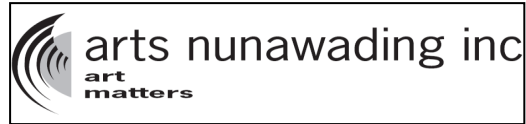


The Maroondah Symphony Orchestra gratefully acknowledges the support of the Maroondah City Council and Arts Nunawading Inc



Maroondah Symphony Orchestra Concerts

Sunday, June 5th 2016 at 2.30pm

Rossini: Overture to the 'Thieving Magpie'

Delibes: Sylvia Suite

Prokofiev: Violin Concerto in D Major Op 19

Soloist: Zoe Freisberg

Tchaikovsky: Polonaise from 'Eugene Onegin'

Khachaturian: 'Spartacus' Suite No 2

Stravinsky: (arr. Merle Isaac) Excerpts from 'The Firebird' Ballet Suite

George Wood Performing Arts Centre

Yarra Valley Grammar, Kalinda Rd Ringwood

Bookings: www.trybooking.com/KKMG

Enquiries: info@maroondahsymphony.org.au

Elaine: 9720 8575 or 0418 620 479

and

Sunday May 29 2016 at 2.30pm

Cowes Cultural Centre

Thompsons Ave. Cowes

Tickets available at the door.

Printing courtesy of Michael Sukkar MP

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Great Classics

Soloist

Glenn Riddle

Piano

Conductor
Willem van der Vis

Leader
Tania Vethanayagam

Sunday, 20 March 2016
2:30pm

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



GLENN RIDDLE

Melbourne-born pianist Glenn Riddle studied at the Royal College of Music, London and Vienna Universität für Musik and Darstellende Kunst before returning to Australia. A Lecturer in Keyboard at the Melbourne Conservatorium, and AMEB (Australian Music Examinations Board) Federal Examiner, Glenn has established a reputation as one of Australia's leading mentors of the next generation of young pianists-his students having won prizes in international piano competitions in the USA, France, Thailand, Vietnam, Malaysia and in Indonesia, as well as in all of Australia's major competitions. He has been invited to join international juries for piano competitions in the USA, Greece, Thailand and New Zealand. Glenn is a Research Associate at Waikato University, New Zealand. Glenn continues to perform extensively and has just released a CD of Australian music for Piano & Violin with his long-time collaborator, Marianne Rothschild (*The Sky is Melting*, Move Records). He has recorded over a dozen pedagogical CDs for Hal Leonard Publishing and the AMEB.

His most recent concerto performances were of Beethoven's Piano Concertos Nos 1 and 4 with the Surabaya Symphony Orchestra (Indonesia) and he is frequently heard on ABC FM and 3MBS FM as solo pianist, chamber musician or conductor especially in connection with the music of Percy Grainger. Glenn features on the internationally released DVD *Classical Destinations 111* (seen on SBS Television) performing numerous works of Grainger. For many years he also performed with Australia's leading contemporary ensemble *Chamber Made Opera*.

We are thrilled to have Glenn 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.

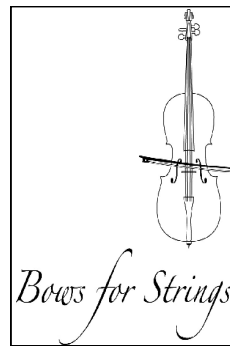
For information about the Orchestra or membership enquiries:

www.maroondahsymphony.org.au

Phone: Lyn 9849 0987 or Rob 0419 230 344

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Musical Director

Willem van der Vis

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 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, Bal-larat 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 until recently was 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 in demand as an adjudicator and holds workshops in orchestral conducting.

New Players

We currently have vacancies for the following players:

trombone, tuba, viola & bass

Please contact Rob on 0419 230 344 or
info@maroondahsymphony.org.au

Maroondah Symphony

1st Violin

Tania Vethanayagam *
Ilona von Möller
Michela Scully
Lauren Hancock
Fiona Jenkins
Helga Lindemann
Kirsty de Gruchy
Alicia Donnelly
Elwood Sze
Shahriah Shams

2nd Violin

Rosie Burns *
John Nowakowski
Ina Koetsier
Gerry Tan
Elaine Ogden
Anne Lacey
Vincent Fazio
Hannah Dean
Karina Pitt
Robert Nitti
Lauren Vos
Ella O’Hagan
Lillium Shum

Viola

Gitta Green *
Joella Gould
Paul Watson
Rachel Magnusson
Caitlin Lyons

Cello

Felicity Schijf *
Kendra Bousfield
Michael Bonsall
Elaine Neely
Arthur Braun
Keren Smith
Judy Fox-Smith
John Ferwerda
Leah Walsh
Amelia Boissevain

