

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



Todays Concert will be Repeated at Cowes

Sunday 25th March 2018 at 2.30 pm

Cowes Cultural Centre, Thompson Ave. Cowes

Enquiries: Anne Davie 59568216

NEXT CONCERT

Sunday, 17th June 2018 at 2.30pm

Copland: Fanfare for the Common Man

Tchaikovsky: Symphony No 5 in E minor Op. 64

Bruch: Scottish Fantasy op. 46 for Violin & Orchestra

Soloist : William Huxtable violin

George Wood Performing Arts Centre

Yarra Valley Grammar, Kalinda Rd. Ringwood

www.maroondahsymphony.org.au

Bookings: www.trybooking.com/TQIW

Enquiries: info@maroondahsymphony.org.au

Elaine: 9720 8575 or 0418 620 479

Tickets available at the door.

It would be appreciated if you could refrain from videoing during the concert to avoid disturbing other concert patrons. Thank you!

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A Classical Affair

Soloist

Hannah Shin

Piano

Conductor: Willem van der Vis

Leader: Yoke-Cheng Vaile

Sunday, 18th March 2018

2:30pm

George Wood Performing Arts Centre

Yarra Valley Grammar

Kalinda Road, Ringwood

Hannah Shin



Hannah Shin is one of Australia's leading younger generation pianists and has garnered prizes and accolades around the world. Her recent major prize in the Zhuhai International Mozart Competition was one of the most significant prizes awarded

internationally to an Australian pianist - and that, at just aged 17. She has made numerous appearances with orchestras, performing concerts ranging from Mozart and Beethoven to Tchaikovsky and Prokofiev, with renowned orchestras such as the Salzburg Chamber Soloists and the Thailand Philharmonic Orchestra, as well as the Ningbo Symphony Orchestra and the Poland International Quartet. She has also performed with various Melbourne orchestras, at venues including the Melbourne Recital Centre.

Solo highlights include being the youngest pianist invited to participate in 3MBS' Beethoven Marathon, performing before a capacity audience at Deakin Edge Auditorium. She has also been showcased at the Sydney International Piano Competition of Australia, broadcast live on ABC FM. She was recently invited to perform as guest artist at the Herald Sun Aria, at Hamer Hall, Arts Centre Melbourne.

She has been featured on Kansas Public Radio, as well as China Central TV, and has given recitals in USA, Germany, Denmark, Russia, China, Thailand, Korea, Malaysia and Indonesia.

Hannah has had considerable success in competitions both in Australia and overseas, winning major prizes at international competitions in China, Thailand, Malaysia and America. Prizes in Australia include the Margaret Schofield Memorial Prize for Chopin, and the MSV's Nehama Patkin Award.

As a chamber musician, she has excelled in her communication skills, and her trio has also won various prizes.

We are delighted that Hannah has accepted the invitation to perform with us again today.

Maroondah Symphony Orchestra

The Maroondah Symphony Orchestra was founded in 1964 and prides itself on providing local access to quality classical music. It presents four concerts a year at the George Wood Performing Arts Centre, Yarra Valley Grammar in Ringwood. The programs are of classical and lighter classical music where talented young musicians as well as professional soloists of repute are featured. Repeat performances can be arranged for charity and other organisations.

The Orchestra has flourished under the guidance and expertise of conductor, Willem van der Vis and attracts quality musicians. The Orchestra is based in Ringwood and is open to musicians ranging from senior secondary students to mature age. Rehearsals are held each Tuesday evening at Maroondah Federation Estate, 32 Greenwood Avenue, Ringwood from 8pm to 10:15pm.

For information about the Orchestra or membership enquiries:

Phone: Rob 0419 230 344 or Lyn 0411 087 457

or via the website

www.maroondahsymphony.org.au

We currently have vacancies for violin & viola.

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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 and 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

Yoke-Cheng Vaile *
Michela Scully
Jude Harper
Suneith Sukumar
Peta Cope
Alicia Donnelly
Helga Lindemann

2nd Violin

Linda Burchett *
John Nowakowski
Ina Koetsier
Gerry Tan
Elaine Ogden
Anne Lacey
Kirsty Dixon
Vincent Fazio

Viola

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

Cello

Kendra Bousfield *
Michael Bonsall
Keren Smith
Elaine Neely
Arthur Braun
Judy Fox-Smith
Beth Marrocco
Jane Moon
Leah Walsh

Double Bass

Michael Taylor *
Leon Heale
Hilton Vermaas
Alex Richardson

Flute

Melanie Smith *
Fiona O'Callaghan

Oboe

Hilary Edwards *
Phoebe Turner

Clarinet

Belinda Bolger *
Tanya Misiurak

Bassoon

Robert Weiss *
Frances Muggeridge

French Horn

David Keeffe *
Vicki-Ann Ware
Kim Alford
Tony Hodges

Trumpet

Louisa Becker
Emily Johnson

Timpani

Nalini Scarfe *

* Section Leader

Overture to *The Secret Marriage* (1792)

Domenico Cimarosa (1749-1801)

Domenico Cimarosa was born of poor working parents near Naples. After spending 10 years at the Naples Conservatory, he held the post of music master at a girls conservatory for 5 years, as had Vivaldi 70 years previously. Later, Catherine the Great invited Cimarosa to become Maestro di Capella in St Petersburg, a post he held for 4 years until 1791. It was on his return from St Petersburg that Cimarosa visited Vienna where he was appointed Kapellmeister (replacing Salieri).

