

Stonnington
Symphony

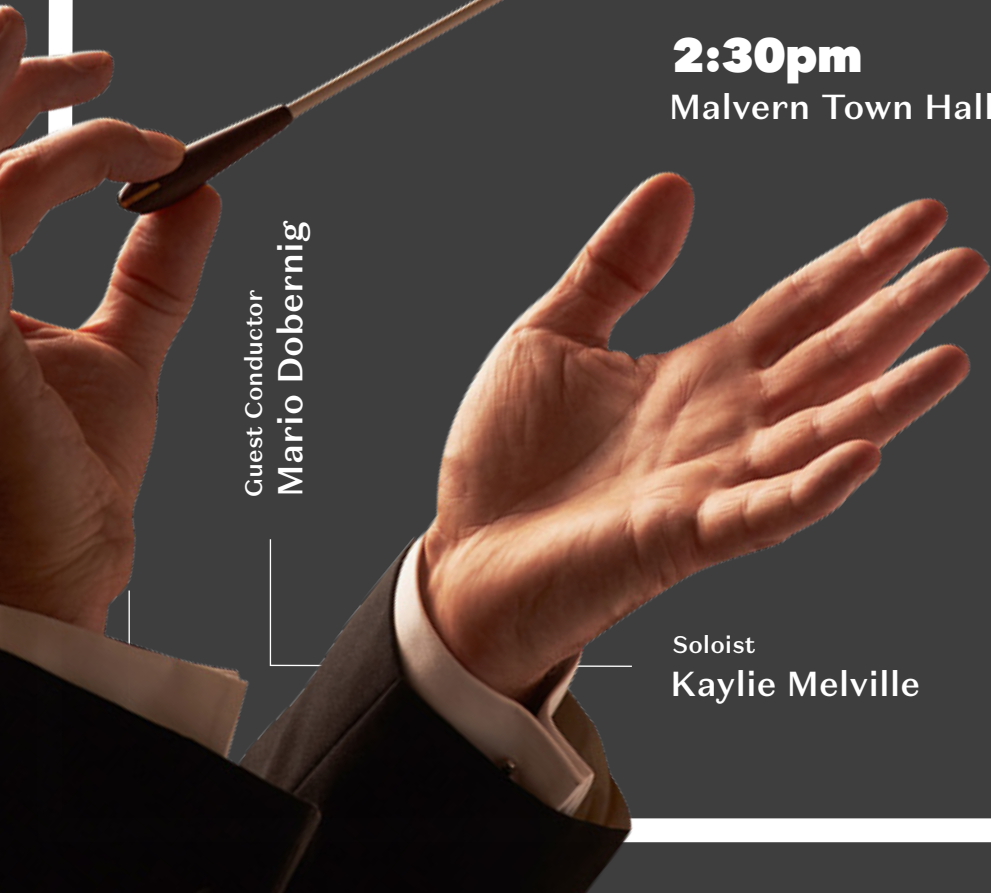
Sunday Series
2019

Sunday 2 June

2:30pm
Malvern Town Hall

Guest Conductor
Mario Dobernig

Soloist
Kaylie Melville



Welcome



Welcome back to another exciting season with Stonnington Symphony.

Joining the Stonnington Symphony family today is guest conductor Mario Dobernick. Mario comes to us with a wealth of experience and a passion for community music making. We are also delighted to welcome percussionist Kaylie Melville in her debut with Stonnington Symphony as the orchestra performs the music of Brazilian composer Ney Rosauero for the very first time.

After the huge success of our inaugural Symphony in a Day program in 2018, we are excited to bring you yet another chance to rehearse and perform with your community orchestra. Don't miss your chance to be a part of this incredible music making experience - applications open 11 July.

Be sure to mark your calendars now for the second of our Sunday Series on 11 August where we will premiere a new work by Melbourne composer Matan Franco commissioned by Stonnington Symphony.

Welcome back to another exciting season with Stonnington Symphony.

Conducted by Rick Prakhoff and also featuring soprano Rebecca Rashleigh, winner of the 2018 Herald Sun Aria, in Samuel Barber's Knoxville: Summer of 191, this is a program not to be missed!

We extend our thanks to our principal sponsor the City of Stonnington for their ongoing support of our organisation. Thanks also the East Malvern Community Bank who today proudly supports the position of concertmaster.

Stonnington Symphony would like to thank the countless volunteers and our dedicated committee members who give of their time and energy to ensure the success of our organisation. Stonnington Symphony truly is of the community, for the community.

Make sure you stay up to date with all things Stonnington Symphony by joining our mailing list at stonningtonssymphony.org.au and on Facebook.

