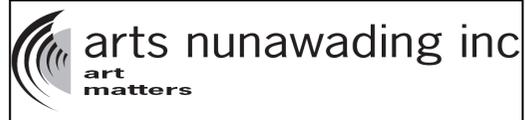


The Maroondah Symphony Orchestra gratefully acknowledges the support of the Maroondah City Council and Arts Nunawading Inc



Next Concert

Sunday 20th November 2022

Classics from the Movies

A selection including:

Holst - Jupiter from The Planets

Khachaturian - Adagio from *Spartacus*

Tchaikovsky - *Romeo & Juliet* Fantasy Overture

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



Conductor: Gyula Cseszkó

Leader: David Medine

Beethoven and Brahms

Elyane Laussade

Piano Soloist

Sunday 11th September 2022

2.30pm

George Wood Performing Arts Centre

Yarra Valley Grammar

84-90 Kalinda Road, Ringwood

SOLOIST
ELYANE LAUSSADE



A graduate of the Juilliard school in New York City, pianist Elyane Laussade has delighted audiences on five continents with her imaginative and strongly individual playing. The New York Times has said she is “a pianist with a powerful, polished technique and many an original interpretative notionwith an impeccable sense of style and dazzling power.” Originally from USA, she has now established herself as one of Australia’s finest performers. Elyane has performed in concerts with the Melbourne Symphony Orchestra and has been featured by ABC Classic FM and 3MBS in studio recordings and live broadcasts. She has also enjoyed playing in every 3MBS marathon for the full run of its ten years.

As a soloist, Elyane has performed in Australia, New Zealand, Singapore, China, Japan, South Africa, the USA and Europe. As a concerto soloist, she has played many concerts across the USA and in Australia. Her tour of Taiwan included recitals in Taipei, Tainan, Chiayi, and at the National Concert Hall in Taichung. Elyane’s recital tours in France have included solo recitals, the Dvořák Piano Quintet with Quatuor Joachim and several WW1 Commemorative recitals. Her discography includes *Just for You*, a solo CD, *These Little Things* with Sydney-based violinist Jemima Littlemore and *Humanation* with Melbourne-based cellist, Luke Severn.

Elyane enjoys a rich chamber music involvement along with her solo career. Her love for the musical experience as a close encounter has inspired her to run a special series of intimate recitals at the Laussade Studio in Melbourne, both as a soloist and in collaboration with Australian musicians and leading soloists from abroad. Elyane also presents a Rising Stars series in her studio with younger emerging soloists whose musical gifts she nurtures and encourages. We are thrilled to have Elyane 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
Alicia Donnelly
Maddy Stamatescu
Sophie Novena

2nd Violin

Rebecca Kogios *
Ian McDonald
Gerry Tan
Yvette Southall
Elaine Ogden
Anne Lacey
Arielle Rose
Lachlan Rentsch

Viola

Gitta Green *
Joella Gould
Paul Watson
Myra Peeler

Cello

Kendra Vermaas *
Keren Smith
Charlotte Poole
Elaine Neely
Beth Marrocco
Liz Bromwich
Arthur Braun
Amelia Eaton

Double Bass

Michael Taylor *
Hilton Vermaas
Bill Clark

Flute

Melanie Smith *
Melissa Ho
Fiona O'Callaghan

Piccolo

Fiona O'Callaghan

Oboe

Paride Pizzigrilli *
Terry Smith

Clarinet

Rosemary Smith *
Lyn McCutcheon

Bassoon

Robert Weiss *
Cathy Latto

French Horn

Sarah Webster *
Kim Alford
Kelly Nielsen
Oscar Stocks

Trumpet

Paul Barton *
Emily Johnson
Ruth Collins

Trombone

Kenton Smith
Willow Woodman
Sean Smyth

Timpani

Sue Haylock

* Section Leader



Gyula Cseszkó

Guest Conductor

This experienced Conductor, Artistic Director, Music Educator and Adjudicator has had a career hallmarked with excellence for over twenty years, having conducted over forty orchestras and eight choirs. Born of Hungarian-Dutch parents in Adelaide, Gyula studied Viola with John Gould, Glynne Adams and Keith Crellin and received a Master of Music in conducting from Melbourne University in 2003, studying under Professor John Hopkins OBE. He has also studied with conductors Denis Vaughan, Nicholas Braithwaite, Shalom Ronly-Riklis, Carlo Felice Cillario and Carl Crossin OAM.

He founded and was Chief Conductor/Artistic Director of *La Fraternita di Solisti*, his own professional chamber orchestra, for five years. He served as Conductor of the Ballarat Symphony Orchestra, the Melbourne University Biomedical Orchestra (founding Conductor), the Hawthorn U3A Orchestra (for over eleven years), for the Royal Melbourne Philharmonic Orchestra (on tour in China as Assistant Conductor), the Melbourne University Symphony Orchestra, the Zelman Memorial Symphony Orchestra (Guest Conductor), Melbourne Lawyers and Barrier Reef Orchestras, and Monash Medical Orchestra (the last two years).

