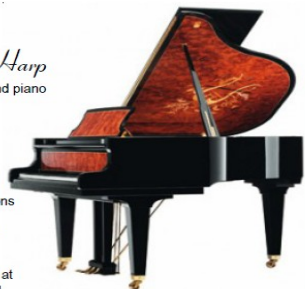


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## SECOND CONCERT

This concert will be repeated on  
Sunday 22 March 2015  
at 2:30pm  
at  
Cowes Cultural Centre,  
Thompson Ave  
Cowes

## CLASSICS WITH A TWIST

Sunday 14 June 2015

2:30pm

Wagner: Prelude to 'Die Meistersinger'  
Tchaikovsky: Polonaise from 'Eugene Onegin'  
Borodin: Symphony No 2  
Weber: Bassoon Concerto arr. for contraforte  
**Soloist: Brock Imison**

George Wood Performing Arts Centre  
Yarra Valley Grammar  
Kalinda Road, Ringwood

Enquiries: [info@maroondahsymphony.org.au](mailto:info@maroondahsymphony.org.au)  
Elaine: 9720 8575 or 0418 620 479

*Printing courtesy of Michael Sukkar MP  
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*Maroondah Symphony  
Orchestra*

## *Autumn Concert*

*Soloist*

*Harry Bennetts*

*Violin*

*Conductor*  
*Willem van der Vis*

*Leader*  
*Tania Vethanayagam*

*Sunday, 15 March, 2015*  
*2:30pm*

*George Wood Performing Arts Centre*  
*Yarra Valley Grammar*  
*Kalinda Road, Ringwood*



**HARRY BENNETTS**

Harry Bennetts began the violin at the age of 4, and in his first years studied with Christopher Kimber, Philippa Paige and Mark Mogilevski. He is currently a student at the Australian National Academy of Music studying under Robin Wilson.

A member of the Sydney Symphony Orchestra Sinfonia in 2012, Harry has also performed with the Sydney Camerata and the Australian Youth Orchestra. He was Concertmaster of the University of Melbourne Symphony Orchestra in 2013 and will be touring as an emerging artist with the Australian Chamber Orchestra in 2015.

Harry has performed in Masterclasses with Natsuko Yoshimoto and Christian Tetzlaff through the Melbourne Recital Centre series, and with the Sitkovetsky trio. During his time at Melbourne University Harry held the Corrina d'Hage Mayer strings scholarship, the Brunner scholarship for excellence and the CD Hume violin scholarship.

The Maroondah Symphony Orchestra is thrilled to have Harry as soloist in today's concert.

## *Maroondah Symphony Orchestra Inc*

The Maroondah Symphony Orchestra was founded in 1964. It prides itself on providing local access to quality classical music. It presents four to six concerts each year featuring works from both the classical and lighter music repertoires. Concert performances are given at local venues and additional concerts can be arranged for charity and other organisations.

The Orchestra has a growing reputation. Much of this is due to the enthusiastic guidance and expertise of conductor, Willem van der Vis, and the quality of musicians the Orchestra attracts.

The Orchestra is based in Ringwood, although membership is not restricted to residents of the City of Maroondah and is open to musicians from senior secondary students through to mature age. Rehearsals are held each Tuesday at Maroondah Federation Estate, Greenwood Avenue, Ringwood from 8pm to 10:15pm.

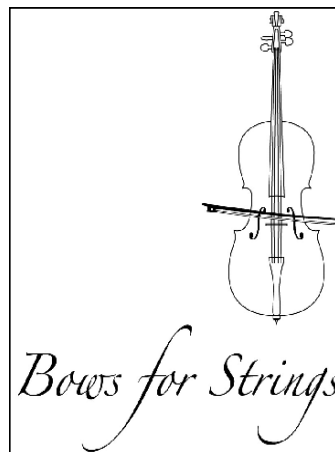
For information about the Orchestra or membership enquiries:

[www.maroondahsymphony.org.au](http://www.maroondahsymphony.org.au)

Phone: Lyn 9849 0987 or Rob 0419 230 344

[info@maroondahsymphony.org.au](mailto:info@maroondahsymphony.org.au)

**[www.maroondahsymphony.org.au](http://www.maroondahsymphony.org.au)**



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**Willem van der Vis**  
Musical Director

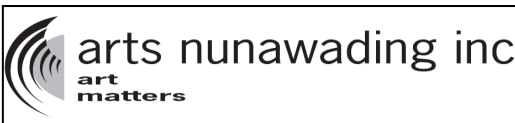
New Zealand born Willem van der Vis gained a B.Sc (Hons) in physics before he decided to focus on his real passion, which was music. Soon he was playing principal cello with the Scola Musica (New Zealand Symphony Training Orchestra) and the Dunedin Sinfonia.