Alex Morris
General Manager

The Orchestra

Concertmaster

Marianne Rothschild**

Violin I

Marianne Rothschild**

Helen Henzell

Jungsook Yoon

Amy Huva

Jennifer Hall

Paul Boasman

Heather Thompson

Sally Banks

Ella Zak

Igor Zakopaylo

Justine Siedle

Alice Barke

Elisa Siipola

Violin II

Vincy U*

Diana Greenslade

Kat Korz

Kyo Ah Chung

Nicola Swan

Caroline Morpeth

Moya Cummings

Florence Thompson

Mark Pokryshevsky

Em Schembri

Camille Oppy

Beth Llyall

Edgar Kautzner

Viola

Daniel Neumann*

David Keuneman

David Woods

David Choate

Francis Parker

Hugh McMaster

Peter Neustupny

Lucia Gassner

Cello

Jennifer Mills*

Dennis Vaughan

Sue Duke

Olivia Thorne

Georg Ramm

Julia Choate

Susie Gregg

Double Bass

Isabella Brown*

Max Rae

Ian Crossfield

Flute

Aydin Abdullah*

Sam Cooke

Piccolo

Barbara Kerr*

Oboe

Emma Ridout*

Sammie Fung

Cor Anglais

Felicity Hardiman*

Clarinet

Sarah Barlow*

Alan Miceli

Bass Clarinet

David Laity*

Bassoon

Gennady Slavsky*

Kina Lin-Wilmoth

Dominique Mirabella

Horn

Tom Campbell*

Peter Marks*

Celia Mason

Ella Moulten

Trumpet

Sarah Camm*

Monica Webber

Sinead Malone

Trombone

Hugh Mckelvey*

Elise Frederiksen

Basil Rizopoulos

Tuba

Tim Aphee*

Harp

Laura Tanata*

Timpani

Christine Flood*

Percussion

Allison Summers*

* denotes principal player

** chair generously supported by the East Malvern Community Bank

Committee of Management

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Guest Artists



Guest Conductor

Mario Dobernig

On a global quest to make a musical difference, innovator Mario Dobernig is fast emerging as one of the most inspiring conductors of his generation. Whether it be on the classical concert platform or the unconventional wonderland of electronic dance music, his energy and passion for music is infectious.

Mario's repertoire includes major orchestral works such as Mahler's Symphony No. 1, Dvorak's New World Symphony and the Beethoven symphonies, most of the major concerto repertoire as well as operatic, choral and vocal works include Leoncavallo's Pagliacci, Strauss' Die Fledermaus and Brahms' Requiem.

Mario is Artistic Director and Conductor in Chief for the Art of Sound Orchestra and Victoria Chorale and has conducted among others the Qatar Philharmonic Orchestra,

Kapfenberger Symphoniker, Orchestra Capella Calliope and at prestigious venues in Europe, the Middle East, China and Australia. He has organized and produced a number of highly successful tours and festivals in Australia, Austria, China, Germany, Italy and Finland. His discography includes online releases for ABC Classics and being a featured guest on various radio programs around the globe. He was awarded his PhD in 2014 and also holds multiple Master and Bachelor Degrees.

Mario is very much looking forward to working with his colleagues at Stonnington Symphony on a program very close to his heart.

Mario is represented internationally by Klug Artists at office@klug-artists.com



Soloist

Kaylie Melville


Melbourne-based percussionist Kaylie Melville is a soloist and chamber musician dedicated to contemporary music performance. Noted for her “extraordinary ability to impart a sense of musicality to even the smallest gestures” (Partial Durations), Kaylie is an Artistic Associate with Speak Percussion, Co-Director of the chamber ensemble Rubiks Collective and frequently works with leading Australian ensembles and orchestras.

As a passionate advocate of new music Kaylie has performed in the world premieres of major Australian works, including Kate Neal’s ‘Semaphore’ (Arts House 2015) and as the percussion soloist in Jack Symond’s ‘Double Purity’ double concerto (BIFEM 2016). Her festival appearances include the Metropolis

New Music Festival, Bendigo International Festival of Exploratory Music, Melbourne Festival, Adelaide Cabaret Festival, Salihara Festival (Indonesia), and the Percussive Arts Society’s International Convention (US).

Kaylie was Speak Percussion’s Young Artist in Residence in 2014, as well as a finalist in the 2015 ANAM Concerto Competition and a finalist for the Freedman Classical Fellowship in 2016. In November 2016 she was featured in ABC Classic FM’s ‘40 Under 40’ as part of Australian Music Month. kayliemelville.com

Today's Performance



This concert is generously being recorded for future broadcast by Hofland Music in partnership with 3MBS Fine Music.

Please ensure that all mobile devices are switched off.

