

BALMAIN SINFONIA



CONCERT

Sunday September 18th 2005, 2.30pm
Newington College, Stanmore

Haydn: Cello Concerto No. 2
Dvorak: Slavonic Dances op. 72

Soloist: Tony Prochazka
Conductor: Gary Stavrou

FEATURED ARTIST

Tony Prochazka

Melbourne-born Tony Prochazka is principal cellist with Balmain Sinfonia having joined the orchestra in 2002. For today's concert, he leaves the cello section to be highlighted as soloist in Haydn's Second Cello Concerto.

Tony is also principal cello with the Australian Doctors Orchestra and the Corpus Medicum Chamber Orchestra (based in Melbourne). He performs regular recitals around Australia and plays in a string quartet (Quatuor Nares) whose members are all medical specialists.

Tony is a cosmetic surgeon by profession, graduating from Melbourne University in 1984. He worked as a hospital doctor and GP during the 80s while studying music at the Victorian College of the Arts. Tony began cello studies at the age of 9. He also studied cello for two years in Germany and the UK (at the Guildhall School for Music and Drama in London, with renowned cellist Raphael Wallfisch).

When asked what the future held for him Tony answered: "I would like to develop my performing career further. However, my medical career is very demanding and I'm not sure yet what my priorities are. For now I am happy to perform on the cello whenever and wherever possible, at the highest standard I can achieve."

FROM THE PODIUM

Gary Stavrou

It's again time for our concerto competition and I look forward to it with keen interest. Every two years we hold a competition for outstanding young string players. We present the winner with our Richard Goldner Award, the Balmain Sinfonia Prize of \$2000 and an opportunity to perform with the orchestra in December.

Since our inception, we have placed

ten per cent of our ticket revenue into a specially created fund from which we can assist young talent with a cash prize or by other means.

Previous winners have all gone on to wonderful musical careers and I'm sure that this year's winner will be no exception.

I strongly recommend that you come at least to the finals which will be held at Newington College Music Department from 7 pm on Wednesday August 24th. Please feel free to also come to the heats which will be on the Monday, Tuesday and Wednesday nights of the previous week, same time, same place. Entry is by donation at the door.

OUR NEXT CONCERT

The Music

Haydn : Cello Concerto No. 2 in D

Haydn's concerto output, by comparison with other eighteenth-century composers, was unusually modest, even allowing for a number of works that may have been lost. His Concerto No. 2 in D Major for cello and orchestra was composed in 1783, more than twenty years after his first cello Concerto in C. With virtuoso players under his direction in the service of the Esterhazy family, he was able to work closely with his soloist, in this instance the well-respected cellist of the time, Anton Kraft, who played in Prince Nicolaus's Esterhazy Orchestra.

Haydn consulted closely with Kraft on the details of the cello part to such a degree that the concerto was long believed to have been written by the cellist himself, but as late as 1951 Haydn's own autograph was discovered on the manuscript, finally proving his authorship. The work is a virtuoso showpiece rather than a "symphonic" concerto. Beginning with double-stops at the soloist's very first entrance, it offers opportunities for soloistic display in all three movements.

Dvorak : Slavonic Dances op. 72

Dvorak's non-symphonic orchestral works cover many musical forms including suites, serenades, variations, overtures, dances and symphonic poems. His first set of Slavonic Dances, composed in 1878 as piano duets and then orchestrated, were well-received in the concert halls and drawing rooms of Europe and established Dvorak's



Anton Dvorak

international popularity. Little wonder that his publisher, Simrock, with whom he had a rocky relationship, demanded more of the same from Dvorak. But the composer was leaning more towards larger compositions such as his seventh symphony and a new oratorio and wrote to Simrock: "I have not the slightest inclination to think about such light music at present. I must inform you that it will not by any means be such a simple matter with the Slavonic Dances as it was the first time. To do the same thing twice over is damnably difficult." Simrock's reply was: "Whoever has as many tunes in his head as you only needs a few days to shake two books of Slavonic Dances out of his sleeve."

The publisher did manage to negotiate a deal for a second set of dances as piano duets by July 1886, and it then took Dvorak six months to complete the orchestration. The work is a set of eight dances based on the folk traditions of Bohemia and Moravia with tunes that flow naturally from Dvorak's pen and show his preoccupation with endowing folk music with the utmost artistic significance.