

Members of the Orchestra

Conductor and Music Director

John Gould

Assistant Director/Conductor

Leonard Weiss

First Violin

Mark Lim (Leader)
Georgina Chan
Janet Fabbri
Leontine Muis
Miriam Huber
Pandora Holliday
Peggy Khaw
Peter Ellis

Second Violin

Paul Hubbard
Alexandra Hogan
George Chan
Kate Horgan
Lisa Zhu
Tony Huber
Rachel Song
Trish Coulthard

Viola

Terry Sing Lee
Anne Stevens
Anne Bicknell
Claire Whittle
Cora Fabbri
Hannah de Feyter

Cello

Brigita Bezjak
Geoff Alexander
Helen Truong
Rachel Towson
Peter Stevens

Double Bass

Naomi Barber
Karen Dahl

French Horn

Andy Sheppard
Anne-Mari Siiteri
Jillian Carson-Jackson
Iain Hercus
Leonard Weiss

Trumpet

Brian Stone
Angela Vivian-Bolt
Elaine Johnson
Owain Bolt

Trombone

Fred Arugay
Martin Schaefer
Peter Morris

Tuba

Owain Bolt

Flute

Arko Chakrabarty
Betty Boyce
Belinda Semmler (and piccolo)

Oboe

Ben Stewart (and Cor Anglais)
Marjo Koskenkangas
Kerry Kimber

Clarinet

Ngee-Wein Lau
Rosie Barnes
André Nowicki

Bassoon

Meredith Hatherly
Peter Thompson
Ross Pover

Percussion

Philip Jacey

Come and join us!

The Maruki Community Orchestra (MCO) is an innovative community symphony orchestra devoted to all musicians in Canberra region - regardless of age, experience and skill level, who have strong interests in playing classical musical instruments in an orchestra environment and who wish to develop their skills and express their musicality. We have a number of other orchestras and groups to cater to all levels of players. Please visit our website, email us on maruki@triremis.com.au or phone 02 6260 8911 for more information.

marukicommunityorchestra.org.au

Maruki Community Orchestra
presents
Winter Concert
2013

Mozart - Beethoven - Tchaikovsky

maruki
COMMUNITY ORCHESTRA

John Gould
Conductor and Music Director
Maruki Community Orchestra



JOHN GOULD began his career as a violinist in the Sydney Symphony Orchestra in 1958. Since then he has played principal viola with most of Australia's major orchestras and ensembles including contemporary groups.

He has worked and toured with several leading European orchestras including four years with the London Symphony Orchestra and was a founding member of the Carl Pini String Quartet. John has also been extensively recorded by the ABC and has been a concerto soloist with the London and Sydney Symphony Orchestras.

John has given master classes in Europe and America and been a National Music Camp tutor for 13 years. He recently led the expansion of classical music teaching and performance in Orange as music director of the Orange Regional Music Centre for nine years. He now resides in Canberra where he continues to play and teach.

Overture to The Marriage of Figaro

Wolfgang Amadeus Mozart

The Marriage of Figaro is a comic opera composed in 1786 in four acts, with a libretto in Italian by Lorenzo Da Ponte, based on a stage comedy by Pierre Beaumarchais, *La folle journée, ou le Mariage de Figaro* (1784).

The opera was the first of three collaborations between Mozart and Da Ponte; their later collaborations were *Don Giovanni* and *Così fan tutte*. It was Mozart who originally selected Beaumarchais's play and brought it to Da Ponte, who turned it into a libretto in six weeks, rewriting it in poetic Italian and removing all of the original's political references. In particular, Da Ponte replaced Figaro's climactic speech against

inherited nobility with an equally angry aria against unfaithful wives. Contrary to the popular myth, the libretto was approved by the Emperor, Joseph II, before any music was written by Mozart.

The Imperial Italian opera company paid Mozart 450 florins for the work; this was three times his (low) salary for a year, when he had worked as a court musician in Salzburg.

Figaro premiered at the Burgtheater in Vienna on 1 May 1786. Mozart himself directed the first two performances, conducting seated at the keyboard, the custom of the day. The first production was given eight further performances, all in 1786.

Although the total of nine performances was nothing like the frequency of performance of Mozart's later success *The Magic Flute*, which for months was performed roughly every other day, the premiere is generally judged to have been a success.