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Overture to *William Tell* (1829) ***Gioachino Rossini* (1792-1868)**

Rossini was the most successful opera composer of his era. He composed 39 operas, 28 in a hectic eight-year period. Often running late, at times he shared the same overture between unrelated operas! In 1824 he moved to Paris at the behest of the French Government and in 1829 composed the six-hour long *William Tell*, his last opera before he semi-retired to the comfortable life of a gourmand.

As befits the enormous scale of the opera, which represents the trials of the Swiss fighting for independence from the Hapsburgs in the 14th century, the overture is particularly elaborate. Its four-section format mirrors that of a symphony, which was, in any case, originally derived from the Italian overture. The four sections all use music from the opera and are played without a break.

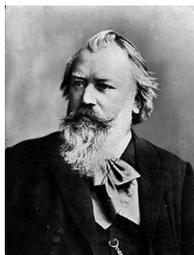
A slow prelude, written in eight parts for cellos and double basses with a prominent cello solo, represents dawn breaking. Some raindrops from the wind foretell the imminent Storm graphically portrayed by full brass. As the storm recedes, the cor anglais introduces the famous pastoral melody of the *Ranz des Vaches* or Call to the Cows. This is based on an actual ranz tune from Appenzell, and was also used in operas by Grétry and Meyerbeer. The pastoral mood ends with a jolt as the trumpet plays four famous notes introducing the so-called March of the Swiss Soldiers, who are actually on horseback and travelling at breakneck speed! Instantly recognisable, this theme has been used in countless popular contexts since it became famous in the 1930's as the theme for the TV series *The Lone Ranger*.

Symphony No. 2 in D Op. 73 (1877) ***Johannes Brahms* (1833-1897)**

- I. Allegro non troppo
- II. Adagio non troppo
- III. Allegretto grazioso (Quasi Andantino)
- IV. Allegro con spirito

Born in Hamburg into a poor family, the teenage Brahms supported his family through piano-playing in dance halls, teaching and conducting choirs, until the virtuoso violinist Eduard Reményi adopted Brahms as his accompanist. He also introduced Brahms to the violinist Josef Joachim, 14 years his senior, who became a lifelong friend and mentor. In 1853 Joachim introduced the 20-year-old Brahms to the composer Robert Schumann and his pianist wife Clara. The influential Robert hailed Brahms as a budding genius, graciously welcoming him into their household.

Despite such enthusiastic support, Brahms resisted composing a major orchestral work. A harsh self-critic, he felt the shadow of Beethoven's nine symphonies. This was reinforced when he heard a performance of Beethoven's 9th - "You have no idea what it's like to hear the footsteps of a giant like that behind you." Consequently, his first symphony took 21 years to write and was not premiered until Brahms was 42.



Buoyed by its favourable reception, Brahms took only four months to write his second symphony. Brahms spent the summer in the lakeside town of Pörtlach on Lake Wörth in southern Austria where he said, "The melodies fly so thick that you have to be careful not to step on one." At the premiere on 30 December 1877, the symphony was so successful that the last movement had to be encores.

Often called Brahms' cheerful alter ego to the solemn melancholy of the first, the second symphony unfolds from the three initial notes on the cellos. These cleverly form the basis for all four movements. The work's basically sunny disposition is often interrupted by more melancholy moments, with the cheerful third movement a counterpoint to the second movement's darkness. The amiable finale eventually erupts with joyful abandon to its brass-dominated powerful conclusion.

INTERVAL (20 minutes)

Piano Concerto No. 3 in C minor Op. 37 (1803) ***Ludwig van Beethoven* (1770-1827)**

- I. Allegro con brio
- II. Largo
- III. Rondo - Allegro

Soloist - Elyane Laussade

Born in Bonn, Beethoven moved to Vienna in 1792 to study composition with Joseph Haydn. Haydn's influence is apparent in Beethoven's early symphonies and concertos. However, it is Mozart who he most admired. Mozart's C minor Piano Concerto (No. 24) was published in 1800 about the time Beethoven completed the first movement of his third piano concerto, also in C minor. Despite its evident homage to the Mozart work, this is the first of his piano concertos that reveals the mature Beethoven.

Although the concerto was intended to be performed in 1800 at the first of Beethoven's benefit concerts, only the first movement was finished. Eventually it was completed and premiered at an 1802 benefit concert with Beethoven as the soloist. Beethoven hadn't finished notating the solo part, leaving many pages blank, much to the consternation of the page turner!

By this time Beethoven was starting to go deaf and in 1802 had confided his angst to his family in the famous Heiligenstadt Testament. However, this turmoil is not evident in the third concerto. The first movement opens with a long orchestral introduction that presents the principal themes. The piano develops these in ever more inventive ways eventually coming to a stormy ending back in C minor. The hymn-like slow movement features some glorious interplay between the soloist and woodwind before the rollicking rondo finale brings the concerto to a close.

