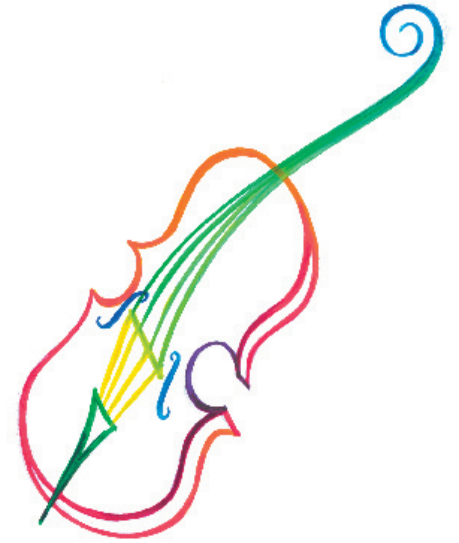


# BALMAIN SINFONIA



## TCHAIKOVSKY VIOLIN CONCERTO

Sunday December 4th 2005, 2.30pm  
Newington College, Stanmore

**Beethoven:** Leonora Overture No. 1  
**Mendelssohn:** Symphony No. 3  
**Tchaikovsky:** Violin Concerto

**Soloist:** Victoria Jacono  
**Conductor:** Gary Stavrou

---

### FEATURED ARTIST **Victoria Jacono**

Victoria Jacono began violin lessons on her 6th birthday when she received a present she had only dreamed about - her first violin. So began her love of playing and teaching the violin. She is currently completing her Bachelor of Performance at the Australian Institute of Music. Victoria has been a winner of the National Youth Concerto Competition, the Wenkart Foundation Scholarship, the Marcus Edwards Violin Prize and was the most accomplished violinist at the Bartok society competition.

In 2004, Victoria was awarded the International String Player award at the Gisborne International Music Competition in New Zealand, and shortly afterwards became the recipient of the Order Of Australia Association Scholarship. This year, Victoria won the Marcus Edwards Scholarship, and was part of the String Finals of the ABC Young Performer of the Year competition, where she performed the Korngold violin concerto with the Tasmanian Symphony Orchestra. In January 2006, she will travel to Malta to give several concerts as part of cultural activities sponsored by the Maltese-Australian Chamber of Commerce.

# FROM THE PODIUM

## Gary Stavrou

We have just completed our Concerto Competition and it was a great success. Over 30 gifted young string players vied for the top prizes. Our overall winner, who receives the Richard Goldner Award and our prize of \$2000, was violinist Wen Zhu. We will have the opportunity to hear her when she plays the Beethoven Violin Concerto with Balmain Sinfonia next June.

Since winning our competition, Wen Zhu has been accepted into the prestigious Sibelius Competition. I know all her friends in Australia wish her well.

The other major prize offered at our competition is the Perry Hart Memorial Prize, which is a loan of a very high quality violin for a period of two years. This prize was won this year by our very talented finalist Victoria Jacono. Victoria will be playing the Tchaikovsky Violin Concerto at our next concert on Sunday December 4th.

---

## OUR NEXT CONCERT

### The Music

#### **Beethoven : Leonora Overture No. 1**

Beethoven's only opera, *Fidelio*, was first produced in Vienna under the title of *Leonora*, with the overture now known as *Leonora No. 2*. Subsequently the opera was shortened and produced with a new overture, the *Leonora No. 3*. *Leonora No.1 Overture*, rarely performed, was composed for a performance in Prague in 1807 that never materialized. It takes most of its material from the emotionally powerful aria that opens Act II, where the dying Florestan sings of resignation to God's will and of his love for Leonora. In 1814, for the third and final version of the opera, Beethoven composed the eponymous *Fidelio Overture*.

#### **Mendelssohn : Symphony No. 3**

As the heir of a wealthy German family, Mendelssohn was able to indulge in the "grand tour" - years of wandering Europe during his young adulthood. This was no idle tourism, however: he intended to refine his skills and to pick up musical influences from across the Continent. In the summer of 1829, he and a friend left for an extended tour of Scotland. Mendelssohn was deeply affected by this visit, sketching landscapes, writing enthusiastically to family and friends and, in a couple of cases, finding inspiration for musical works: *The Hebrides* and his 'Scottish' symphony. The symphonic sketches were set aside for more



Felix Mendelssohn

than a dozen years. It was not until late 1840, while Mendelssohn was engaged as a conductor in Berlin, that he began serious work on the symphony. This was to be his last completed symphony; many agree that is also his finest.

#### **Tchaikovsky : Violin Concerto**

In a grotesque display of blunt irony, both Tchaikovsky's first Piano and Violin Concertos were described by the highest musical authorities of the time (Nicolai Rubinstein and Leopold Auer respectively) as unplayable and not worthy of an audience! Not only did these erroneous initial judgments contribute much to shaking Tchaikovsky's creative confidence, they completely failed to grasp the vast new instrumental horizon these two masterpieces contributed. Although protracted, history's appreciation in the end revealed these concertos to be playable indeed (albeit very challenging). They became some of the most popular and widely performed works in the genre.