

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



**Next Concert**

**Sunday, 23rd June 2019**

***Verdi's Requiem***

**with  
Yarra Valley Singers  
Singularity  
and Soloists**

George Wood Performing Arts Centre  
Yarra Valley Grammar, Kalinda Road. Ringwood at 2.30pm

Bookings: Elaine 0418 620 479  
Tickets available at the door.  
[www.maroondahsymphony.org](http://www.maroondahsymphony.org)

It would be appreciated if you could refrain from videoing during the concert to avoid disturbing other concert patrons. Thank you!

*Printing courtesy of Michael Sukkar MP  
Member for Deakin*



*Conductor: Willem van der Vis*

*Leader: Rosalind Burns*

***Classical Delights***

***Michael Olsen Trumpet Soloist***

*Sunday 24th March 2019*

*2.30pm*

*Mahon Theatre*

*Aquinas College*

*46 Great Ryrie Street, Ringwood*



Michael Olsen

Michael grew up in rural Western Australia, where he started learning the piano and violin, before picking up the trumpet at age ten. He began his Bachelor of Music at the Western Australian Academy of Performing Arts, studying with Peter Miller, before transferring to the Queensland Conservatorium, where he studied with Sarah Butler and Richard Madden. Michael recently finished at the Australian National Academy of Music where he studied for three years with Tristram Williams and David Elton.

Michael has performed with Orchestra Victoria, as well as the Melbourne, Sydney, Tasmanian and Western Australian Symphony orchestras. He also performed as a soloist for Josh Groban's Melbourne Stages tour and has also been a regular member of Australia's youth orchestras, including Australian Youth Orchestra, Queensland Youth Orchestra and the Australian International Symphony Orchestra Institute. In 2016, Michael's ensemble performing Stravinsky's Octet was awarded First Prize in the ANAM Chamber Competition.

Internationally, Michael has performed in the International Trumpet Guild Conference in Columbus, Ohio where he was awarded the Anatoly Selianin Memorial Scholarship. He also attended the Internationale Trompetentage Kürnbach (2015) with Reinhold Friedrich and the Norddeutsche Trompetentage (2014).

In April this year Michael is commencing his Masters studies in Germany with Reinhold Friedrich.

We are indeed fortunate to have Michael performing as the soloist in today's concert.

## *Maroondah Symphony Orchestra*

The Maroondah Symphony Orchestra was founded in 1964 and prides itself on providing local access to quality classical music. It presents four concerts a year at the George Wood Performing Arts Centre, Yarra Valley Grammar in Ringwood. The programs are of classical and lighter classical music where talented young musicians as well as professional soloists of repute are featured. Repeat performances can be arranged for charity and other organisations.

The Orchestra has flourished under the guidance and expertise of conductor, Willem van der Vis and attracts quality musicians. The Orchestra is based in Ringwood and is open to musicians ranging from senior secondary students to mature age. Rehearsals are held each Tuesday evening at Maroondah Federation Estate, 32 Greenwood Avenue, Ringwood from 7:45pm to 10:00pm.

For information about the Orchestra or membership enquiries:

Phone: Rob 0419 230 344 or Lyn 0411 087 457

or via the website

[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 Bachelor of Science (Hons) in physics before going on to play principal cello with the New Zealand Symphony Training Orchestra and Southern Sinfonia (Dunedin).

In 1979 he moved to Australia, joining the Western Australian Symphony Orchestra. He also played with Orchestra Victoria and the New Zealand, Tasmanian and Melbourne Symphony Orchestras.

After completing his Bachelor of Music (conducting) at the Western Australian Academy of Performing Arts and the Victorian College of the Arts (Robert Rosen), he enjoyed further conducting studies in Moscow, England and the Czech Republic and with Professor John Hopkins in Melbourne.

He has conducted the Stonnington, Heidelberg, Preston, New Monash, Ballarat, Derwent (Hobart) and U3A Symphony Orchestras and was Musical Director of the Murray Conservatorium Chamber Orchestra (Albury, NSW).

He conducts at orchestral workshops and music camps around Australia. Willem is also in demand as an adjudicator and holds workshops in orchestral conducting.



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## *Maroondah Symphony Orchestra*

### **1st Violin**

Rosalind Burns \*  
Yoke-Cheng Vaile  
Michela Scully  
Suneith Sukumar  
Alicia Donnelly  
Katharine Goodall  
Peta Cope  
Jude Harper  
Glen Huang

### **2nd Violin**

Paul Hwang \*  
John Nowakowski  
Ramona Tilley  
Gerry Tan  
Ina Koetsier  
Elaine Ogden  
Anne Lacey  
Cathy Bills  
Vincent Fazio  
Hannah Dean

### **Viola**

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

### **Cello**

Kendra Bousfield \*  
Michael Bonsall  
Arthur Braun  
Elaine Neely  
Judy Fox-Smith  
Jane Moon  
Leah Walsh

