



Christopher Hayles © 2007

orchestras at National and Pan Pacific Music Camps and various other student ensembles formed while I was at university. I enjoy orchestral playing immensely, for similar reasons that are often cited by people who play team sports: camaraderie, working together towards a common goal and enjoyment of the task at hand. I have toured internationally with a number of orchestras, made many fantastic friends and have had the opportunity to play many fantastic works. My career is in Funds Management now, so as a non-professional musician I value more than ever the opportunities that KPO provides to musicians who would otherwise find orchestral performance opportunities hard to come by.

I am very happy to be a member of KPO and look forward to contributing to the continued development of the Orchestra. I'm looking forward to playing new pieces; in fact, I am surprised at the number of new pieces KPO has already added to my repertoire! Last, but not least, I already have a number of friends from within the Orchestra and am looking forward to getting to know many more.'

Yon-Ju Yoo

'As a new member this year, I have very much enjoyed playing with the Ku-ring-gai Philharmonic Orchestra, and have felt very welcome by the orchestra. It made sense for me to join this orchestra, as my family and I live in Gordon and now, as a Research Masters student at the Sydney Conservatorium, my timetable seems less demanding than last year's arduous Performance Honours year that included two recitals and a thesis! But, most importantly, I wanted to continue to be a part of an orchestra now that I am no longer obligated to be a

member of the Conservatorium Orchestra.

The KPO's first concert of the year, *Musical Milestones*, was a lot of fun because - although I started playing the violin when I was two, with a tiny little violin that I still own - orchestral playing is a relatively new thing for me. So I really relished performing well-known large works, such as Bartok's *Concerto for Orchestra* and Beethoven's *Emperor Concerto*.

Having said that, my strong musical interest lies in performing rare and modern works, and for this reason, performing Britten's *Serenade for Tenor, Horn and Strings*, and Kabalevsky's *Colas Breugnon Suite* was a great joy. This was followed by the delightful collaboration with the Macquarie Singers for one of my favourite pieces, Brahms' *Requiem*.



Christopher Hayles © 2007

The Concerto Competition was a very exciting program indeed. It is definitely something I would have liked to have participated in as a soloist, had I have been living in New South Wales during my school years! Instead, growing up in Auckland, I had the privilege to compete in the New Zealand National Chamber Music Competition, in which my chamber group was a 1999 national finalist.

Unfortunately I missed the recent Composer Workshops as I was spending time in Europe. I had a fantastic time traveling around Germany visiting many cities, having wonderful violin lessons and masterclasses with great teachers, and of course, doing heaps of shopping!

I am eagerly anticipating the upcoming KPO program, *Rhythms of Latin America*, because of my fascination with Spanish and Latin American repertoire, which had prompted me to learn Spanish during my high school years at the Diocesan School for Girls in Auckland.'

From the Podium

'KPO has been extremely busy over the past 6 months: two subscription concerts, the NSW Secondary Schools Concerto Competition, composer workshop, and joining forces with the Macquarie Singers for the performance of the Brahms' *Requiem*... I am impressed by and grateful for the commitment of so many players - which is necessary if the orchestra is to continue to move forward. All were very challenging repertoire and all were performed at a very high standard indeed.

The players always rise to musical challenges presented to them. In subscription concerts their work is focused on major symphonic works, which require a great deal of technical skill, musical maturity and sensitivity, as well as physical stamina from all the players. In the Concerto Competition there is the need to display accompanying skills, alertness and reflexes in order to react to each and every soloist's turn, which on more than a few occasions can be very surprising for everybody. The Composer Workshop presented players with challenges of contemporary writing, which frequently includes complex metrical, rhythmical and melodic structures - not to mention the often very taxing individual parts.

One of the ongoing challenges we have is locating suitable venues for performances. KPO has presented performances in three different venues in the past six months (Ravenswood, Pymble Ladies' College, Willoughby Town Hall). Additionally it has rehearsed in an additional two venues (Ku-ring-gai Town Hall, Barker College). Each provides different logistical and artistic challenges to the orchestra - and all have, acoustically, significant implications on the orchestra's performances.

It was a great pleasure to perform the recent subscription concert in the Willoughby Town Hall. Acoustics on the stage and in the hall resemble those of a 'proper' concert hall. The players could hear each other, which is essential in achieving well balanced sound. Acoustics in the hall were equally complementary, making the orchestra sound what it really is: a good quality orchestra playing at the very high standard. For everybody concerned it was a very pleasurable experience to perform in a venue built for music performance. Several members of the orchestra even suggested that when the Willoughby Town Hall is demolished in a month or two, that its superior acoustics should be trucked up the Pacific Highway! Jokingly I suggested at a recent Executive Meeting that KPO should move its performance venue to the (wonderfully suited to orchestras) Joan Sutherland Performing Arts Centre in Penrith - but, seriously, its time Ku-ring-gai Council built a performance venue for groups like the KPO. The ever-increasing audiences being attracted to KPO performances (and to the many other high quality North Shore based ensembles) simply confirm the need for such a venue on the Upper North Shore.'

– Henryk Pisarek, KPO Artistic Director

Violinist wins 2007 NSW Secondary Schools Concerto Competition

Lillian So, a student at James Ruse Agricultural High School, was recently named Outstanding Performer of the 2007 NSW Secondary Schools Concerto Competition. At the Finals Concert with the KPO on June 30th, she performed the 1st movement of Tchaikovsky's *Violin Concerto in D Major* - one of the favourite works of the concert repertoire, and a piece that displays the technical difficulties in Tchaikovsky's writing: double stopping, glissandi, trills, large leaps and soaring passages.

Lillian received prize money of \$5,000 and will perform again in concert with the KPO in 2008.



The Junior Section winner of the Competition was pianist Remona Zheng, a student at the Conservatorium of Music High School. The Senior Section winner was also a pianist - Esther Kim, a student at Ravenswood School for Girls. The Multiple Section winners of the competition were violist Alina Zamfir (a student at Barker College) and violinist Raphael Shamavonian (a student at Sydney Grammar School).

The 25th NSW Secondary Schools Concerto Competition will be held next year. KPO will be specially celebrating this milestone; details will be revealed in the next issue of *Overtures*.