

TRIBUTE CONCERT

FOR EMERITUS PROFESSOR
DI YERBURY

Balmain
Sinfonia

in association with



Sunday April 2nd, 2.30pm
Macquarie Theatre, Macquarie University

Weber: Euryanthe Overture
Beethoven: Symphony No. 8
Rachmaninov: Piano Concerto No. 1

Soloist: Carl Schmidt
Conductor: Gary Stavrou

FEATURED ARTIST

Carl Schmidt

Carl Schmidt completed his Bachelor of Music (honours First Class) in performance at the Sydney Conservatorium of Music with Elizabeth Powell. In 2000 he was selected as the 2MBS Young Performer and invited to perform as soloist with both the Sydney Youth Orchestra and the Sydney Conservatorium Orchestra.

Carl Schmidt is a recent Master of Music graduate from the Royal Conservatory of

Music in the Hague where he studied piano with David Kuyken. During his studies in the Netherlands he was awarded the Huygens Scholarship by the Dutch government. This allowed him further travel and study within Europe; Carl also performed in the 2004 International Chopin Festival.

Carl is now a member of the teaching staff at the Central Coast Conservatorium of Music. In 2006 he will work as a piano soloist and chamber music performer, give Master Classes at the Newcastle Conservatorium and develop his teaching commitments in the Sydney area.

FROM THE PODIUM

Gary Stavrou

The news is big, and it's exciting. As of our next concert, on April 2nd, we will be performing in the Macquarie Theatre at Macquarie University. The amphitheatrical nature of this hall allows for every seat to have an uninterrupted view of the orchestra. However, seating is limited (and still un-reserved) and bookings are advised. With wonderful support from just-retired

Vice-Chancellor, Di Yerbury, we have developed an association with the University which we think will be very important for the future development of Balmain Sinfonia. It is therefore with great pride that we offer this concert as a tribute to such an important figure in the academic and cultural life of this country.

As a very generous gesture to our patrons, the university is waiving parking fees on concert days between the hours of 1-6 PM. However this only applies if you park in either of the two parking stations nearest the Theatre, W4 and X3. Parking elsewhere will incur the usual \$7 fee. A map is enclosed.

OUR NEXT CONCERT

The Music

Weber : Euryanthe Overture

Not long after *Der Freischutz* made Weber the most celebrated opera composer in Germany, he received a commission from Domenico Barbaja, the distinguished impresario, to write a new opera for one of his theatres in Vienna. Weber was aware that some critics had judged *Der Freischutz* harshly because it had spoken dialogue in place of recitatives, so he now planned a new opera, *Euryanthe*, entirely set to music in response to the most exacting demands of his critics. Although the entire work of *Euryanthe* is rarely heard today, the overture, composed in just three days, has endured as a masterly concert piece.

Beethoven : Symphony No. 8

As the heir of a wealthy German family, Beethoven's Eighth Symphony has tended to attract less attention than some of his other symphonies as it is not overtly heroic, nor does it express great passion or dark emotions. Rather it is meant to be a musical delight, a vehicle for the composer's sense of humour and a parody of the Classical form. It was completed in 1812 and Beethoven conducted the first performance in Vienna on February 27, 1814 at one of several repeats of the concert at which the Seventh was premiered. It followed the Seventh in the programme, and was harshly



Ludwig van Beethoven

judged in comparison. Beethoven is said to have been irritated by the audience's reaction and protested that the new work was "much better" than its predecessor.

Rachmaninov : Piano Concerto No. 1

Rachmaninov's first piano concerto was begun in 1890 and was completed and first published as Op. 1 the following year, while the young 18-year-old was a student at the Moscow Conservatory. After performing it many times he became dissatisfied with its thick orchestration and dull piano chordal writing and he contemplated revising it in 1908. But it was not until the turmoil of the October Revolution that he was able to work on it, shortly before he left Russia in 1917. The revised, "authoritative" version of Concerto no.1 is a tightly organized concentration of youthful passion and ardour, with the added influence of the turmoil that forced Rachmaninov to leave his native Russia for good.