

SOLOISTS

Camelia Onea was born in Bucharest, Romania and finished her studies in Bucharest with Professor Mihai Constantinescu, the well-known Romanian violinist, who studied with George Enescu together with such other elite performers as Ferras, Schering, Menuhin and Grumiaux. Camelia is the Concert Master of Johannesburg Festival Orchestra (www.jfo.co.za) and regularly participates in chamber music concerts with Gloriosa Trio, Festival String Quartet, Cosmos Piano Quartet. She has also made numerous solo recordings for Classic FM and is regularly featured as a recording artist on Classic FM. Camelia recorded the solo violin for South African TV Series Productions for MNET, "The Feast of the Uninvited", "Hartland" and SA blockbuster movie "Liefing". She has taken up the position as concert master in South African productions of major international musicals such as Lion King, Crazy For You, Phantom of the Opera and many others. Camelia has worked and played on stage with international stars such as Sarah Brightman, Andrea Bocelli, Joshua Bell, Luciano Pavarotti, Katherine Jenkins and Josh Groban.



Berthine van Schoor started cello lessons at age 6 with the legendary Betty Pack and studied with Magdalena Roux at the University of Stellenbosch, where she obtained a B.Mus and B.Mus Hons (cum laude). She later studied with Prof Heidi Litschauer at the Mozarteum in Salzburg, Austria and obtained a Konzertdiplom and M.Mus. Berthine was a member of the Gustav Mahler Youth Orchestra, a part-time member of the Mozarteum Orchestra, principal cellist for the Philharmonic Orchestra of Bad Reichenhall (Germany) and a member of the Salzburg Mozart Orchestra. Berthine founded her own cello academy and is a part-time lecturer at the University of Pretoria and tutor for the University of South Africa Music Foundation community projects. She regularly performs with her Trio Gloriosa and also plays with Vevek Ram (sitar) and Rabin Ram (sarod) in the Indian classical music group *East Meets West*. Berthine is a member of the faculty of the International Academy of Music in Castelnuovo di Garfagnana, Tuscany, Italy, since 2010. She plays a cello made by Georg Tiefenbrunner, Munich, 1849.

For more information about Berthine van Schoor's upcoming concerts, please visit www.classicsa.co.za/site/listings/view/van_schoor_berthine



Bryan Wallick is gaining recognition as one of the great American virtuoso pianists of his generation and was a gold medalist of the 1997 Vladimir Horowitz International Piano Competition in Kiev. Dr Wallick studied with Jerome Lowenthal in New York City and was the first Juilliard School graduate to receive both an undergraduate Honours Diploma (2000) and an accelerated Master's Degree (2001). He also studied with Christopher Elton in London at the Royal Academy of Music, receiving a Post-graduate Diploma with Distinction. Dr. Wallick made his New York recital debut in 1998 at Carnegie's Weill Recital Hall and his Wigmore Hall recital debut in London in 2003. He was recently given a grant by the Scottsdale Center for the Performing Arts to explore his synesthetic realities in a multimedia project that allows the audience to see the colors he experiences while performing. Dr. Wallick is a part-time faculty member at the University of Pretoria where he received his Doctorate in 2013.

For more information about Dr Wallick's upcoming concerts, please visit www.bryanwallick.com



CHOIR

The soloists and choir in this afternoon's performance of Felix Mendelssohn's Incidental Music to A Midsummer Night's Dream are students of Dr Hanli Stapela's Classical Voice programme at the University of Pretoria. Dr Hanli Stapela is a full-time lecturer in Classical Voice and Vocal Methodology.

Soloists

Lynni van Zyl (soprano)

Megan Napier (mezzo-soprano)

Chorus

Mart-Mari de Necker
Alexander Dreyer Duarte
Edrich du Toit
Stéphanie-Claire Hansen
Zulian Joubert
Inge Küng
Lizette Louw
Mxolisi Magagula
Daniela Martis

Monica Mhangwana
Frances Muir
Ailyn Nienaber
Amy Rigby
Elisabeth Tönsing
Zhoë van Niekerk
Lezanti van Sittert
Ryan Slotow
Eulandri Venter

ORCHESTRA

Concertmaster

Natali Schutte

Flutes

Werdie van Staden
Kobus Groenewald

First Violins

Ute Smythe
Mariette Malherbe
Ian Stuart
Jaco-Louis Venter
Rashmi Thomas
Este Nortje
Francois Bouguenon

