

Members of the Orchestra

John Gould – Music Director & Conductor

Leonard Weiss – Assistant Conductor

First Violins

*Terry Sing Lee
Georgina Chan
Janet Fabbri
Leontine Muis
Mark Lim
Miriam Huber
Peggy Khaw
Peter Ellis
Reg Goldfinch
Vivianne Anthrak

Second Violins

*Rebecca Michael
Alexandra Hogan
George Chan
Judith Colman
Lucette Tolhurst
Tony Huber

Violas

*Anne Stevens
Cath Christensen
Claire Whittle
Freya Ingham
Hannah de Feyter
Linden Orr
Nicola Bryden

Cellos

*Alice Petty
Helen Truong
Kate Petty
Rachel Towson

Double Bass

*Naomi Barber
Karen Dahl

Harp

*Leonard Weiss

Flutes

*Arko
Chakrabarty
Belinda Semmler
Betty Boyce
Claire Massa

Oboes

*Ben Stewart
David Hatherly

Clarinets

*Ngee-Wein Lau
Clare Cable
Kerry Kimber
Rosemary Barnes

Bassoons

*Meredith Hatherly
Peter Thompson
Ross Pover

French Horns

*Rod Maguire
*Thomas McConochie
Andy Sheppard
Iain Hercus
Tina Martin

Trumpets

*Angela Vivian-Bolt
Brian Stone
Elaine Johnson

Trombones

*Fred Arugay
Martin Schaefer
Peter Morris

Percussion

*Leonard Weiss
Kate Wall
Philip Jacey

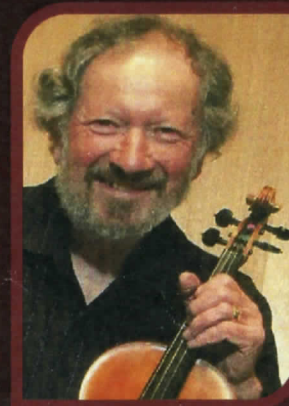
www.marukicomunityorchestra.org.au

Follow us on Twitter @MCO Canberra

On Facebook @ Maruki Community Orchestra

Maruki Community Orchestra Presents:

ROMANCE IN THE NEW WORLD



John Gould – Conductor & Soloist
Leonard Weiss – Conductor

December 2nd 2012

3:00 PM

Albert Hall

Commonwealth Avenue, Yarralumla

Program

Saint-Saëns (1835-1921) - Danse Macabre

Saint-Saëns has been called the "French Mendelssohn", and was a bright and creative composer, remarkable in every genre. Danse macabre (1874) depicts the grisly dance of skeletons, reminding us of our own mortality. This notion of the Dance of Death has a long tradition, going back to church art in France in the 13th century. The oboe announces the coming dawn, causing these scary apparitions to scurry, reluctantly, back into the shadows.

Saint-Saëns parodied this work in his Carnival of the Animals. In spite of the critical assessment that Danse macabre "has everything in it but music," it has remained an audience favorite.

Tchaikovsky (1840-1893) - Violin Concerto Op. 35

1. Allegro moderato—Moderato
2. Canzonetta. Andante
3. Finale. Allegro vivacissimo

The first movement is full of grace and charm, permeated as it is by a dignified lyricism, but it also contains gaping chasms in which the enormity of life and death seems to be exposed to the listener. In some of the orchestral passages one is indeed reminded of the "Fate music" of the Symphony No. 4. At the climax of the orchestra's tempest the violin re-enters with chordal shrieks that momentarily interrupt the storm. Though in more peaceful passages it can be more of a conversation between the solo instrument and orchestra, the competition for supremacy between the two is one of the defining aspects of the concerto genre. In this particular example, the polarity between solo violin and orchestra is intensified until the violin emerges victorious in the cadenza.

In Tchaikovsky's cadenza, the main themes of the movement are present in varied form, skillfully interlaced by arpeggios and descending chromatic scales to give the cadenza the feeling of being improvised. The recapitulation is almost the same as the exposition of the work, though perhaps even more heavenly in its hovering around the tonic or "home" key. The movement comes to a triumphant close, saturated in technical virtuosity in the solo violin part and glorious harmonies in the orchestra.

The second movement is in complete contrast to the first: the mournful voices of the winds set the mood, and when the muted violin enters it is melancholy from the bottom of the heart. Tchaikovsky's music voices unspeakable despair; the intimacy of the deep sadness of the second movement is unparalleled anywhere else in the concerto. Towards the end of the section the musical skies darken, and we are brought back to the music of the first section, slightly modified without the mute. In contrast to the first time it was played, its character is that of active unhappiness, not passive dejection. The violin's sound eventually dissolves, and the winds recollect their opening strain and take us to the end of the movement, which is immediately followed by the finale.

The last movement erupts into existence: after an excited orchestral introduction, the violin's quasi-improvisatory statement leads to a vigorously energetic Russian dance played with joyous abandon. That is not to say the movement does not have quieter moments: the second theme, introduced by the winds, has a sweetly nostalgic feeling. It is a movement of contrasts: from light playfulness it jumps into roguish passages full of color and then again sobers down to moments of deep feeling. But the movement ends as it starts: with a bang. The concerto, so full of change and different moods, could be said to be a philosophical statement about life.

Intermission

Dvořák (1841-1904) - Symphony No 9 in E minor Op. 95

1. Adagio—Allegro molto
2. Largo
3. Molto Vivace
4. Allegro con fuoco

The four movements of the "New World" Symphony are tied together by cyclical recurrences of themes. The two main themes of the first movement like the upward-thrusting theme horns that begins the Allegro molto and the later, spiritual-like melody solo flute are recalled in the movements that follow.

In the second movement, both themes are placed in counterpoint with the Largo's own theme in a striking fortissimo climax. The emotional centerpiece of the "New World" Symphony is certainly the Largo, which, despite its fame, still sounds fresh and original. Its pastoral and elegiac tone evokes America's vast, desolate prairies, in which Dvořák found not only beauty but also sadness, even despair.

In the third movement, the themes from the first movement appear in the transition between sections and, most notably, in the coda. In the stormy finale, which develops its own severe new theme, melodies from all three previous movements are recalled at the end of the development section, and saturate the coda, to the point that the finale becomes a kind of synthesis or grand summation of the whole symphony.

Would you like to play in our orchestra?

We rehearse every Saturday from 2-5pm

at

Ainslie Arts Centre

Floura Street, Braiddon

For further information and contact details see our website

follow us on twitter @MCOCanberra

www.marukicomunityorchestra.org.au