In 1979 he moved to Australia, where he became a member of the West Australian Symphony Orchestra for 7 years. In addition he has played with Orchestra Victoria and the New Zealand, Tasmanian and Melbourne Symphony Orchestras. As an orchestral cellist, he was always fascinated by how a conductor interacted with and communicated music to an orchestra and this led him to complete his B.Mus (conducting) at the WAAPA and the VCA (Robert Rosen). Conducting studies followed in Moscow, England and the Czech Republic. He enjoyed further studies with Professor John Hopkins in Melbourne.

Willem has conducted the Stonnington, Heidelberg, New Monash, Ballarat and Derwent (Hobart) Symphony Orchestras. In addition, he has conducted the Murray Conservatorium Chamber Orchestra and Choral Society (Albury, NSW), Two Murray River "Three Choirs" Festivals, Percy Grainger Youth Orchestra, Margaret Sutherland Strings as well as many stage shows.

Willem is now Musical Director of the Maroondah Symphony Orchestra and Assistant Conductor of the Heidelberg Symphony Orchestra. He regularly conducts the U3A Symphony Orchestra as well as the Kooyong Chamber Players. Every year he conducts at orchestral workshops and music camps around Australia. Willem is also in demand as an adjudicator and holds workshops in orchestral conducting.

**The Maroondah Symphony Orchestra gratefully acknowledges the support of Maroondah City Council and Arts Nunawading Inc**



*Maroondah Symphony*

**1st Violin**

Tania Vethanayagam \*  
Michela Scully  
Ardina Hedges  
Lauren Hancock  
Rudy Dumbrowsky  
Ramona Tilley  
Alicia Donnelly  
Fiona Jenkins  
Kirsty De Gruchy  
Shahriah Shams

**2nd Violin**

Helga Lindemann \*  
John Nowakowski  
Ina Koetsier  
Gerry Tan  
Elaine Ogden  
Anne Lacey  
Mereta Eichberger  
Vincent Fazio  
Hannah Dean  
Jillian Brookes  
Grace Ng  
Karina Pitt  
Ella O'Hagan  
Lilium Shum

**Viola**

Gitta Green \*  
Joella Gould  
Paul Watson  
Myra Peeler  
Caitlin Lyons

**Cello**

Felicity Schijf \*  
Kendra Bousfield  
Michael Bonsall  
Arthur Braun  
Keren Smith  
Judy Fox-Smith  
John Ferwerda  
Leah Walsh

**Double Bass**

Michael Taylor \*  
Hilton Vermaas  
Joshua Vandenberg

**Flute**

Melanie Smith \*  
Fiona O'Callaghan

**Oboe**

Hilary Edwards \*  
Geoff Oakes

**Clarinet**

Belinda Bolger \*  
Robert Dorin  
Lyn Farnworth

**Bassoon**

Robert Weiss \*  
Karen Martin

**French Horn**

David Keeffe \*  
Tony Hodges  
Bruce Ikin  
Christobella Stinson  
Celia Nason

**Trumpet**

Steve Burns \*  
Ruth Collins

**Trombone**

Nikola Shaw \*  
Brian Kemp  
Dean Channell

**Tympani**

Andrew Shemmeld \*

\* **Section Leader**

## **Overture to *Der Freischütz* (1820)** **Carl Maria von Weber (1786 - 1826)**

Born into a family of accomplished musicians, Weber showed early promise, but failed to respond to his father's tutelage and hopes of producing another Mozart. Later, taught by both Michael and Joseph Haydn, Weber blossomed. He was Kapellmeister at the Dresden Opera when he wrote his seventh opera *Der Freischütz*. Literally *The Free Shooter*, it is celebrated as a purely German opera and tells of a hunter who bargains with the devil to acquire a supply of bullets that can be guided to their target by the marksman's will.