Piccolo

Caitlin Yesson

Oboes

Clorinda Panebianco
Paul Vaandrager

Second Violins

Lizette Vosloo
Lucian Johnson
Mariza Pistorius
Lizette Spannenberg
Matt Prinsloo
Bianca Rudolph
Magriet Malan

Clarinets

Peter Ball
Elaine Holliday

Bassoons

Adrián Koessler
Drikus Zwarts

Violas

Joryn Van Staden
Liezl Smith
Neels Brink

French horns

Francois Malherbe
Gavin Surgey
Alec Slabbert
Karel van Rheede

Cellos

Alexander Retter
Natalie Bentley
Margot Smythe
Lammie Marx
Barbara Raubenheimer
Sanet Groenewald
Anri du Preez
Brenton Ward

Trumpets

Jeremy Fabian
Colette Westcott
Atosa Khalili

Double Bases

Leanse Pottas
Albert van Niekerk
Leander Meyer
Willem Fourie

Trombones

Albert van Wyk
Gideon Naude
Wim Kurpershoek

Timpani

Loandi Richter



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pretoria symphony orchestra

CONDUCTED BY

GERBEN GROOTEN

18 MARCH
2018

ZK MATTHEWS HALL
UNISA

SOLOISTS

CAMELIA ONEA (VIOLIN)
BERTHINE VAN SCHOOR (CELLO)
BRYAN WALLICK (PIANO)

PROGRAMME

WRITTEN BY FRANCOIS MALHERBE

Ludwig van Beethoven 1770 - 1827

Overture in G major to Goethe's Tragedy 'Egmont', Op. 84

Egmont is a play by Johann Wolfgang von Goethe, the great German poet, writer, philosopher and scientist. It was completed in 1788 and its dramaturgical structure is heavily influenced by Shakespearean tragedy. He paints in his hero, the Count of Egmont, the portrait of a man who trusts in the goodness of those around him, which consequently leads to his downfall and death.

The play is based on historic events during the 16th century. The Count of Egmont was a powerful politician and soldier who campaigned for the liberation of the Netherlands from Spanish control, and was therefore betrayed and beheaded in the Grand Place in Brussels in 1568. Egmont's death was the spark for public protests throughout the Netherlands which resulted in their liberation from the Spaniards. At the end of the play Egmont is, apart from some armed guards, alone in his cell and on his way to his execution, his soliloquy is tellingly addressed at the audience:

No! It ... [my blood, and the blood of many brave hearts] ... shall not be shed in vain! Forward! Brave people! The goddess of liberty leads you on! And as the sea breaks through and destroys the barriers that would oppose its fury, so do ye overwhelm the bulwark of tyranny, and with your impetuous flood sweep it away from the land which it usurps.

(Drums)

Hark! Hark! How often has this sound summoned my joyous steps to the field of battle and of victory! How bravely did I tread, with my gallant comrades, the dangerous path of fame! And now, from this dungeon I shall go forth, to meet a glorious death; I die for freedom, for whose cause I have lived and fought, and for whom I now offer myself up as sorrowing sacrifice.

Translation: Anna Swanwick (The Project Gutenberg: www.gutenberg.org)

Needless to say that this message struck a strong chord with Beethoven the rebel, who was opposed to all forms of tyranny, but especially to that of the French empire and its expansion over Europe at the time. Inspired by the play, Beethoven in 1810 composed a set of ten incidental musical numbers about the struggle against oppression and the eventual triumph of liberty. Like the fifth symphony, composed two years earlier, Beethoven creates a journey from darkness into light.

The overture opens with a short slow sombre introduction, which moves into a stormy minor key allegro describing the struggle against oppression. It is turbulent music, full of dramatic passion, ceaselessly searching without rest and leading towards the moment of Egmont's execution which is vividly portrayed. There is then a short mournful chorale before the key changes to the major and the music takes on a triumphant character culminating in a blazing set of F major chords crowned by the shrill piccolo.

The music was immediately successful and the overture has remained a popular concert piece ever since. Goethe himself declared, somewhat aloof one could mutter under one's breath, that Beethoven had expressed his intentions with "a remarkable genius".

Quite remarkable indeed!

