

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



Next Concert

Sunday 14 June 2020

Enigmatic Passion

Verdi: Overture *Nabucco*

Tchaikovsky: Symphony No 6 *Pathetique*

Elgar: Cello Concerto in E min.

Soloist: Charlotte Miles - Cello

Concert Venue

George Wood Performing Arts Centre

Yarra Valley Grammar, Kalinda Road. Ringwood at 2.30pm

Bookings: www.eventtixx.com.au

Phone Booking: Eventtixx 1300 115 117

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!

Printing courtesy of Michael Sukkar MP

Member for Deakin

The logo for the Maroondah Symphony Orchestra, featuring a stylized golden instrument (possibly a violin or cello) and the text 'Maroondah Symphony Orchestra' in a cursive font.

*Maroondah Symphony
Orchestra*

Conductor: Willem van der Vis

Leader: Rosalind Burns

***Beethoven's Violin
Concerto***

Willard Zhong Violin Soloist

Sunday 15th March 2020

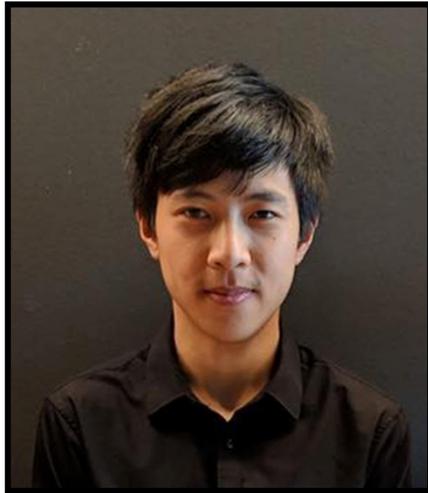
2.30pm

George Wood Performing Arts Centre

Yarra Valley Grammar

84-90 Kalinda Road, Ringwood

WILLARD ZHONG
Violin Soloist



Willard Zhong's creed as a violinist is to connect with the people of today with raw and honest expression.

As a soloist, he has performed the Sibelius, Beethoven, Tchaikovsky, Mendelssohn and Wieniawski 2nd violin concerti with various orchestras. Willard is a lover of chamber music, having participated in the Mimir Festival emerging artist's programme in Texas and the Rippon Lea concert series, learning and collaborating with many incredible musicians. As an orchestral musician, he has been the concertmaster of ANGO, the Australasia Orchestra, the Melbourne University String Ensemble, Philharmonic Ensemble, and the Melbourne University Symphony Orchestra. He has also played in and been a soloist in various international orchestra tours in Japan, Europe, America and China.

Willard hopes to continue to learn and share his music as honestly as he can. He is incredibly grateful to all the amazing mentors that surround him and all the fantastic music he has been lucky enough to enjoy!

We are delighted to have Willard as soloist in today's concert.

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).



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Maroondah Symphony Orchestra

1st Violin

Rosalind Burns *
Yoke-Cheng Vaile
Michela Scully
Katharine Goodall
Alicia Donnelly
Peta Cope
Hiro Mukai
Sophie Novena

2nd Violin

Kirsty Dixon *
John Nowakowski
Jacklyn Dallafiore-Lane
Gerry Tan
Elaine Ogden
Anne Lacey
Cathy Bills
Yvette Southall
Vincent Fazio

Viola

Gitta Green *
Joella Gould
Paul Watson
Caitlin Lyons
Myra Peeler

Cello

Kendra Vermaas*
Isaac Kim
Michael Bonsall
Keren Smith
Elaine Neely
Judy Fox-Smith
Beth Marrocco
Leah Walsh
Vicki-Anne Ware

Double Bass

Michael Taylor *
Hilton Vermaas
Bill Clark
Michaela Reiss

Flute

Melissa Ho
Fiona O'Callaghan

Oboe

Meg Bowker *
Raymond Hoefer

Clarinet

Rosemary Smith *
Lyn McCutcheon

Bassoon

Robert Weiss *
Caz D'aquino

French Horn

Kim Alford
Sarah Webster

Trumpet

Steve Burns *
Emily Johnson

Timpani

Gerard Barclay

* Section Leader

Tancredi Overture (1813)
Gioachino Rossini (1792-1868)

Rossini was the world's favourite opera composer for the first half of the nineteenth century. He is best known for his mastery of the "opera buffa", a comic opera with many singable tunes. However, it was an "opera seria" or "tragic opera" that made his name. *Tancredi* was his 19th opera written when he was just 20, and established Rossini as the foremost opera composer of his time.

