



BENDIGO
SYMPHONY
ORCHESTRA

Palm Sunday Concert

SCHUBERT music from rosamunde

MENDELSSOHN violin concerto

SCHUBERT symphony number 6

soloist: **EDWARD WALTON (Violin)**

conductor: **SIMON HARVEY**

25 MARCH 2018 2.30PM
ST PAUL'S CATHEDRAL
MYERS STREET BENDIGO

\$25 / \$20 / \$10

(primary students free)



This project is funded through the
City of Greater Bendigo Community Grants Program

FRANZ PETER SCHUBERT 1797 -1828

ROSAMUNDE EXCERPTS: Entr'acte III Andantino | Hirtenmelodien (Shepherd's melodies) | Ballet Music 3 Andantino

Schubert composed this incidental music consisting of an overture, three entr'actes, two ballets, shepherd's melodies and several choruses for the play *Rosamunde, Princess of Cyprus* by Helmina von Chezy in 1823.

Chezy's play – a convoluted tale involving poisoned letters, mistaken identities, secret passageways, shepherd princes, kidnapping pirates and shipwrecks underpinning the story of Princess Rosamunde who although assumed dead is brought up by fisherfolk! - survived only two performances.

Although Schubert's music received high praise it disappeared as soon as the play closed. It was not heard again until it was unearthed by Sir George Grove and Sir Arthur Sullivan in 1867.

Entr'acte III begins in Bb major with a lyrical melody richly scored for strings that is later coloured with a glistening flute descant and harmonies that glance in and out of distant keys. This music is played three times separated by two contrasting minor key episodes, the first in g minor the second in the distant tonic minor Bb minor. Both feature clarinet, oboe, and flute solos supported by bassoons and horns.

Schubert was so fond of the opening melody he used it again in his String Quartet no 13 and in a later Impromptu for piano.

Hirtenmelodien – Shepherd's melodies in Bb major is scored for a sextet of clarinets, bassoons and horns. The lower instruments imitate the shepherd's pipes with their characteristic drone while above this clarinets play a gentle melody.

Ballet music 2 is lightly scored and of joyful character. The opening and closing sections surround several contrasting episodes. The main melody was used by Berte and Romberg in their popular 1921 operetta *Lilac Time* based on the life and music of Schubert.

This splendid music has become some of Schubert's most loved.

FELIX MENDELSSOHN-BARTHOLDY (1809-47)

VIOLIN CONCERTO IN E MINOR OP 64

Allegro molto appassionato | Andante | Allegretto non troppo - Allegro molto vivace

“I would like to compose a violin concerto for you ... one in **e** minor sticks in my head, the beginning of which will not leave me in peace.” wrote Mendelsohn to his friend the violinist Ferdinand David. Mendelsohn had been appointed music director of the Leipzig Gewandhaus Orchestra in 1835 and selected David to be the orchestra's concertmaster. David became **Mendelsohn's** technical advisor for this concerto.

Whilst maintaining a **Classical** size orchestra and using many **Classical** frameworks **Mendelsohn** is at the same time creating an expressive **Romantic** work that showcases the violinist's virtuosity. The first movement has several innovative adaptations; the entry of the soloist at the outset dispensing with the usual orchestral introduction, placing the cadenza before the recapitulation instead of after it and writing the cadenza out in full instead of leaving it to the soloist to improvise. **Mendelsohn** also departs from traditional concerto form by fusing all three movements together with no breaks.

Allegro molto appassionato The soloist enters after only a bar and a half with the hauntingly beautiful melody high in the register that would not leave **Mendelsohn** in peace. After an orchestral tutti followed by a passionate, chromatic transition the soloist descends almost three octaves sustaining the violin's lowest G while the clarinets above the flutes introduce a tranquil theme in G major. These two themes are combined in the development becoming more energetic leading to the innovative cadenza that forms a bridge to the re-entry of the main theme in **e** minor now played quietly by the orchestra under the soloist's rapidly ricocheting arpeggios. The clarinet and flute theme returns in E major before the tempo accelerates and with renewed intensity re-states the

main theme in its original key to end the movement. The *andante* slow movement emerges from the final chord – the bassoon sustaining a single note B before joined by others, it rises a semitone into C major whereupon the soloist introduces the movement's cantabile main theme over exquisite scoring and harmonies. The movement is briefly interrupted by a darker more agitated episode before ending as it began. A brief wistful intermezzo for strings and soloist *Allegretto non troppo* in A minor follows before a trumpet and drum fanfare propels both orchestra and soloist into E major and the finale *Allegro molto vivace* that opens in a blaze of colour and continues in a mood of high-spirited exhilaration.

The work premiered on March 13th 1845 with David as soloist supported by the Leipzig Gewandhaus Orchestra and was an immediate success. It is one of Mendelsohn's greatest works and remains one of the most popular violin concertos ever written.

EDWARD WALTON Edward began the violin at the age of 3 and currently studies with Dr Robin Wilson at the Australian National Academy of Music in Melbourne. Already an experienced performer, Edward recently appeared as a soloist with the Western Bohemian Symphony Orchestra in the Czech Republic performing the Khachaturian Violin Concerto and was a soloist in Vivaldi's Concerto for 4 violins with the Whitehorse Orchestra in Melbourne.

In 2016 he participated in Zakhar Bron's Academy in Interlaken, Switzerland. He was further invited in 2017 to attend masterclasses with Zakhar Bron at the Interlaken Classics Festival where he was the opening performer in Bron's masterclass concert.

Edward is a keen chamber musician and has participated in the Sound Thinking Chamber Strings program in 2017 and was selected for the 2017 Australian Chamber Orchestra Academy. Ted plays on an early 18th C 7/8 Goffredo Cappa violin kindly on loan from Lespets and Camden Fine Violins.