Felix Mendelssohn 1809 - 1847

Incidental Music to A Midsummer Night's Dream, Op. 61

Vocalists from the University of Pretoria Music Department, under the direction of Dr Hanli Stapela

1. Overture, in E major (Allegro di molto)
2. Scherzo (Entr'acte to Act 2), in G minor (Allegro vivace)
3. O ye spotted snakes, Soprano and chorus in A major/minor (Allegro ma non troppo)
4. Intermezzo, in A minor (Allegro appassionato)
5. Notturmo, in E major (Con moto tranquillo)
6. Wedding March, in C major (Allegro vivace)
7. Dance of the Clowns, in E major (Allegro di molto)
8. Finale: Through this house give glimmering light (Allegro di molto)

In 1826 Felix Mendelssohn read a German translation of William Shakespeare's play, A Midsummer Night's Dream. The musically incredibly gifted youth of 17 was inspired to compose a concert overture (Op. 21) that same year. Although not associated with



any performance of the play, the overture brilliantly caught its spirit. Contemporary music scholar George Grove called it "the greatest marvel of early maturity that the world has ever seen in music".

Sixteen years later, in 1842 and only five years before his much too early death in 1847, he received a commission from King Frederick William IV of Prussia to compose the incidental music (Op. 61) for a production of the play. He incorporated the existing Overture and added another 13 sections, consisting of vocal and purely instrumental pieces. Throughout the sections, Mendelssohn sprinkles themes and motives pulled from the earlier overture to create coherence.

The vocal sections presented by the PSO today are 'O ye spotted snakes' and the final 'Through this house give glimmering light'. The purely instrumental movements are a Scherzo, Intermezzo, Notturmo, and of course the famous "Wedding March".

The internationally renown conductor Marin Alsop gives a beautiful summary of the incidental music in her "Guide to Mendelssohn's 'A Midsummer Night's Dream' - (www.npr.org)". Here are some of her keynotes that are of particular interest to today's performance by the PSO:

Mendelssohn's overture is in the key of E major and he begins it with four magical, suspenseful and transforming chords. For me, these opening chords capture the essence, even the moral of A Midsummer Night's Dream, a play about unexpected turns in love and life. ("The course of true love never did run smooth.")

Following those chords is the first theme, a scurrying, busy motif in the parallel relative minor (E minor) representing the dancing fairies. A fanfare-like transition (the royal music of the court of Athens) leads to a second, lyrical theme for the lovers. A final group of themes, suggesting the craftsmen and hunting calls, closes the exposition. The fairies dominate as the next section develops, and ultimately have the final word in the coda, just as in Shakespeare's play. But of course there couldn't be Midsummer music without a reference to Bottom, who gets turned into a donkey and is depicted with a braying "hee-haw" in the strings.

Mendelssohn brilliantly incorporated the overture into his incidental music as the first of its 14 numbers and the inspiration for the entire score.

The famous "Wedding March," which we still hear accompanying brides down aisles, was adopted by Princess Victoria in 1858 for her wedding to Prince William of Prussia. The bride's mother, Queen Victoria, loved Mendelssohn's music. I'm sure she never imagined the tradition she started by having it played at her daughter's wedding.

Act 1 is played without music. The Scherzo, with its whimsical interplay between strings and woodwinds, acts as an intermezzo between Acts 1 and 2. The vocal piece 'O ye spotted snakes' opens the second scene of Act 2. The second intermezzo comes at the end of that act. The Nocturne, featuring one of the loveliest horn solos ever written, accompanies the sleeping lovers between Acts 3 and 4.

We first hear the Wedding March between Acts 4 and 5, the latter containing more music than any other act, especially to accompany the wedding feast. There is a brief fanfare for trumpets and timpani, a parody of a funeral march, and a peasant dance that uses Bottom's braying from the overture as its main thematic material.

The play has three short epilogues. The first is introduced with a reprise of the theme of the Wedding March and the fairy music of the overture. After Puck's speech, the final musical number is heard – 'Through this house give glimmering light,' scored for soprano, mezzo-soprano and women's chorus. Puck's famous valedictory speech "If we shadows have offended" is accompanied, as day breaks, by the four chords first heard at the very beginning of the overture, bringing the work full circle.

A Midsummer Night's Dream contains one of my favourite lines of all time: "Lord what fools these mortals be!" But when I hear Mendelssohn's music all I can think is: Lord how brilliant can one man be?