The Overture weaves together several of the work's most important themes in a rousing introduction to the action. It showcases Weber's talents for masterful orchestration and compelling evocation of mood. The overture is a study in contrasts between natural and supernatural, light and dark, slow and fast, major and minor. The horns are used to represent hunting and the country life, and low registers of strings and wind to conjure up the sinister and gloomy.

## **Symphony No. 8 in B min D759 *The Unfinished* (1822)** **Franz Schubert (1797 - 1828)**

1. *Allegro moderato*
2. *Andante con moto*

Born in Vienna, Franz Schubert was a child prodigy. Taught by the infamous Salieri, he excelled on violin, piano and as a boy soprano. Briefly a school teacher (allegedly to avoid military service), Schubert subsequently dedicated his life to music, supported by his Bohemian friends. His gift for lyricism led to the greatest body of lieder ever created. However, Schubert saw the symphony as the best vehicle to preserve his music for posterity. Living at the close of the classical era, Schubert built his first seven symphonies firmly on classical traditions. His sixth sought to emulate the power of Beethoven, but failed. His seventh was never orchestrated. Only in his eighth did Schubert eventually throw off the shackles of classicism and give both the romantic within him and his powers of lyricism full reign.

Written in 1822 (two years before Beethoven's ninth), the two movements combine long and beautiful melodic lines with orchestral colour, perfect form and a new-found depth of emotion. No-one other than Beethoven had dared give the trombones melodies, or favoured the woodwinds over strings for long sweeping melodic lines.

Why the symphony was never finished is a mystery. Schubert composed over 50 works a year, (more than 1,000 in his short lifetime) and, perhaps dissatisfied with the sketches for the third movement, put the score aside to complete his *Wanderer Fantasy*. He never returned to it, though later completed his ninth symphony, another masterpiece. Schubert presented the manuscript of the eighth to Josef Hüttenbrenner in gratitude for Schubert's election to the Graz Styrian Society. 42 years

later, Josef approached Johann Herbeck to perform some of Josef's brother's works with the Vienna Musikverein. As a sweetener, he presented Herbeck with some of Schubert's manuscripts. And so the 'Unfinished Symphony' was eventually premiered, 37 years after Schubert's death.

**INTERVAL - 20 Minutes**

## **Violin Concerto in D min Op. 47 (1905)** **Jean Sibelius (1865 - 1957)**

1. *Allegro moderato*
2. *Adagio di molto*
3. *Allegro ma non tanto*

### **Soloist: Harry Bennetts**

Jean (originally "Janne") Sibelius is one of Finland's national treasures, a "Flag Day" each year celebrating his birthday. He is best known for his seven symphonies, his violin concerto and tone poems such as *Finlandia*, all of which eloquently conjure up stark images of his Finnish homeland. The young Jean dreamed of becoming a virtuoso violinist, but only started learning the violin relatively late, aged fourteen. Ten years later he reluctantly accepted that his vision was in fact a mirage, a feeling that permeates his violin concerto. Nevertheless, Sibelius's intimate knowledge of the violin enabled him to write his violin concerto without the help of other violinists, unlike, say Tchaikovsky and Brahms.

The first version of the violin concerto was written from 1902 to 1904. It had a difficult genesis. Sibelius, who was drinking heavily at the time to try and drown out his financial difficulties, found every excuse to procrastinate. However in 1904 he found new enthusiasm and worked feverishly to complete it. Despite having previously indicated his intention of dedicating it to the German violin virtuoso Willy Burmester, the concerto was premiered by Victor Nováček, a competent teacher but no virtuoso, who struggled with its extreme technical demands. Unsurprisingly the performance did not go well, and Sibelius withdrew the piece for revision. The shorter, and slightly less difficult revised version we hear today was premiered in Berlin in 1905 by Karl Halir with Richard Strauss conducting. Again Burmester was passed over, and, understandably offended, never performed the work.

Unashamedly a virtuoso concerto requiring extreme technical skills and stamina from the soloist, the development section of the first movement is given over to an extended violin cadenza. In the slow movement, the melancholy beauty of the opening violin theme contrasts dramatically with the agitated orchestral accompaniment. The final movement is a lively polonaise in which the soloist and orchestra alternate developing the various motifs until, after a frenetic buildup, only in the last few bars does the soloist eventually overcome the forces of darkness.

*Robert Weiss*