

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



Next Concert

Sunday 11th September 2022

Rossini: *William Tell* Overture

Brahms: Symphony No 2

Beethoven: Piano Concerto No 3

Soloist: Elyane Laussade

Concert Venue

George Wood Performing Arts Centre

Yarra Valley Grammar, 84 - 90 Kalinda Road. Ringwood at 2.30pm

Bookings: www.eticks.com.au/whats-on

Phone Bookings: Eticks 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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Member for Deakin



Guest Conductor: Alexander Vengerovski

Leader: David Medine

The Romantics

Chih-Ting (Candice) Yang

Violin Soloist

Sunday 26th June 2022

2.30pm

George Wood Performing Arts Centre

Yarra Valley Grammar

84-90 Kalinda Road, Ringwood

SOLOIST

Chih-Ting (Candice) Yang



Chih-Ting (Candice) Yang is currently completing her Honours degree in Music Performance at the Melbourne Conservatorium of Music, University of Melbourne studying with Mark Mogilevski. Previously she studied with Isin Cakmakcioglu at the Victorian College of the Arts Secondary School.

Chih-Ting has been awarded the Margaret Schofield Memorial Scholarship from the Victorian Curriculum and Assessment Authority to study at the university. Since Chih-Ting's time at the Melbourne Conservatorium of Music, she has also been awarded multiple scholarships, including the Albert and Marie Diamant Scholarship, Bertha Jorgensen Exhibition and the Corinna D'Hage Mayer String Scholarship.

Chih-Ting has been involved in Symphony and Philharmonic Orchestras, and the String Ensemble at the Melbourne Conservatorium of Music. She has also performed many solo concerts in her music career.

We are delighted to have Chih-Ting 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 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

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Maroondah Symphony Orchestra

1st Violin

David Medine *
Yoke-Cheng Vaile
Michela Scully
Suneith Sukumar
Katharine Goodall
Peta Cope
Maddy Stamatescu
Carly Palmer
Sophie Novena
Don Pople

2nd Violin

Chandlu Nerimbodath *
Rebecca Kogios
Ian McDonald
Cathy Bills
Elaine Ogden
Anne Lacey

Viola

Gitta Green *
Joella Gould
Paul Watson
Myra Peeler
Helen Lawrence

Cello

Kendra Vermaas *
Elaine Neely
Keren Smith
Arthur Braun
Amelia Eaton
Charlotte Poole
Liz Bromwich
Tim Hyndman

Double Bass

Michael Taylor *
Hilton Vermaas
Bill Clark

Flute

Melanie Smith *
Melissa Ho
Fiona O'Callaghan

Piccolo

Fiona O'Callaghan

Oboe

Paride Pizzigrilli *
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
Emily Johnson

Trombone

Kenton Smith
Willow Woodman

Timpani

Allison Summers

* **Section Leader**

Program Notes:

Robert Weiss



Alexander Vengerovski

Guest Conductor

B Mus (Moscow), Master of Music (Melbourne University)

Alexander Vengerovski has been a professional musician all his life, training at the Russian Academy of Music in Moscow under professor Shteiman. Before that, he attended the Kharkov Special Music School in the Ukraine studying violin and percussion. Prior to his move to Australia in 1999, he was the principal percussionist of the Moscow State Symphony Orchestra. Alexander has performed as a soloist and as a member of orchestras in more than fifty countries, and in 1998 was recognised with the Honoured Artist of Russia award. His orchestra involvement in Australia includes engagements with the Melbourne Symphony Orchestra, Pops Orchestra and others. In May 2016 he completed a Master of Music (Conducting) at the Melbourne Conservatorium of Music (University of Melbourne) under Benjamin Northey, the chief conductor of the Christchurch Symphony Orchestra and associate conductor of the Melbourne Symphony Orchestra. He is founder and music director of the Melbourne Classic Orchestra (2016) and since 2018 music director of Dandenong Ranges Orchestra.

An advertisement for Bows for Strings. The background is a close-up of a violin. A dark blue rectangular box contains white text. At the top, it says 'SUPPORTING THE MUSICAL JOURNEY'. Below that, it reads 'From daring beginners to the talented Maroondah Symphony Orchestra, Bows for Strings supports and inspires all level of musician.' Further down, it says 'Find us online or visit our Glen Waverley workshop and showroom.' At the bottom, the logo 'Bows for Strings' is written in a cursive font, with 'Bowed instrument specialists' in smaller text below it. At the very bottom, the website 'bowsforstrings.com' and phone number '03 8802 7905' are listed, along with the address '5-7 Glenwood Ave, Glen Waverley VIC 3150'.

**Prélude to *Les Troyens á Carthage* (1858)
Hector Berlioz(1803-1869)**

Hector Berlioz was a French composer and celebrated conductor best known for his monumental compositions and novel orchestration. He eschewed the medical career planned by his parents and bucked the trends set by other composers. As well as his best known work, the semi-autobiographical *Symphonie Fantastique*, Berlioz wrote numerous orchestral and choral works and three operas.

