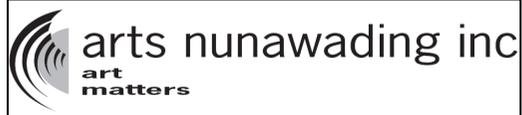


The Maroondah Symphony Orchestra Inc gratefully
acknowledges the support of the Maroondah City Council
and Arts Nunawading Inc



NEXT CONCERT

Sunday, 10th September 2017 at 2.30pm

A Touch Of Spain

Brahms: Tragic Overture Op. 81

Fauré: Pavane Op. 50

Liszt: Les Préludes

Rimsky-Korsakov: Russian Festival Overture Op. 36

Rodrigo: 'Concierto de Aranjuez' for guitar and orchestra

Arr. James Mountain: *Spanish Romance* for guitar and orchestra

Soloist: Matt Withers - Guitar

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

Bookings: www.trybooking.com/ODRA

Enquiries: info@maroondahsymphony.org.au

Elaine: 720 8575 or 0418 620 479

Tickets available at the door.

*Printing courtesy of Michael Sukkar MP
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Tragedy & Joy

Soloist

Kevin Chow

Piano

*Conductor
Willem van der Vis*

*Leader
Suneith Sukumar*

*Sunday, 18th June 2017
2:30pm*

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

Kevin Chow



Twenty year old Kevin Chow began piano studies at age five and is a fourth-year Bachelor of Music (Hons) student at the Melbourne Conservatorium of Music, studying with Glenn Riddle.

Prizes include the Hepzibah Menuhin Memorial Award, the 3MBS Young Performer of the Year, as well as 1st Prize in the Bernstein National Piano Competition. Kevin has given recitals in the USA, New Zealand, Indonesia, Thailand, Hong Kong and China and recently performed for HRH Prince Charles and the Duchess of Cornwall.

A frequent guest soloist with orchestras, he has performed concertos by Rachmaninoff, Listz, Tchaikovsky, Prokofiev and Beethoven as well as Percy Grainger's *The Warriors* with orchestras that include the Thailand Philharmonic, the Freemantle Symphony, the Zelman Symphony, the Frankston Symphony, the Preston Symphony and MCM Symphony Orchestras.

Kevin has broadcast on radio stations 2MBS, 3MBS and 4MBS FM. Most recently Kevin was a finalist in the Thailand International Piano Competition and semi-finalist in the Virginia Waring Competition in the USA.

The Maroondah Symphony Orchestra is delighted to have Kevin as soloist in today's concert

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

www.maroondahsymphony.org.au

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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.



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Maroondah Symphony Orchestra

1st Violin

Suneith Sukumar *
Ardina Hedges
Yoke-Cheng Vaile
Jude Harper
Alicia Donnelly
Peta Cope

2nd Violin

Linda Burchett *
John Nowakowski
Gerry Tan
Anne Lacey
Vincent Fazio
Kirsty Dixon

Viola

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

Cello

Kendra Bousfield *
Keren Smith
Michael Bonsall
Judy Fox-Smith
Isabel Yeoh
Arthur Braun
Beth Marrocco
Leah Walsh

Double Bass

Michael Taylor *
Hilton Vermaas
Leon Heale
Alex Richardson
Danielle Jones

Flute

Melanie Smith *
Caroline Barron
Fiona O'Callaghan

Piccolo

Fiona O'Callaghan

Oboe

Hilary Edwards *
Phoebe Turner

Clarinet

Belinda Bolger *
Robert Dorin
Lyn McCutcheon

Bassoon

Robert Weiss *
Lynn Beardmore

French Horn

David Keeffe *
Christabella Stinson
Tony Hodges
Vicki-Ann Ware

Trumpet

Steve Burns *
Emily Johnson

Trombone

Anthony Ware *
Nikola Shaw
Michael Pilley

Timpani

Nalini Scarfe *

* Section Leader

Overture to *Fidelio* Op. 72 (1814) **Ludwig van Beethoven (1770 -1827)**

Beethoven revolutionised instrumental music by introducing to it a level of personal emotion that had never before been present in music. He also held theatrical music in high regard, but, despite being offered more than 30 librettos, only managed to complete one opera, eventually known as *Fidelio*. Two earlier attempts under the title *Leonore* met with little success. Beethoven composed no fewer than four overtures for this opera. The two *Leonore* overtures (numbers 2 and 3) are dramatic orchestral works in their own right, rather than having the more usual role of introducing the opera that follows. (No. 1 was written for an 1807 performance that never eventuated). When *Fidelio* was revived in 1814, Beethoven wrote another overture, this time better suited to introducing the opera.

