



NORWOOD
SYMPHONY
ORCHESTRA

norwoodorchestra.com

from
darkness
to light



26 June 2022
Norwood Concert Hall

Acknowledgement of Traditional Owners

The Norwood Symphony Orchestra acknowledges the Kurna people, traditional custodians of the land on which we perform today. We pay respect to their Elders past and present and extend that respect to Aboriginal and Torres Strait Islander people here today.

Greetings

Dear friends and family of the Norwood Symphony Orchestra. It gives me great pleasure to be able to welcome you to our second season of 2022. It has been over six months since I have stood on this podium in front of you all. It is good to be back with an unrestricted audience.

The program today features Schumann's Piano Concerto with visiting concert artist Hyunsoon Whang and Tchaikovsky's Fifth Symphony. I know that you will be as thrilled by this program as I am delighted to present it. There are so many wonderful themes in both works I would be surprised if you didn't recognise at least some of them and you may very well be humming tunes as you leave the hall today. It is such a thrill to play and to listen to but honestly, I think I have the best seat in the house. Plus, I get to wave my arms to the music in front of you all!

Our next concert is also going to be a beauty—Sibelius's Finlandia, Mozart's Flute and Harp Concerto and Brahms' Third Symphony. Definitely something for the calendar.

Thanks as always to all the musicians for their dedication throughout our rehearsal period. Special thanks to the committee of the NSO for their hard work behind the scenes; to the City of Norwood, Payneham and St Peters for their support; our front of house volunteers; and of course all of you, our dedicated audience, for supporting and encouraging us, your orchestra, through your continued patronage.

Michael Milton

Program

The *Norwood Symphony Orchestra* welcomes our soloist Hyunsoon Whang and presents:

Mozart – Overture to *Don Giovanni*, K527

**Robert Schumann – *Piano Concerto in A minor*,
*Opus 54***

Soloist: Hyunsoon Whang

INTERVAL

***Tchaikovsky – Symphony No 5 in E minor*,
*Opus 64***

Conductor—Michael Milton

Complimentary tea, coffee and biscuits will be served
from the bars during the interval.

***From Darkness to Light*, Norwood Concert Hall, 26 June 2022**

Program Notes

Overture to Don Giovanni, K527

Wolfgang Amadeus Mozart (1756-1791)

Mozart was commissioned to write this opera, considered one of the finest works of the genre, after his first visit to Prague in January 1787. He was highly appreciated there, with a dedicated audience that enthusiastically flocked to his concerts.

The libretto is based on an old Spanish tale of a licentious nobleman, Don Giovanni (or Don Juan, in the original), who relentlessly pursues all kinds of women, noble, peasant and anything in between. After killing the father of an engaged lady that he had attempted to seduce, he and his manservant plan a party with lots of women invited. They also jokingly invite a nearby statue of the murdered father (this is opera, remember), which then turns up! The statue returns the favour, and Don Giovanni is dragged down to hell by demons.

Premiering in Prague in October that same year, Mozart was writing the music for the opera down to the last minute—the orchestra played the overture with copies of the music which still had wet ink!

Piano Concerto in A minor, Opus 54

Robert Schumann (1810-1856)

Schumann attempted to write several piano concerti, none of which were completed except this work. Originally conceived as a one movement *fantasie* for piano and orchestra in 1841, the composer's wife Clara persuaded him to extend the work into its final 3 movement format. It was first performed in Dresden in 1845, with Clara as the soloist. The second performance, in Leipzig, was conducted by Felix Mendelssohn.

The first movement (*Allegro affettuoso*) juxtaposes the bravura opening chords with a slower, mournful theme, heard initially in the woodwind. In the *Intermezzo*, Schumann employs a delicate give and take between the soloist and orchestra, before the strings lead the way straight into the rollicking *Allegro vivace* of the final movement.

Symphony No 5 in E minor, Opus 64

Pyotr Ilyich Tchaikovsky (1840-1893)

As a student at the newly-formed St Petersburg Conservatory, Tchaikovsky was exposed to Western European musical forms and ideas, allowing him to blend European structures and instrumentation with Russian melodies. Schumann's music can be seen as a major influence on his use of orchestral harmony. His later professorship at the Moscow Conservatory helped cement his unmistakable Russian style.

This symphony, written in 1888, uses a recurring main theme, which is present in each of the four movements. First played by the clarinet, this theme is transformed in various ways, appearing in the last movement in the major key, in an emphatic statement by the brass.

The second movement begins with a chorale in the lower strings, accompanying the solo horn in one of the composer's most beautiful melodies. The graceful waltz of the third movement shows Tchaikovsky's talent for writing dance music, with the themes swirling back and forth between sections of the orchestra.

