

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



Next Concert

Sunday, 24th November 2019

Piano Fireworks

Nielsen: *Helios* Overture

Dvořák: Symphony No 8

Liszt: Piano Concerto No 2 in A

Litolff: Scherzo for piano and Orchestra
from *Concerto Symphonique* No 4

Soloist: Meng Xia—Piano

George Wood Performing Arts Centre
Yarra Valley Grammar, Kalinda Road, Ringwood at 2.30pm

Bookings: www.eventtixx.com.au/what's on

Phone Booking: 1300 115 117

Tickets available at the door.

Enquiries: Elaine 0418 620 479

www.maroondahsymphony.org.au

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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Conductor: Willem van der Vis

Leader: Rosalind Burns

***Contemporary
to
Classical***

Harry Ward Violin Soloist

Sunday 15th September 2019

2.30pm

George Wood Performing Arts Centre

Yarra Valley Grammar

84-90 Kalinda Road, Ringwood



HARRY WARD

Harry has always been extremely passionate about music and the violin in particular. He is excited to be studying in Melbourne with Dr Robin Wilson at the Australian National Academy of Music.

Since the age of ten Harry has performed as a soloist, concert master and chamber musician, with performances throughout Australia, America, Mexico, Singapore, China and Europe. He has worked and performed with prestigious artists and orchestras in China between 2009-11 and in Switzerland in 2014. In early 2014, Harry moved to Vienna to study with Boris Kuschmir. Following this he moved to the U.S, spending time in New York City where he performed at Carnegie Hall. He went on to take part in the Rome Chamber Music Festival where he performed with the Venice Baroque Orchestra.

In early 2019 Harry attended the Aspen Music Festival on full scholarship where he was invited to perform with the Tasmanian Symphony Orchestra as part of their conducting academy program. He worked closely with the Australian Chamber Orchestra, as an Emerging Artist with the Collective Orchestra, and toured with the Finnish violinist Pekka Kuusisto throughout NSW, SA and Vic.

Harry has been fortunate to win many prestigious awards and prizes, including the Australian National Youth Concerto Competition, he was a finalist in the ABC Young Performers Awards and the ANAM Chamber Music Competition. Most importantly the competitions have afforded Harry some great opportunities to get to know other musicians, who have become lifelong friends and mentors. Harry performs with other musicians outside of the classical realm and believes these experiences have nourished his playing in all genres.

Harry performs on a beautiful 1780 Pietro Antonio Landolfi violin on loan from anonymous but very generous benefactor/s.

We are delighted to have Harry perform with us 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 7:45pm to 10:00pm.

For information about the Orchestra or prospective players:

Phone: Rob 0419 230 344 or Lyn 0411 087 457

or via the website

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 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

Rosalind Burns *
Yoke-Cheng Vaile
Michela Scully
Suneith Sukumar
Peta Cope
Hiro Mukai
Judy Hamilton

2nd Violin

Ramona Tilley *
John Nowakowski
Gerry Tan
Kirsty Dixon
Elaine Ogden
Anne Lacey
Vincent Fazio
Yvette Southall

Viola

Gitta Green *
Joella Gould
Paul Watson
Mat Lim
Caitlin Lyons

Cello

Keren Smith *
Jane Moon
Michael Bonsall
Isaac Kim
Beth Marrocco
Brianna Oldmeadow
Leah Walsh

Double Bass

Bill Clark *
Hilton Vermaas
Michaela Reiss

Flute

Pramote Kothanakul *
Melissa Ho

Oboe

Bob Millar *
Meg Bowker

Clarinet

Rosemary Smith *
Lyn McCutcheon

Bassoon

Robert Weiss *
Karen Martin

French Horn

David Keeffe *
Vicki-Ann Ware
Kim Alford
Sarah Webster

Trumpet

Steve Burns *
Emily Johnson

Trombone

Kenton Smith *
Anthony Ware
Nicholas Chislett

Timpani

Gerard Barclay

Percussion

Nalini Scarfe

* Section Leader

Overture *St Kilda - Scenes from Far and Near* (2019)

David Keefe

Premiere - Maroondah Symphony Orchestra commission

St Kilda portrays the contrast between two strikingly different places sharing a name, taking the listener on a journey from lonely islands to the energy of our city suburb. Think of the scenes that inspired Mendelssohn to compose *The Hebrides*.

