

The Maroondah Symphony Orchestra thanks the Maroondah City Council for the provision of a *Cultural Facilities Hire Subsidy*



Next Concert

Sunday 20 June 2021

Borodin: *In the Steppes of Central Asia*

Tchaikovsky: Symphony No 6 *Pathetique*

Salieri: Concerto for Oboe and Flute

Soloists: Oboe: Brienne Gawler

Flute: Rachel Lau

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!

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Conductor: Willem van der Vis

Leader: Rosalind Burns

***Welcome Back
Concert***

Soloist - Charlotte Miles Cello

Sunday 28th March 2021

2.30pm

George Wood Performing Arts Centre

Yarra Valley Grammar

84-90 Kalinda Road, Ringwood

Charlotte Miles
Cellist



Born in 2002, Melbourne-based cellist Charlotte Miles is currently completing her third year of training with Howard Penny at the Australian National Academy of Music (ANAM), in addition to her second-year Bachelor of Music (BMus) studies at the University of Melbourne. In recent years, Charlotte has performed in Los Angeles, New York, London and Zurich, and throughout Germany, China, France, the Netherlands, Australia and New Zealand (including extensive performances with the Australian Youth Orchestra). Charlotte has benefitted from masterclasses with cellists including Wolfgang Emmanuel Schmidt, Maria Kliegel, David Geringas and Alban Gerhardt, in addition to performing alongside world-leading cellists such as Mischa Maisky, Truls Mørk, Sol Gabetta and Giovanni Sollima in a 100-cello ensemble at the 2016 Piatigorsky International Cello Festival in Los Angeles. Awarded over 100 competition prizes, Charlotte has performed at Carnegie Hall (New York) and Opera Bastille (Paris) in prize-winner concerts for international competitions, and has been a major prize-winner at the 2018 Gisborne (NZ) International Music Competition, and the 2020 “Anna Kull” International Cello Competition in Graz (Austria). In 2019, Charlotte was the 3MBS Young Performer of the Year and winner of the National Young Virtuoso Award. Charlotte has performed on 3MBS, 4MBS, 5MBS and ABC Classic radio stations, and has been featured on The Violin Channel. We are delighted to have Charlotte as our soloist today.



INSIDE THE PIANO

STUDENT DISCOVERY WORKSHOP

Would you like to discover how pianos make sound, why they go out of tune, and how they are all different? Then join us at Bernies Music Land for this fascinating family workshop, as we look inside the grand piano action, touch and try piano parts and learn about this wonderful instrument. Students will learn what happens when their fingers press the keys, and discover the five steps in pianos.

This workshop is ideal for piano students of all ages, and will provide great inspiration for making piano music!
Tickets \$10 / \$20 Family.

10AM - 11AM on dates:
MONDAY APRIL 12 SATURDAY MAY 8
SATURDAY JUNE 19 MONDAY JULY 5



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: Steve 0419 008 679 or Lyn 0411 087 457

or via the website

www.maroondahsymphony.org.au



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
Suneith Sukumar
David Medine
Katharine Goodall
Peta Cope
Sophie Novena
Caylin Smith

2nd Violin

Kirsty Dixon *
Paul Hwang
Gerry Tan
Elaine Ogden
Anne Lacey
Cathy Bills
Yvette Southall
Ian McDonald
Leah Hawkins

Viola

Gitta Green *
Joella Gould
Paul Watson
Caitlin Lyons
Myra Peeler

Cello

Kendra Vermaas*
Brianna Oldmeadow
Keren Smith
Elaine Neely
Beth Marrocco
Leah Walsh
Vicki-Anne Ware
Amelia Eaton

Double Bass

Michael Taylor *
Hilton Vermaas
Bill Clark
Madeleine Gosden

Flute

Melanie Smith
Melissa Ho
Fiona O'Callaghan

Piccolo

Fiona O'Callaghan

Oboe

Raymond Hoefler *
Meg Bowker

Clarinet

Rosemary Smith *
Lyn McCutcheon

Bassoon

Robert Weiss *
Cathy Latto

French Horn

David Keeffe *
Kim Alford
Sarah Webster

Trumpet

Steve Burns *
Paul Barton

Trombone

Anthony Ware *
Kenton Smith

Tuba

Nicholas Chiselett

Timpani

Gerard Barclay

* **Section Leader**

Fanfare that opens *La Péri* (1912)

Paul Dukas (1865-1935)

French composer Paul Dukas is best known for his symphonic poem *The Sorcerer's Apprentice*. His ballet, *La Péri*, is based on Persian folklore and tells of a prince, Iskender, who seeks the Flower of Immortality found in the hands of a sleeping fairy (of course!). Dukas added this spectacular opening brass fanfare for the work's premiere, delayed by a contractual dispute until 1912.