Ludwig van Beethoven 1770 - 1827

Concerto for Violin, Cello, and Piano in C major, Op. 56 'Triple Concerto'

Camelia Onea (violin), Berthine van Schoor (cello), Bryan Wallick (piano)

1. Allegro
2. Largo (attacca)
3. Rondo alla polacca

Ludwig van Beethoven's Concerto for Violin, Cello, and Piano in C major, Op. 56, more commonly known as the Triple Concerto, was composed in 1803. The first public performance only took place in 1808. The choice of the three solo instruments effectively makes this a concerto for piano trio, and it is the only concerto Beethoven ever completed for more than one solo instrument.

The 'Triple Concerto' is often treated as the less brilliant sibling of the more imposing works composed around the same time, such as his only opera Fidelio, the Fourth Piano Concerto, the Violin Concerto, and the Fourth Symphony. It is important to note that this work was written with an amateur pianist in mind. The relatively simple piano part was designed for Beethoven's patron, the Archduke Rudolf. Nevertheless, professional musicians are required for the brutal cello part and the less difficult – but still quite challenging – violin part.

First movement

The first movement is broadly scaled and cast in a moderate march tempo, and includes decorative solo passagework and leisurely repetitions, variations, and extensions of assorted themes. A common feature is a dotted rhythm (short-long, short-long) that lends an air of graciousness and pomp that is not exactly "heroic", but would have conveyed a character of fashionable dignity to contemporary listeners; and perhaps a hint of the noble "chivalric" manner that was becoming a popular element of novels, plays, operas, and pictures. The jogging triplets that figure in much of the accompaniment also contribute to this effect. In this movement, as in the other two movements, the cello enters solo with the first subject. Unusually for a concerto of this scale, the first movement begins quietly, with a gradual crescendo with the main theme that is later reintroduced by the soloists.

Second movement

The second movement is far more compact than the first. It is highly cantabile and poetic, with the cello first singing out the theme at some length. The piano offers some atmospheric support, while the two string soloists handle most of the lingering, effusive lyricism. Clouds pass over during a minor mode episode imposed by the orchestra near the end, but the soloists modulate back to the major for a seamless transition into the finale.

Third movement

The "Polish" alla polacca designation has to do with the rhythm rather than any appropriations of folk tunes. The movement begins sweetly enough, though with some tough turns for the string players. Spirits rise through the remainder of the rondo, with a light, but distinctly pulsing rhythm (there is nevertheless an obvious polonaise right in the middle of it all) and several instances of rapid passagework for the string soloists. The trio rushes through a penultimate breakneck episode, but slows down for its last, dance-like section while the orchestra keeps trying to cut in with a big, affirmative conclusion.

CONDUCTED BY

Gerben Grooten

was born in the Netherlands and started working as a professional player in orchestras at the age of 14. He started his studies at the Rotterdam Conservatory at 16 years of age and obtained his Master's Degrees in Classical Orchestral Percussion and Choral and Orchestral Conducting. Gerben studied orchestral conducting with famous conductors such as Valery Gergiev, Arie van Beek and Claudio Abbado. He also studied classical percussion with internationally acclaimed Robert van Sice and Randy Max. Apart from his specialisation in classical percussion (specifically vibraphone and marimba) Gerben is also a pianist and cellist.

Since moving to South Africa in 2005 with his wife, Mieke, he has increasingly become involved in music and art education. Gerben is very passionate about the development of the wealth of artistic talent in South Africa and this has led to his involvement with various projects, organisations and educational institutions. Gerben is involved with the Hatfield Art Centre in Pretoria, consisting of two music schools, a full-time academy, a music publishing house and a record company. He is also involved in presenting lectures to university students specialising in orchestral conducting and has recently been asked to take up the position as principal conductor of the University of Pretoria's Symphony Orchestra as well as the Symphonic Wind Band.

As conductor, Gerben is regularly asked to conduct performances of classical repertoire ranging from opera, operettas, symphonic works, choral music and chamber music. He is also an accomplished conductor of contemporary and light music. The ease with which Gerben is able to cross over from conducting classical music to contemporary music is very much the result of his early involvement in Europe and in the US as percussionist and later drummer in various bands performing with such famous names as Robbie Williams and Shakira. Gerben is currently the principal conductor and artistic director for the Pretoria Symphony Orchestra, SA New Music Ensemble and Pretoria Bach Choir.