From the seeming inertia of the opening section, this symphony moves inexorably and with ever more progress towards the finale, where the music coalesces into a ferocious whirlwind of sound, from which the triumphant main theme emerges.

Guest Artist

Hyunsoon Whang



Korean American pianist Hyunsoon Whang has been praised by critics as “the kind of player who appears to immerse her entire being in the music,” and as one who has “always delivered with grace and beauty.” She began her piano studies at the age of four and by the time she was eight, she knew she

wanted to be a pianist and has never looked back.

Highlights of Whang’s 2022-23 season include appearing as soloist with Norwood Symphony Orchestra in Australia and the Lawton Philharmonic Orchestra in Oklahoma, chamber music appearances in Heilbronn, Germany, and Florida. She will also continue her survey of the complete 32 Beethoven Piano Sonatas. A recent recording of late Brahms works (Op. 119 and Op. 120) with her longtime collaborator clarinetist Daniel McKelway will soon be released on SonaBLAST!

A passionate educator, Whang has taught and nurtured generations of students. She presents interactive recitals for public school children every year fostering the love of music in young people. She is a recipient of the Oklahoma Governor’s Arts in Education Award.

Whang studied at the North Carolina School of the Arts, the St. Louis Conservatory, The Juilliard School, and earned a doctorate from Indiana University under the tutelage of legendary pianist György Sebók. She is Professor of Piano at Cameron University where she holds the McMahan Endowed Chair in Music. She lives in Medicine Park, Oklahoma and enjoys nature, practising yoga, being a virtual mom to her daughter Courtney and following Major League baseball.

Norwood Symphony Orchestra

Conductor—Michael Milton

1st Violins

Naomi Cain
Julie Czarnecki
Alex Fajardo
Melanie Harrald
Matthew Hong
Rebecca Kemp
Chris Rawlinson
Clara Seung
Lai Wei

2nd Violins

Suzanne Edwards
Hedley Hansen
Helen Jones
Tony Miller
Rachel Offer
Joseph Simons
Barbara Tiffin
Xuan Vu

Violas

Iarla Bastians
Chris Batty
Ricky Liu
Eve Tancibudek
Samantha Thorne

Steve Salamon
James Zhang

Cellos

Jane Bailey
Joel Baligod
Rosalie Day
Janis Svilans

Double Bass

Ella Conboy
Tammy Papps
James Sandeman

Flutes and piccolo

Jasmin Feneley
Jane MacKenzie
(+piccolo)
Sam Taylor

Oboes

Anthony Radogna
Jill Noble

Clarinets

Sheryl Fox
Alison Stuart

Bassoons

Josie Hawkes OAM
Kathryn Lucas

Horns

Paul Hampton-Smith
Andrew Heitmann
Kevin Jones
Joshua Liu

Trumpets

John Kerry
Ian Roberts

Trombones

Peter Doherty
Patrick Stapleton
Gregory Tillett

Tuba

John Rofe

Percussion

Michael Holland

Credits and Acknowledgements

NSO Committee

President – Tammy Papps; **Secretary** – Paul Hampton-Smith;
Treasurer – Andrew Heitmann; **Librarian** – Samantha Thorne;
Committee members – Iarla Bastians, Jasmin Feneley, Therese Janus,
Anthony Radogna, Amanda Roeger, Samantha Thorne

NSO Artistic Team

Conductor – Michael Milton; **Poster/flyer designs** – Naomi Cain; **Web manager and photography** – Anthony Radogna; **Program notes** – Samantha Thorne; **Friends of NSO** – Suzanne Edwards

NSO Concert Team

Front-of-house – Meg Alexander, Toni Coleman, Mike Gray, Michael Janus, Paul Roeger, Alison Sims, Bill Sims, Andrew Spargo, Keith Stuart

Norwood Concert Hall management – Ebanney Willox

Norwood Symphony Orchestra thanks the City of Norwood, Payneham & St Peters for their generous support.

NSO 2022 SEASON DATES (Norwood Concert Hall)

2.30pm Sunday 20 March 2022, *The March to the Scaffold*

2.30pm Sunday 26 June 2022, *From Darkness to Light*

2.30pm Sunday 11 September 2022, *Grandeur and Happiness*

2.30pm Sunday 4 December 2022, *Song and Dance*

Check our website for details and changes: www.norwoodorchestra.com

Please visit our website for further information about the NSO Development Fund and how you can contribute. The orchestra gratefully accepts tax-deductible donations by credit/debit card, direct deposit or cheque.

To stay in touch regarding upcoming NSO concerts, please contact us with your name, address and email address.

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