passion, which was music. Soon he was playing principal cello with the Scolar Musica (New Zealand Symphony Training Orchestra) and the Dunedin Sinfonia.

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.

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



*Maroondah Symphony*

**1st Violin**

Tania Vethanayagam \*  
Ilona von Möller  
Suneith Sukumar  
Michela Scully  
Lauren Hancock  
Fiona Jenkins  
Alicia Donnelly  
Ramona Tilley  
Kirsty de Gruchy  
Shahriah Shams

**2nd Violin**

Ardina Hedges \*  
John Nowakowski  
Gerry Tan  
Kathleen Cheng  
Elaine Ogden  
Anne Lacey  
Mereta Eichberger  
Vincent Fazio  
Hannah Dean  
Karina Pitt  
Grace Ng  
Daniel Ford-Learner

**Viola**

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

**Cello**

Kendra Bousfield \*  
Michael Bonsall  
Keren Smith  
Elaine Neely  
Arthur Braun  
Judy Fox-Smith  
John Ferwerda  
Tony Hayes  
Amelia Boissevain

**Double Bass**

Michael Taylor \*  
Josh Vandenberg  
Hilton Vermaas

**Flute**

Melanie Smith \*  
Fiona O'Callaghan

**Oboe**

Hilary Edwards \*  
Geoff Oakes

**Clarinet**

Belinda Bolger \*  
Robert Dorin

**Bassoon**

Robert Weiss \*  
Karen Martin

**French Horn**

David Keeffe \*  
Tony Hodges  
Christabella Stinson

**Trumpet**

Steve Burns \*  
Ruth Collins

**Percussion**

Andrew Shemmeld

\* Section Leader

## **Overture to *The Creatures of Prometheus* Op. 43 (1801)** **Ludwig von Beethoven (1770 - 1827)**

Beethoven wrote his first ballet as a “ghost writer” for Count Waldstein. His second, *The Creatures of Prometheus*, was his first real work for the stage and appeared after his first two piano concertos and first symphony in which he had demonstrated the dramatic potential of musical language. So, when the celebrated Neapolitan choreographer Salvatore Viganò was commissioned to write a ballet for the empress Maria Theresa, rather than writing the music himself he commissioned Beethoven to prepare a suitably dramatic score. Based on the Greek myth of Prometheus, the ballet depicts two animated statues who receive instruction in the arts, music, tragedy, comedy and dance. Initially well received, today the ballet is rarely performed, with only the overture being regularly heard.

The striking opening dissonant chords set the scene for the subsequent sudden changes in both key and dynamics that provide the work’s dramatic impact.

## **Valse Triste Op. 44 No. 1(1904)** **Jean Sibelius (1865 - 1957)**

Finnish composer Jean Sibelius supported the rise of Finland’s national identity, a sense of which inhabits much of Sibelius’s music. In 1901 he was asked by his brother-in-law, playwright Arvid Järmfelt, to write the incidental music for his play *Kuolema (Death)*. Although the play was a failure, Sibelius salvaged some of the music, including *Valse Triste (Sad Waltz)*. This slow waltz accompanied a scene in which the dying mother awakes, and in her long white nightgown starts dancing a waltz. She is joined by imaginary visionary couples who gradually appear, only to suddenly vanish when there is a knock on the door. Death stands on the threshold.

## **Piano Concerto No. 1 in G minor Op. 25 (1833)** **Felix Mendelssohn (1809 - 1847)**

1. *Molto allegro con fuoco*
2. *Andante*
3. *Presto. Molto allegro e vivace*

Felix Mendelssohn was a child prodigy arguably surpassing Mozart in the quality of his youthful musical output. Much of this early work, including five concertos, adhered to formal classical conventions. Only when in his twenties did he explore more innovative musical structures. This is particularly evident in his three mature concertos, two for piano followed by the famous violin concerto, which together ushered in a new type of unashamedly romantic instrumental concerto.

As part of a European tour, 22-year-old Mendelssohn stayed in Munich during 1831, where he gave piano lessons to the lovely Delphine von Schauroth, the popular daughter of a baroness. Smitten, he wrote for her the bones of his first concerto in only three days, dispelling his claim that “he had difficulty writing concertos”. Mendelssohn, who was a dazzling pianist praised for his “singing fingers”, pre-

miered the concerto in October to great acclaim. Franz Liszt later made the concerto so popular that Hector Berlioz once described a particular Érard piano that had been subjected to the work so many times that it refused to quit playing the concerto until chopped into pieces and burned!

The concerto has a sparseness of form, dispensing with much of the classical tradition. For example, at the start the pianist enters with a short cadenza, shortly after the orchestra, and both share in the exposition, rather than each presenting it sequentially. The breathless first movement is full of dazzling passagework from the piano interrupted by the more tranquil second theme. A trumpet fanfare ushers in without a break a transition to the wistful slow second movement. After building in intensity, the movement gracefully subsides until, again without a break, another trumpet fanfare opens the glittering and virtuosic finale.

### **INTERVAL - 20 Minutes**

## **Symphony No. 104 in D *The London* (1795)** **Joseph Haydn (1732 - 1809)**

1. *Adagio - Allegro*
2. *Andante*
3. *Minuetto and Trio - Allegro*
4. *Finale - Spiritoso*

Born on the Austrian-Hungarian border, Haydn grew up in Vienna where he learnt the violin, piano and timpani and sang in the St. Stephen’s Cathedral choir. After allegedly being sacked from the choir for cutting off another chorister’s pigtail, he spent a period learning composition from Nicola Porpora, and teaching. Then, aged 29, he entered the employ of the fabulously wealthy Esterházy. He was to remain with them for most of the rest of his working life. Cut off from the musical establishment (though he did develop a friendship with the young Mozart), Haydn was free to experiment, take risks and develop his own unique style.

In 1790 he was persuaded by the impresario Johann Salomon to take leave from the court and come to England. Salomon commissioned a series of twenty concerts including six new symphonies. Haydn was hailed by London society, returning again in 1794 to perform a second concert series that included a further six new symphonies. Although a number of these twelve “London” symphonies received nicknames, it was his last symphony, No. 104 in D, formerly called *The Bagpipe*, that today is known as the *London* symphony.

A dramatic slow introduction leads into the sunny first movement proper. The graceful slow movement is followed by a humorous and rustic Menuetto and Trio. An animated but dignified finale provides a fitting conclusion to his final symphony as Haydn passed on the symphonic baton to Beethoven.

*Robert Weiss*