***Nabucco* Overture (1841)**

Giuseppe Verdi (1813-1901)

Nabucco was Verdi's first successful opera. It is based on the biblical story of Jewish captivity in Babylon and the king Nebuchadnezzar. The overture starts with a solemn brass chorale that leads, via a frenetic Allegro passage, to the theme of the famous *Chorus of the Hebrew Slaves*. This music represents the Jews on the banks of the Euphrates, longing for a return to their homeland. The intensity of the music steadily grows towards a rousing conclusion.

Cello Concerto in E minor Op. 85 (1919)

Sir Edward Elgar (1857-1934)

- I. Adagio – Moderato
- II. Lento – Allegro molto
- III. Adagio
- IV. Allegro – Moderato – Allegro ma non troppo

Most of Elgar's major works were composed between 1890 and 1914 before World War 1 snuffed out artistic endeavour. The quintessential Englishman, Elgar was largely self-taught and grew up in the country. Only when he was forty-two did his *Enigma Variations* belatedly bring him fame.

Composed at the Elgars' cottage in Sussex just after the end of the war, the concerto's overall melancholy and almost naked grief are tempered by moments of energy, even playfulness. Is this just a lamentation for the almost unbelievable carnage of the Great War or does it also represent the uncertainty troubling Elgar (and Britain) following the loss of the old order?

The first performance, given by the London Symphony Orchestra in 1919 at its first post-war subscription concert, was not auspicious. Ernest Newman wrote that the orchestra "made a lamentable public exhibition of itself", as Albert Coates took most of the rehearsal time for Scriabin's *Poem of Ecstasy*. (In the cello section that night was the nineteen-year-old John Barbirolli, who would conduct Jacqueline du Pré's definitive recording of this work 45 years later).

The opening shocking cry of the solo cello is initially muted by the orchestra's response, but to little ultimate effect. The flighty second movement sees the cello scurrying all over the place like a hummingbird in flight, interspersed with moments of introspection. The heartbreakingly poignant Adagio, based on a single opening

cello theme, forms the emotional heart of the work. In the Finale, the orchestra tries to inject a cheerful note but is always rebuffed by the soulful cello, until an anguished repeat of the work's opening cello chords is dismissed out of hand by the orchestra in a brief but exciting coda.

INTERVAL (20 minutes)

Symphony No. 5 in C minor Op. 67 (1808)

Ludwig von Beethoven (1770-1827)

- I. Allegro con brio
- II. Andante con moto
- III. Allegro
- IV. Allegro

The opening bars of the fifth symphony are probably the most famous in all classical music. The rhythm corresponds to 'V' for Victory in morse code, so the motif was used to introduce BBC news bulletins during World War 2. The remark attributed to Beethoven that the opening motif represents "Fate knocking at the door" was probably apocryphal and more likely an invention of one of his younger friends Anton Schindler or Ferdinand Ries.

The first sketches of the fifth followed completion of the third symphony in 1804. Completion of the fifth was intermingled with that of many other major works. Eventually, it was premiered four years later at a marathon concert (even by the standards of the day) in which, amongst other works, the sixth symphony, the fourth piano concerto and the Choral Fantasy were also premiered! Suffering four hours in the bitter cold caused one patron to remark: "One might have even too much of a good thing". A performance a year later, however, resulted in a rapturous review by the influential critic E.T.A. Hoffmann and the symphony rapidly became established in the repertoire of most major orchestras.

Despite its familiarity today, its novelty should not be underestimated. The progression from movement to movement, from conflict to resolution and the brilliant transition from the minor key to the triumphant C major of the final movement featuring trombones (for the first time) set the scene for many symphonies of the Romantic period. As Beethoven described it in the notebook of one of his composition pupils: "Joy follows sorrow, sunshine - rain. It affects me as if I were looking up to the silvery glistening of the evening star."

The famous opening motif permeates the first movement. Beethoven builds a movement of enormous power, finally climaxing in a series of stark hammer blows. The second movement is a skilful set of variations on two conflicting themes, one gentle, the other heroic. The tempestuous Scherzo includes a furious central fugue introduced by the cellos and basses and leads directly into the triumphant and joyful finale which, despite some worrying moments, reassures us with an increasingly urgent, triumphant C-major coda.

Robert Weiss