The overture is especially famous and is often played as a concert piece.

Piano Concerto No. 3

Ludwig van Beethoven

Soloist: Anne Stevens

The Piano Concerto No. 3 in C minor, Op. 37, was composed by Ludwig van Beethoven in 1800 and was first performed on 5 April 1803, with the composer as soloist. It was published in 1804. During that same performance, the Second Symphony and the oratorio *Christ on the Mount of Olives* were also premiered. The composition was dedicated to Prince Louis Ferdinand of Prussia. The first primary theme is reminiscent of that of Mozart's 24th Piano Concerto.

The concerto is scored for 2 flutes, 2 oboes, 2 clarinets in B-flat, 2 bassoons, 2 horns in E-flat, 2 trumpets in C, timpani, strings and piano soloist.

As is standard for Classical/Romantic-era concertos, the work is in three movements:

I. Allegro con brio

This movement is known to make forceful use of the theme (direct and indirect) throughout.

II. Largo

The second movement, which is in E major, opens with the solo piano. The opening is marked with detailed pedalling instructions.

III. Rondo – Allegro

The finale is in a sonata rondo form. The movement begins in C minor with an agitated theme played only by the piano. The movement ends with a C major coda marked presto.



ANNE STEVENS graduated from the Canberra School of Music in 1975 and gained her DCSM (Hons) in Performance in 1977 and BA(Mus) in 1978. She studied both piano and flute and her piano teachers include Lindsay Bingham and Larry Sitsky. Her flute studies were with Margaret Crawford and David Cubbin and post-tertiary studies with Vernon Hill and Geoffrey Collins. Having attended master classes with Sergei Dorensky (piano) and James Galway (flute) her life-long passion for chamber music and performance was further stimulated and led her to pursue her highly successful career in chamber music and solo performance with great vigour. In conjunction with her performance was her piano teaching, with her studio always in great demand. She has performed as piano soloist with the Sydney Symphony Orchestra (Young Performers), Sydney and Canberra Youth, Maruki and Sydney Conservatorium Orchestra and as flautist and violist with the Canberra Symphony Orchestra, Canberra Opera Orchestra, Waverley Philharmonic Society, Orange Symphony, Macquarie Philharmonia and Maruki Orchestras.

Anne has been a tireless and energetic advocate of chamber music and instrumental performance and played an enormous role in the development of music in the Central Western Region of NSW whilst establishing her professional performing profile, as a hallmark of the region.

She plays regularly in Canberra as a Chamber musician in partnership with John Gould and Rita Woolhouse, runs a busy teaching and accompanying practice in Orange and currently teaches piano studies at Kinross Wolaroi School.

Interval

Join the orchestra in the foyer for light refreshments.

Symphony No. 5

Pyotr Ilyich Tchaikovsky

The Symphony No. 5 in E minor, Op. 64 was composed between May and August 1888 and was first performed in St Petersburg at the Hall of Nobility on November 6 of that year with Tchaikovsky conducting. It is dedicated to Theodore Avé-Lallemant.

The Symphony is in four movements:

1. *Andante — Scherzo* (E minor - E major - E minor)
2. *Andante cantabile* (B minor - D major)
3. *Valse: Allegro moderato con Patrioso* (A major)
4. *Finale: Andante maestoso* (E major) - *Allegro Furioso con Fuoco* (E minor) - *Allegro Maestoso* (E major) - *Allegro vivace* (E major) - *Allegro con Anima* (E major)

Like the Symphony No. 4, the Fifth is a cyclical symphony, with a recurring main theme. Unlike the Fourth, however, the theme is heard in all four movements, a feature Tchaikovsky had first used in the Manfred Symphony, which was completed less than two years before the Fifth. The theme has a funereal character in the first movement, but gradually transforms into a triumphant march, which dominates the final movement. Tchaikovsky was attracted to this particular theme because the topic of the Last Movement is Providence, according to the composer's notebook page dated 15 April 1888, which was about one month before he began composition of the symphony. The composer stated, in describing the introduction, "a complete resignation before fate, which is the same as the inscrutable predestination of fate."

[Notes: Wikipedia]

Save the date!

Next concert:
8th December, 3.00pm,
Venue: Canberra Girls
Grammar Hall

Grieg, Hill and Brahms!