The Count commissioned from Cimarosa a comic opera, *The Secret Marriage*. He so enjoyed the first performance, that the Count invited the assembled audience back to his palace to hear it all again! *The Secret Marriage* is the best known of 60 (!) comic operas written by Cimarosa. It tells a rather improbable tale of a dithering father, Geronimo, trying to marry off his daughter Carolina to a rich suitor. Unfortunately, Carolina is already married, unbeknownst to her father, and so various chaotic schemes are hatched to satisfy the old man. Musically it both resembles Mozart (who died 2 months before its premiere) and looks ahead 20 years to Rossini. The overture starts dramatically, but rapidly dissolves into froth and jocularly, accurately capturing the mood of the opera.

Piano Concerto No. 27 in B-flat, K. 595 (1791)

Wolfgang Amadeus Mozart (1756-1791)

1. *Allegro*
2. *Larghetto*
3. *Allegro*

Mozart was born in Salzburg, and spent the early part of his career in the employ of the Prince Archbishop of Salzburg. In 1777 he resigned his post to travel and seek a better-paying position. After journeying to Augsburg, Mannheim, Paris, and Munich, in 1781 he settled in Vienna where he lived until he died. After a highly profitable period during which he was feted as a concert pianist and composed a dozen great piano concertos, Mozart fell on hard times. However, in what was to be the last year of his life, Mozart's fortunes started to turn for the better.

His last piano concerto, No. 27 in B-flat major, was completed in January, three weeks before his 35th birthday and eleven months before his death. Two months later, Mozart gave the premiere at a benefit concert for his friend and clarinetist Joseph Bähr. The concerto's style is unique amongst Mozart's late piano concertos, perhaps reflecting Mozart's changed fortunes. Rather than being declamatory and designed to show off Mozart's virtuosity, it is instead more reflective without evident conflict. The absence of timpani, trumpets and clarinets assists in setting this more subdued lyrical mood. The tight integration of each movement's themes foreshadows Beethoven.

The lyrical first movement opens with a long orchestral tutti and borrows from Mozart's opera *The Abduction from the Seraglio* and the *Jupiter* symphony. The reflec-

tive *Larghetto* with delicate interplay between orchestra and soloist leads to a sprightly finale, which quotes a children's song *Longing for Spring*. Alfred Einstein remarked that "it was not in the Requiem that Mozart said his last word...but in this work, which belongs to the species in which he also said his greatest".

INTERVAL (20 minutes)

Symphony No. 7 in A major Op. 92 (1812)

Ludwig van Beethoven (1770-1827)

1. *Poco sostenuto – Vivace*
2. *Allegretto*
3. *Presto*
4. *Allegro con brio*

Beethoven's name derives from that of an island near the mouth of the River Rhine, and can be traced back over 2000 years. Born in Bonn, he later moved to Vienna, and the period there from 1800 to 1812 was his most financially stable and also his most productive, resulting in all his symphonies but the last.

The first sketch of what was to become his seventh symphony was started in 1809, based on motifs developed as a teenager 15 years before. Unlike the *Pastoral* symphony, which preceded it, the seventh does not represent a particular program or story, despite the attempts of many of his contemporaries to provide one. By the time it was completed in 1812, the Napoleonic wars were in full flight. Napoleon's troops had occupied Vienna and, despite his deafness, Beethoven was forced to shelter in a cellar to escape the noise and pain.

The seventh symphony was premiered on 8 Dec 1813 at Vienna University as part of a benefit concert for Austrian and Bavarian soldiers injured in battle at Hanau against Napoleon two months previously. Also on the program was his recently completed *Wellington's Victory* battle symphony celebrating Wellington's victory over Napoleon at the Battle of Vittoria. (This was in marked contrast to the *Eroica* symphony which was originally dedicated to Napoleon.) The orchestra for the benefit concert included a number of famous composers including Meyerbeer, Moscheles, Spohr and Salieri.

Richard Wagner referred to the Seventh Symphony as the "apotheosis of the dance", although this is an oversimplification. Regarded by many as the "perfect symphony", the Seventh captures the essence of dance rhythms and combines them dramatically. After a stately introduction, the first movement is dominated by a driving peasant-like rhythm. The famous lyrical second movement, marked faster than usual, is a masterpiece of graceful and imaginative repetition, and was used to great dramatic effect in the movie *The King's Speech*. After a joyful and vaguely waltz-like scherzo, the exuberant final movement leads inexorably to a suspenseful but lively climax.

Robert Weiss