The coastal town of St Kilda has always been Melbourne's seaside playground, with its famous pier and kiosk, Luna Park and the grand Palais theatre. It took its name from a ship, the Lady of St Kilda, which was moored there for a while in 1841.

The original St Kilda that gave its name to the ship is a small group of rocky wind-swept islands lying west of Scotland's Outer Hebrides. It supported a tiny population who led a hard life for hundreds of years until 1930 when the last islanders left.

How is this represented in music? The work opens quietly, suggesting wind and waves, and the steady effort of a lone rower heading for the mainland. A plaintive bassoon solo highlights this loneliness. The journey is long, but brief snatches of folk song hint at an arrival soon. Eventually the journey ends and we hear a verse of an actual St Kilda folk song "Hiron Dail A Horo Hi" – also known as the "St Kilda Bird Song" – with its chirrups and tweets.

But the hard life demands endless toil and a new journey starts: the music gradually becomes stronger, almost as if the perilous crossing to the islands has become a journey across half the world.

This "sea journey" music gradually transforms into a melodious tango: it was the tango that engaged (and enraged) onlookers when the Palais de Danse opened in our St Kilda in 1913. The dance gives way to a visit to Luna Park, and a ride on the Scenic Railway (with a brief flashback to the lonely islands) brings the work to a close.

There are a couple of other "St Kilda" tunes that are hinted at in the work: they will remain a mystery, but they are hiding in plain sight.

Notes by the composer

Concerto for Violin and Orchestra No. 5 in A KV 219 (1775)

Wolfgang Amadeus Mozart (1756-1791)

1. Allegro aperto
2. Adagio
3. Rondo - Tempo di minuetto

As a youngster, Wolfgang taught himself to play the miniature violin given to him by his father, Leopold, an internationally renowned violin teacher. However, Wolfgang was also a master at the keyboard, becoming competent by around age 6, and later preferring this instrument over the violin, partly as a reaction against his father's control. Contrast the 22 keyboard concertos with the measly 5 for the violin.

The last four of these were written in 1775, Mozart's "violin year", whilst aged 19 and still living in Salzburg. By then Mozart was anxious to gain independence from his father's control and to escape the hard life under the Archbishop of Salzburg.

The fifth and final violin concerto is full of novelties. Although the opening movement starts conventionally, the violin then enters with a languorous slow theme, before launching into a melody unrelated to the opening. In the rapturous slow movement the violin soars over subtly varying textures in the orchestra. The final movement combines a decorous minuet with a wild central section based on Hungarian tunes but sounding fashionably "Turkish" to 18th century ears.

INTERVAL (20 minutes)

Symphony No. 4 in E minor Op. 98 (1885)

Johannes Brahms (1833-1897)

1. Allegro non troppo
2. Andante moderato
3. Allegro giocoso
4. Allegro energico e passionato

Brahms and Wagner represented two opposing schools of late 19th century German music. Wagner was seen as the revolutionary and Brahms the conservative, particularly by Wagnerites. However, this view understates the originality of much of Brahms' work.

Nowhere is this better illustrated than in his fourth symphony. Brahms was a great admirer of earlier composers, particularly Beethoven and Bach. Written at his summer retreat of Mürzzuschlag, near Vienna, the symphony embraces Beethoven's harmonies whilst being full of Brahmsian originality. Brahms feared that this symphony was too deep for his audience. Even two friends who played through a piano-four-hands version were mystified. However, the premiere was a major success, with the audience applauding each movement and calling for the third to be encoed. After most of the audience left, the first and third movements were encoed for the Duke of Meiningen and guests, this time with Brahms conducting.

The first movement embodies the technique of "developing variation", the foundation of musical modernism in the 20th century. The opening wistful main theme is progressively developed from a sigh of regret to the resolve of the final climactic chords. The horn call that opens the second movement forms the basis for a prolonged development by the woodwinds before the strings imbue a heartfelt Brahmsian warmth. The humorous third movement, featuring piccolo and triangle, is reminiscent of a Beethoven scherzo movement, except that it is not in the usual triple time. After this upbeat movement, the opening chords of the finale come as a shock. They are in fact the theme of a passacaglia, a theme and variations form from the baroque, famously used by Bach. Brahms crafts no fewer than 32 variations of stunning complexity and power before the dramatic coda.

Robert Weiss