Drinks will be served at a cash bar at the rear of the hall during interval and at the conclusion of the performance.

Tristan und Isolde: Prelude and Liebestod

Richard Wagner 1813–1883

Wagner began his opera *Tristan* in Venice in 1855 and it was first performed in Munich in 1865; however, the *Prelude and Liebestod* were first performed together in 1863. *Tristan and Isolde* is based on a medieval legend, in which the lovers drink a love potion and eventually die together... this is the *Liebestod* or 'love-death' which is the finale of the opera. With *Tristan*, Wagner first realised his ambition of creating a *Gesamtkunstwerk* or 'total art work' which would eventually culminate in the epic *Ring Cycle*. Wagner's music was, and to some still is, controversial but whatever views are held, it is generally agreed that *Tristan* is the 'opera that changed music'. Wagner radically altered musical thought and composition by the use of chromaticism, tonal ambiguity and harmonic suspension leading to amazing orchestral colorations. Furthermore, the use of the so called 'Tristan chord' (F B D# G#), a $\frac{1}{2}$ diminished seventh or variants thereof, enabled Wagner to roam from key to key with total freedom and seemingly endless creativity. All these effects are seen in miniature in the *Prelude and Liebestod*.

Concerto N.1 for Vibraphone and Orchestra

Ney Rosauero 1953–

Ney Rosauero is a native of Brazil and initially studied composition and percussion at the University of Brazil (Brasilia). He then studied in Wurzburg, Germany and eventually became Professor of Percussion Studies at Miami University. Among his interests is the incorporation of traditional South American melodies and rhythms, utilising them in contemporary ways. The vibraphone concerto was written between 1995 and 1996 and consists of three main movements with an introduction and bridge which connects the last two movements without a break. The first movement has a chromatic theme and depicts the struggles of the poor people in the arid north east of Brazil. The second movement is based on a folk melody, *Tutu Maremba*, which mothers sing to peacefully rock their children to sleep. The third movement was inspired by the beauty of the beach at Ipanema with seagulls soaring overhead. Composed for and dedicated to the brilliant British percussionist Evelyn Glennie, this concerto is now considered an “excellent showcase for the solo vibist”.

Symphony No.4 in D Minor, Op.120

Robert Schumann 1810–1856

Andante con moto; Romanze; Scherzo: Allegro vivace

The fourth symphony was actually the second Schumann wrote and was published in 1841. The symphony’s premiere in Leipzig was not a success, and Schumann left it and went on to write his two other symphonies. After a hiatus of about ten years Schumann reorchestrated the work and it was premiered in Dusseldorf in 1851. The symphony is performed without pauses between the movements and was dubbed by Bernstein a ‘one movement symphony’. The *Andante* begins with a slow introduction scored for the violas and cellos then expands to a lively theme taken from the introduction. The *Romanze* begins with a lovely melody for solo cello and oboe. After an orchestral interlude, a solo violin is highlighted followed by a return of the solo cello and oboe. The *Scherzo* hails a change to an energetic mood with the violins playing a similar theme to the second movement. The Finale has a slow introduction with a crescendo in the violins. A dramatic build up and a horn fanfare brings the symphony to an exuberant conclusion. Though not often performed, Schumann’s fourth symphony is one of his most ‘inspired and emotional of his works’, noted for its lyricism, energy and power.

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Sunday 11 August

2:30pm | Malvern Town Hall

Conductor: Rick Prakhoff

Soloist: Rebecca Rashleigh

NEW WORK World Premiere

Matan Franco - 2019 Artistic Development Fund Commission

Knoxville: Summer of 1915, Op.24

Samuel Barber

Symphony No.5 in B^b Major, Op.100

Sergei Prokofiev

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Sunday 17 November

2:30pm | Malvern Town Hall

Conductor: Roy Theaker

Soloist: Anthony Barnhill

An American in Paris

George Gershwin

Rhapsody in Blue

George Gershwin

Symphony No.3

Aaron Copland

Symphony in a Day

Saturday 7 September

Malvern Town Hall

Rehearsals | 10:00am to 4:00pm

Performance | 5:30pm

Symphony in a Day is proudly supported by the East Malvern Community Bank



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of chapel

Stonnington Symphony Incorporated

is incorporated under the Associations Incorporation Reform Act 2012 (Vic), registration number A0025819D.

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Stonnington Symphony acknowledges that we meet on the traditional land of the Boon Wurrung and Wurundjeri people and offer our respects to elders past, present and emerging. We recognise and respect the cultural heritage of the land and its peoples.



Don't miss a beat!

Sign up to our mailing list for the latest news and updates.

stonningtonsymphony.org.au