Fidelio is based on a French play from the revolutionary period in which Leonore rescues her political prisoner husband by disguising herself as a man. Although not based on the music in the opera, the overture evocatively illustrates its main themes: the ideals of marital love, freedom and the defeat of tyranny.

Piano Concerto No. 1 in B-flat minor, Op 23 (1874) **Peter Ilyitch Tchaikovsky (1840-1893)**

1. *Allegro non troppo e molto maestoso - allegro con spirito*
2. *Andantino semplice - prestissimo - tempo primo*
3. *Allegro con fuoco*

Composed prior to his disastrous marriage, which led to a downward spiral of mental anguish, Tchaikovsky's first piano concerto propelled him to a burst of success that saw him compose, in less than a year, *Swan Lake*, the third symphony and *Franческа da Rimini*. Today this concerto is one of the most popular pieces in the piano repertoire, but, always insecure, Tchaikovsky was anxious to secure the approval of the virtuoso pianist Nicholas Rubinstein. Alas, Rubinstein described it as "clumsy and unplayable, when not vulgar and chaotic". Tchaikovsky vowed "I shall not alter a single note" and re-dedicated it to the distinguished pianist and conductor Hans von Bülow. The premiere by von Bülow in Boston in 1875 was a triumph, with the final movement being encored. Rubinstein eventually came round and he and his pupils became ardent advocates of the concerto around Europe.

On the face of it, Rubinstein's concern was understandable. This appeared to be a concerto like none other before it. The famous introduction, with blazing horns followed by crashing chords on the piano and a grandiose theme eventually leading to a piano cadenza, seems totally novel, but in fact is just a grand elaboration of the introduction found in many classical concertos. The theme is not used again, and the apparent ensuing chaos of the following *Allegro con spirito* section masks a loose sonata-form structure typical of Tchaikovsky. Never a master of classical form, Tchaikovsky makes up for this self-confessed limitation with unforgettable melodies, incisive rhythms and an ability to plumb the depths of human emotions.

Tchaikovsky saw the concerto as "... dealing with two equal opponents: the orchestra with its power and...colour, opposed by the small but high-mettled piano which often comes off victorious..." as in the second movement. The gorgeous opening lullaby on the flute is the theme of a series of variations in which the piano and orchestra are intertwined. An unexpected scampering dance-like interlude intervenes before the original theme returns.

The lively Ukrainian dance theme that opens the last movement eventually leads to one of Tchaikovsky's most famous "big tunes". After a long orchestral crescendo and dramatic climax the work ends with an exhilarating coda.

Interval (20 mins)

Symphony No. 3 in E flat Op. 97 *Rhenish* (1850) **Robert Schumann (1810-1856)**

1. *Lebhaft*
2. *Scherzo: Sebr mäfsig*
3. *Nicht schnell*
4. *Feierlich*
5. *Lebhaft*

After living in Saxony for the first forty years of his life, in 1850 Schumann accepted the post of Music Director at Düsseldorf on the banks of the river Rhine. The exuberant welcome from the locals in September inspired Schumann to one of his most productive and optimistic periods. After dashing off his Cello Concerto in only 15 days and conducting the first of 10 subscription concerts, he wrote his cheerful third and last (the 4th preceded it) symphony in only five weeks, completing it in December. Unfortunately, this happy period was not to last. Unequal to the demands of the post, Schumann was asked to resign in October 1852, but struggled on for another year, until, in 1854, he threw himself into the Rhine. Although rescued, Schumann spent his last two and a half years in an asylum.

Rhenish refers to the "Rhineland", and the generally sunny mood of Schumann's final symphony reflects his initial happiness in his new environment. In five movements (like Beethoven's *Pastoral*), the work opens with a movement dominated by a lively theme accentuated by cross rhythms. The following Scherzo is a relaxed country dance, originally titled by Schumann *Morning on the Rhine*. The lyrical intermezzo that follows is led by the winds and horns over accompanying strings.

When the Schumanns visited Cologne towards the end of 1850, Robert was overawed by the cathedral, recently completed after 600 years. The fourth movement, based on a solemn trombone chorale, is a tribute to this massive structure and all it represents. The final movement opens with a simple cheerful melody. As the orchestration gradually thickens, the movement's role as an extension of the "cathedral" music becomes more apparent, until a thrilling coda brings the symphony to an exhilarating close.