### **Double Bass**

Michael Taylor \*  
Leon Heale  
Hilton Vermaas  
Bill Clark  
Michaela Reiss

### **Flute**

Melanie Smith \*  
Caroline Barron  
Fiona O'Callaghan

### **Oboe**

Meg Bowker \*  
Raymond Hoefler

### **Clarinet**

Rosemary Smith \*  
Lyn McCutcheon

### **Bassoon**

Robert Weiss \*  
Karen Martin

### **French Horn**

David Keeffe \*  
Vicki-Ann Ware  
Kim Alford

### **Trumpet**

Steve Burns \*  
Emily Johnson

### **Percussion**

Gerard Barclay

\* Section Leader

**Overture *The Hebrides* Op. 26 (1832)**  
**Felix Mendelssohn (1809-1847)**

Felix Mendelssohn was the son of a wealthy banker. Perhaps the first true musical prodigy, he produced the first of his considerable output aged only 11. A gifted soloist and conductor, Mendelssohn also championed the rescue of Bach's music. On the first of several overseas trips, he visited Scotland where Fingal's Cave on the rugged island of Staffa in the Hebrides made a deep impression. In a letter home he sketched the first 20 bars of what was to become, after much revision, this concert overture. The music artfully captures the ebb and flow and changing moods of the restless ocean, from the surging waves of the opening, through crashing breakers to the calm of the final bars.

**Ballet Suite (1674 -75 arr. c. 1890)**

**Jean-Baptiste Lully (1632-1687) arr. Felix Mottl (1856-1911)**

4. Prélude (Alceste) - Marche (Theseée) - Les Ventes (Alceste) - Marche da Capo.

Italian by birth, Lully was taken to Paris at age 14 by a French nobleman to speak Italian with his niece. Aged 21, he joined the French court after dancing in the 13-hour long "Royal Ballet of the Night" in which the 15-year-old Louis XIV played Apollo, the Sun King. For the rest of his life Lully remained with Louis XIV during which time he redefined both French opera and ballet forms. Lully died of gangrene contracted after he struck his foot with his staff whilst conducting his *Te Deum* to celebrate the King's recovery from surgery!

This excerpt is from one of several suites by the Austrian conductor Felix Mottl who made a number of arrangements of baroque works for the modern symphony orchestra. It features lively excerpts from two of Lully's operas, *Alceste* and *Thésée*.

**Concerto for Trumpet and Orchestra in Eb Hob. 7e/1 (1796)**

**Joseph Haydn (1732-1809)**

1. Allegro
2. Andante
3. Finale: Allegro

Joseph Haydn was the most celebrated composer in Europe for much of his career as well as one of Beethoven's teachers. The son of a wheelwright and folk musician, after various minor musical positions he was appointed to the Esterházy court in 1761. As Kapellmeister Haydn had responsibility for all the enormously wealthy Court's musical activities. Despite the intense workload and his isolation from other musical life, during the 29 years he served the Esterházy's Haydn took full advantage of his access to excellent musicians to produce an impressive number of compositions in his own unique style.

Until the late 18th century the "natural" trumpet could only play notes in the harmonic series of a particular key. To play in a different key required a different "crook" to change the length of the instrument. To overcome this, a keyed trumpet was developed in the 1790s by the Viennese virtuoso Anton Weidinger who commissioned concertos by Haydn and Hummel. Due to its inferior tone, the keyed trumpet was superseded by the modern valve trumpet 20 years later.

Haydn's famous concerto exploits the full technical possibilities of the new instrument. Listen for the previously impossible sudden changes of key and the chromatic passages and trills we now take for granted.

**INTERVAL (20 minutes)**

**Symphony No. 8 in F Op. 93 (1812)**  
**Ludwig van Beethoven (1770-1827)**

1. Allegro vivace e con brio
2. Allegretto scherzando
3. Tempo di Menuetto
4. Allegro vivace

Born in Bonn, Beethoven later moved to Vienna and the period there from 1800 to 1812 was his most financially stable and also his most productive, resulting in all his symphonies but the last. During the summers Beethoven relocated to the country to escape Vienna's unsanitary conditions. In 1812 he visited Bohemian spa towns, where, as well as meeting Goethe, he wrote his famous letter to the "Immortal Beloved". Full of pathos, it was probably never sent to its mysterious subject, but provides a glimpse of Beethoven's tortured mental state at the time.

His last call was at Linz, where he stayed in the house of his younger brother, Johann, of whose relationship with his housekeeper Beethoven strongly disapproved. In the midst of all the turmoil he stirred up, Beethoven completed his 8th symphony, the most humorous, joyous and compact of all the nine. Sandwiched between the intense seventh and towering ninth, the eighth appears at first sight to be lightweight. However, this belies its revolutionary nature, and that perhaps it best represents Beethoven's underlying personality. As one commentator wrote: "It is the laughter of a man who has lived and suffered and, scaling the heights, achieved the summit" and "Beethoven is trying to make a symphony in which textural, rhythmic, orchestral and harmonic invention take the place of expressive intensity". At its 1814 premiere alongside the "deeper" seventh symphony and Wellington's Victory, the audience were somewhat bemused and gave it a half-hearted reception.

The first movement opens with the same phrase that concludes it, the first of many witty touches. Built on a somewhat heavy-footed dance theme, the music's dynamics ebb and flow, culminating in the longest fortissimo (i.e. loud!) passage in the classical symphony. There is no slow movement. Instead, a brief Allegretto scherzando pokes fun at Johann Mälzel's recent invention, the metronome, the wind "ticking" underneath a jovial melody on the strings. Unique to Beethoven's symphonies, the third movement returns to the outdated Menuett and Trio form in place of a Scherzo. However, try to dance to this minuet, with its strange offbeats and lilting horn and clarinet solos in the trio! The Finale scurries along with unbridled zest. Revolutionary for its era, it is full of sudden key changes, dramatic pauses and changing orchestral colour, the prolonged coda suggesting a question still to be answered.