Double Bass

Michael Taylor *
Josh Vandenberg
Hilton Vermaas

Flute

Melanie Smith *
Caroline Barron
Fiona O’Callaghan

Oboe

Hilary Edwards *
Geoff Oakes

Clarinet

Belinda Bolger *
Robert Dorin
Lyn McCutcheon

Bassoon

Robert Weiss *
Karen Martin

French Horn

David Keeffe *
Christabella Stinson
Tony Hodges
Jacquie Spring

Trumpet

Steve Burns *
Ruth Collins

Timpani

Nalini Scarfe

* Section Leader

Overture to *Egmont* Op. 84 (1810) **Ludwig van Beethoven (1770 – 1827)**

Immediately after the end of the French occupation of Vienna, the Vienna Burgtheater asked Beethoven to write the incidental music to their revival of Goethe's tragedy, *Egmont*. The themes of Goethe's play (an imprisoned hero, political ideals and resistance to tyranny) struck a chord with Beethoven and parallel those of his opera *Fidelio* dating from the same period. Count Egmont is a young, heroic nobleman seeking more moderate Spanish rule from the occupiers of 16th Century Brussels, but is cruelly martyred. The text-dependent nine movements that follow the overture are seldom heard today, but the overture has become a popular favourite. It doesn't seek to summarise the story of the play, but superbly captures the atmosphere of struggle and ultimate victory of the Netherlanders.

Symphony No. 4 in C minor *The Tragic* D. 417 (1816) **Franz Schubert (1797-1828)**

1. *Adagio molto - Allegro vivace*
2. *Andante*
3. *Mennetto: Allegro vivace*
4. *Allegro*

Born in Vienna, Schubert was the gifted son of a schoolmaster who also gave Franz his initial lessons in the violin, while he learned the piano from his elder brother, Ignaz. Later, Franz was tutored by the local choirmaster who simply conversed with his talented student and “watched him with silent astonishment”, unable to add anything to his already prodigious knowledge. From age 11 Franz attended the prestigious Stadtkonvikt boarding school where the school orchestra sight read an overture and symphony after each evening meal! Schubert thus gained intimate knowledge of the symphonies of Mozart, Haydn and Beethoven, and so was comfortable writing in this form from a much earlier age than other composers such as Brahms. Although best remembered for his vast output of songs, Schubert was determined to make his mark as a symphonist.

By the time Schubert wrote his 4th symphony at age 19, he had already written some of his most memorable songs such as *The Earl King* and *Gretchen at the Spinning Wheel*. The nickname *The Tragic* was applied by Schubert himself, but its origin is a mystery. Although this is his first symphony in a minor key; its mood is more of yearning and hope than tragedy. Perhaps the title reflects the young Franz's recent disappointment at rejection of his application for a position that would finally free him from the boredom of teaching at his father's school.

As with the first three symphonies, the fourth resembles those of Haydn and Mozart, but now using much bolder harmonic shifts. A melancholy introduction yields to a tempestuous first movement that always seems to be striving for something higher. The lovely theme of the 2nd movement also appears in a piano impromptu, and the Menuetto, in a brighter major key, includes a lightly orchestrated and cheer-

ful Trio section. The irrepressible Finale is the longest and most intricate of all Schubert's movements until his famous *Unfinished* symphony.

INTERVAL - 20 minutes

Piano Concerto No. 1 in D Minor Op. 15 (1858) **Johannes Brahms (1833-97)**

1. *Maestoso*
2. *Adagio*
3. *Rondo: Allegro*

Born in Hamburg into a poor family, the teenage Brahms supported his family through piano-playing in dance halls, teaching and conducting choirs, until the virtuoso violinist Eduard Reményi adopted Brahms as his accompanist. He also introduced Brahms to the violinist Josef Joachim, 14 years his senior, who became a lifelong friend and mentor. In 1853 Joachim introduced the 20-year-old Brahms to the composer Robert Schumann and his pianist wife Clara. The influential Robert hailed Brahms as a budding genius, graciously welcoming him into their household. Brahms became devoted to Clara, and when in 1854 Robert was committed to an asylum after an unsuccessful suicide attempt, Brahms rushed to comfort Clara with her seven children, and to visit Robert until he died two years later. It was out of this turbulent emotional environment that the first piano concerto evolved.

When Brahms met Schumann, he only had a few chamber and piano solo compositions to show him. Encouraged by Schumann, Brahms drafted three movements of a symphony, with which, as usual, he was dissatisfied. In 1854 he heard Beethoven's Ninth Symphony, further fuelling his symphonic ambitions. About this time Brahms also drafted a big sonata for two pianos, which he played with Clara after Robert's hospitalisation. Two years after Robert's death, these earlier efforts eventually coalesced as the first piano concerto, completed in 1858.

The concerto's revolutionary first movement puts lie to the conventional view of Brahms as a conservative traditionalist. Unlike the more conventional virtuoso concerto where the orchestra acts as a mere accompanist, here there is a more equal partnership. Together with its dramatic language, this accounted for the work's poor reception, particularly in Leipzig where it was hissed, much to the chagrin of Brahms, who was also the soloist.

Before the piano enters with a strangely wistful waltz-like theme, a fiercely dramatic lengthy orchestral introduction presents a group of subjects that Brahms skilfully reworks throughout the movement, as he bends and stretches the conventions of sonata form to the limit. The reverential second movement (captioned in the score: “Blessed, who comes in the name of the Lord”) has been seen as a homage to the Schumanns and particularly to Clara. The rumbustious but intense finale includes two cadenzas from which bright sunlight eventually emerges.

Robert Weis