SCHUBERT SYMPHONY NO 6 IN C MAJOR D 589

Adagio – allegro | Andante | Scherzo, presto | Allegro moderato

The Italian Opera Company performed Rossini operas in Vienna for the first time in 1816 and created a sensation. Schubert, then aged 19, was enraptured. Having recently resigned his teaching position to launch out as a freelance musician he reasoned that musical success lay in Rossini's popular melodious, vibrant style so yielded to this influence composing two overtures in the Italian style in 1817 and this sixth symphony the following year.

Rossini's musical characteristics are conspicuously evident throughout; in speeding up of tempos at the end of the first and third movements that echo Rossini's signature wind-up crescendos, in the Cavatina theme of the second movement and in the effervescent spontaneity of the finale so typical of Rossini's overtures.

Schubert also draws on his Viennese classical tradition with a Mozartian adagio introduction to the first movement and the Haydn-like touch at the beginning of the allegro for winds alone as well as the power and drive of the scherzo reminiscent of Beethoven.

I. The symphony opens with a slow and dignified *Adagio* where the wind introduce an elegiac theme which is answered by the strings. Flutes then announce the main theme of the *allegro* thus transforming the movement into one of infectious gaiety. The second theme introduced by the flute and clarinet is fused with motives from the main first theme to provide material for the development. The movement ends with a great deal of bustle and racket in the Italian style.

II. *in F major*. Upper strings joined later by flute and clarinet introduce a Rossini-like lilting melody. An all-pervasive triplet rhythm - reminiscent of Beethoven – introduced in the middle section continues to the end intensifying the return of the opening section.

III. *Scherzo in C major*. The spirit of Beethoven is evident in the strong rhythmic figures, skilful use of wind instruments and subtle shifts of key in

the scherzo. The mood changes as the tempo slows for the trio now in the key of *E major* before the scherzo is repeated.

IV. *The finale in C major* sees a return to Rossini style – an exhilarating divertissement of shifting moods and restless tempi where a variety of genial Italian-style tunes mix with Viennese ones – all of equal importance as they continually swing to the fore then drop back; a veritable festival of merry-making complete with a Viennese march and hurdy-gurdy and merry-go-round music.

The symphony was probably given a private performance in 1818 by Otto Hatwig's orchestra, a group that grew out of Schubert's father's quartet evenings. Regrettably the first public performance was in December 1828 at a commemoration concert organised to honour Schubert who had died a few weeks before.

Programme notes by Diane Chapman

SIMON HARVEY graduated from the Faculty of Music at the University of Melbourne majoring in performance and education. He studied guitar with Jochen Schubert and cello with John Kennedy, and composition with Peter Tahourdin and Keith Humble. In his final years he studied orchestral and choral direction with Yoshinao Osawa and Robert Rosen. While still at university Simon conducted both the Faculty Orchestra (Now MCM Orchestra) and the orchestra of the VCA; he also formed his own more eclectic 20th Century Ensemble (FMTCE) to perform more contemporary works. Following graduation Simon travelled to Italy to study in Rome, where he remained for three years teaching in a British school and performing as singer, conductor and guitarist.

Returning to Melbourne Simon continued with his dual passions of music performance and music education. During the ensuing years he formed and conducted a professional ensemble - Music Rostrum - for Igor Stravinsky's centenary. He conducted Essendon Choral Society, the Royal Victorian Choir, Footscray City Band, Frankston Symphony

Orchestra, and Zelman Memorial Orchestra while teaching music and mathematics and completing his M.Ed. at the University of Melbourne. More recently Simon has been guest conductor with Bendigo Symphony Orchestra, and has worked regularly with Newport Festival Strings and Strings West youth ensemble, an initiative providing performance opportunities young string players in Melbourne's west.

The Bendigo Symphony Orchestra

Music Director: Rohan Phillips | President: Beth Penington
(Principal listed first)

Violin I

Marjorie Sutton
(Concert Master)

Sean Woodley

Lyndell Broad

Ben Clapton

Chris Creely

Meg Holmes

Jeanette Stoll

Violin II

Jayne Russell-Clarke

Emily Calder

Ellis Ormerod

Joan Ledwich

Lizzie McPherson

Alyssa Weickhardt

Moira Yffer

Viola

John Gault

Daniel Herbst

Beth Penington

Cello

Phil Kelynack

Anne Begg

Diane Chapman

Laura Myles

Travis Perera

Double Bass

Graeme Balaam

Morrigan Bennett

Flute

Sally Herbst

Nigel McGuckian

Oboes

Sue Teltscher

Tarli Goss

Clarinets

Craig Spencely

Judy Chalmers

Bassoon

Heather Steele

John Matthews

Horns

Cathy Moore

Matt Dudfield

Trumpet

Simon Darlow

Jeremy Griffiths

Timpani

Dannielle Wilkinson

The next BSO program is presented as **aprt** of the Regional Centre for Culture 2018, and sees the orchestra touring to Heathcote and Elmore, before **returnign** to Bendigo on Sunday 5 August.

This tour will feature the first performances of a new work written for the BSO by local composer (and artistic director of the Bendigo International Festival of Exploratory Music) David Chisholm. Also featured will be solosits Cathy Moore and Derek Jones and the program will conclude with Haydn's Symphony 104.



This program has been supported by Creative Victoria as part of Regional Centre for Culture 2018.

To make sure you hear about this program and to keep in touch with the BSO we would be delighted to add you to our email or post mailing list.

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the people of St Paul's Cathedral, local media and businesses that have assisted our promotion, our players and families, our volunteers and our supporters.

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Cover artwork: Jeremy Griffiths