Named after the Trojan hero Hector, Berlioz was immersed in Virgil's poetry since childhood. The culmination of his career is the opera *Les Troyens (The Trojans)*. Evoking the siege of Troy by the Greeks and the subsequent escape of the survivors to Carthage, it spans five acts and as many hours. The last three acts preceded by today's Prelude are often performed alone. The Prelude evokes effectively the voyage to Carthage across occasionally stormy seas. Note that the first clarinet is replaced by a bass clarinet, typical of Berlioz's idiosyncrasies.

**Violin Concerto in D Op. 35 (1878)
Peter Ilyich Tchaikovsky (1840-1893)**

- I Allegro moderato
- II Canzonetta - Andante
- III Finale - Allegro vivacissimo

It is hard to believe now that this, one of the most popular of all violin concertos, was described by prominent critic Eduard Hanslick after its first performance as "music that stinks in the ear"! The concerto was composed in Switzerland in only four weeks during a six-month rest tour taken by Tchaikovsky to recover from the break-up of his disastrous marriage to an amorous former student. Originally labelled as "unplayable" by its first dedicatee, Leopold Auer, Tchaikovsky's friend Yosif Kotek also abandoned the concerto. Eventually, the premiere was happily given three years later by Adolf Brodsky (who later taught Jascha Heifetz and Nathan Milstein) with the Vienna Philharmonic conducted by Hans Richter. Despite the public's mixed response, Auer took up the concerto and became one of its greatest exponents. He then taught it to two generations of Russian violinists, thus securing its popularity.

The expansive first movement starts with a contemplative and elegant introduction that rapidly darkens in mood before the soloist enters. The lyrical first and second subjects presented by the violin are developed in progressively more violent passages before an elaborate cadenza and coda end the movement. The hauntingly beautiful second movement, built upon the interplay between woodwinds and soloist, leads directly into the vigorous finale. Two folk-like melodies recalling the Russian trepak (later used to great effect in the Nutcracker ballet) are developed with increasing tension between soloist and orchestra, the music building to an exciting and virtuosic conclusion.



INTERVAL (20 minutes)

**Symphony No. 6 in D Op. 60 (1880)
Antonín Dvořák(1841-1904)**

- I. Allegro non tanto
- II. Adagio
- III. Scherzo (*Furiant*) - Presto
- IV. *Finale* - Allegro con spirito



Born in Bohemia, the son of a butcher, Dvořák left school at 11 and later graduated from the Prague Organ School (in viola!) and played in what became the Provisional Theatre Orchestra, often conducted by Smetana and Wagner. In his early days, Dvořák was so poor that he could not afford a piano, so had to slip into a friend's house to use his! This was to change after the critic Hanslick introduced Dvořák to Brahms, who Dvořák admired enormously. In 1878, Brahms persuaded the publisher Simrock to include Dvořák on his list. With the publication of his *Slavonic Dances* for piano four hands, Dvořák's fame in Bohemia was established, and international renown soon followed, partly due to the publication of this symphony, the first to be published and hence for many years known as "No. 1".

Composed over a mere seven weeks in the summer of 1880, Dvořák's sixth symphony was commissioned by, and dedicated to, Hans Richter, the influential Chief Conductor of the Vienna Philharmonic Orchestra. When Dvořák played through the symphony on the piano, Richter hugged Dvořák at the end of each movement. However, despite Richter's enthusiasm, the orchestra refused to perform it due to anti-Czech feeling in Vienna. Dvořák eventually premiered it in Prague the following year and Richter performed it to great acclaim in London. It was not until 1942 that the symphony was performed by the Vienna Philharmonic.

The sixth symphony marks the transition between Dvořák emulating other composer's styles and finding his own voice. For example, in his third symphony he experimented with Wagnerism, a course he did not pursue further. In the sixth Dvořák was much influenced by his mentor Brahms. However, Dvořák added many of his own characteristic flourishes and the famous third movement *furiant* is pure Dvořák, as are his last three symphonies numbered seven to nine.

The overall mood of the symphony is one of warmth and tranquillity. Its outer movements share many characteristics with Brahms second symphony, premiered a few years earlier. The opening bars immediately establish the pastoral mood that permeates the whole work. The slow second movement evokes a lazy summer's evening. The main theme is a cantilena melody enhanced by Dvořák's characteristic warmth of orchestration. The third scherzo movement is a furious syncopated dance based on the *furiant*, a Czech folk dance also used in some of his *Slavonic Dances*. A short slow interlude featuring the piccolo interrupts the otherwise frenetic atmosphere. The exuberant final movement slowly builds to a spectacular coda exuding happiness and joy.