Tancredi is based on a 1760 play by Voltaire that tells of the doomed love of the soldier Tancredi for the daughter of a powerful ruler. Not unusually for Rossini, he ran out of time to write a new overture for *Tancredi*, so he re-used the overture to an earlier opera, *La pietra del paragone*. Featuring all the elements that made Rossini the master of the concert overture, its slow introduction leads to an exciting build-up built on a characteristic "Rossini crescendo".

Concerto for Violin and Orchestra in D Major, Op 61 (1806)
Ludwig von Beethoven (1770-1827)

1. Allegro, ma non troppo
2. Larghetto
3. Rondo allegro

By 1803 Beethoven had come to terms with his growing deafness. He also started to shake off the traditional Viennese classicism of his earlier works. The change was most noticeable in his *Eroica* symphony and the first version of his only opera *Fidelio* of 1805. By now totally deaf, he also wrote his 4th Piano Concerto and the *Appassionata* piano sonata during this fertile period. In 1806, not only did he compose both the 4th and 5th Symphonies, but he also wrote perhaps the greatest of all violin concertos.

Written for the 26-year-old conductor at the Theater-an-der-Wien, Franz Clement, Beethoven's sole completed concerto for violin was only finished on the day of its first performance. As a result Clement had to sight read the solo part. Between the first and second movements he interpolated several works of his own, played on the violin held upside down! It was therefore unsurprising that initial critical response to the concerto was muted. The concerto remained little performed until almost twenty years after Beethoven's death. In 1844 Felix Mendelssohn included it in the European tour of 13-year old virtuoso Joseph Joachim. Following its triumphant London performance, the concerto's popularity was assured.

The first movement begins with five soft taps on the timpani. This deceptively simple motif forms the rhythmic and melodic basis for the entire movement. The pulses recur in different guises, sometimes ominous, sometimes heroic but always providing a poignant counterpoint to the often tender solo part.

The hymn-like soulful second movement is in the form of a theme and variations, but with a twist. The variations are actually simple restatements of the theme but

with wondrously varied instrumentation. The soloist weaves an intricate web of commentary around the thematic material that is almost entirely presented by the orchestra.

Without a break the violin launches into the jaunty theme of the pastoral final Rondo. Featuring folk-like accompaniments, the writing becomes increasingly virtuosic for the soloist. After the cadenza, a surprising shift in tonality leads to an exciting and dramatic climax.

INTERVAL (20 minutes)

Symphony No. 3 in D, D. 200 (1815)
Franz Schubert (1797-1828)

1. Adagio maestoso - Allegro con brio
2. Allegretto
3. Menuetto vivace
4. Presto vivace

Born in Vienna, Schubert was the gifted son of a schoolmaster who also gave Franz his initial lessons on 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, young Franz was determined to make his mark as a symphonist.

Schubert was only 18 in 1815 when he wrote not only his third symphony, but also four operas, two masses and other choral music, 145 songs including *Erlkönig*, two piano sonatas and sundry other works. After leaving school, Schubert kept in touch with his school orchestra colleagues by playing in various amateur ensembles including what we would now call community orchestras. It was for one of these that his second and third symphonies were written. After spending a day in May writing the opening movement, he took up the manuscript again in July and completed the work in only eight days. However, it was only widely performed after Dvořák championed the first six symphonies at the end of the 19th century.

Clearly showing the influence of Haydn and Mozart, the symphony opens with a slow introduction. The clarinet then opens the Allegro con brio with a bouncy main theme. The Allegretto second movement is a graceful dance, whereas the so-called Menuetto takes off at a gallop and includes a Trio section based on a simple Ländler dance, the forerunner to the waltz. The final movement gallops along with irresistible joy, showing the influence of the then-popular Rossini.