

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
Peggy Khaw
Peter Ellis
Miriam Huber

Second Violin

Betty Boyce
Carol Croxford
George Chan
Kate Horgan
Rachel Song
Tony Huber
Trish Coulthard
Paul Hubbard
Lisa Zhu

Viola

Anne Bicknell
Anne Stevens
Hannah de Feyter
Alice Kerley

Cello

Geoff Alexander
Rachel Towson
Helen Truong
Naomi Barber

Double Bass

David Flynn
Karen Dahl

French Horn

Andy Sheppard
Ann-Mari Siiteri
Jillian Carson-Jackson
Leonard Weiss
Owain Bolt

Trumpet

Brian Stone
Angela Vivian-Bolt

Trombone

Fred Arugay
Martin Schaefer
Peter Morris

Tuba

Adam Powers

Flute

Arko Chakrabarty
Betty Boyce
Belinda Semmler

Oboe

Ben Stewart
Kerry Kimber

Clarinet

Clare Cable
Wein Lau

Bassoon

Meredith Hatherly
Peter Thompson
Ross Pover
Stuart Ferrie

Timpani

Philip Jacey

Percussion

Kate Wall
Elizabeth Hampton

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

The poster features a black and white photograph of a mountainous landscape with a church and a river. Overlaid on the image are portraits of Johannes Brahms, Edvard Grieg, and a man with a mustache (likely the composer Hill). In the top left corner, there is a logo for the Maruki Community Orchestra, which consists of a row of five colored squares (green, yellow, orange, red, blue) each containing a different musical instrument icon, with the word 'maruki' in a stylized font below them and 'COMMUNITY ORCHESTRA' in a smaller font underneath. The names 'BRAHMS', 'GRIEG', and 'HILL' are printed in large, white, serif capital letters over their respective portraits. At the bottom right, the text 'CONCERT PROGRAMME' and '8TH DECEMBER 2013' is displayed in white, serif capital letters. The main title 'THE HILLS ARE ALIVE, WITH THE SOUNDS OF BRAHMS, GRIEG AND HILL' is written in large, white, serif capital letters across the bottom of the image.

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.

Leonard Weiss
Assistant Director and Conductor
Maruki Community Orchestra

LEONARD WEISS is a third-year Bachelor of Music / Bachelor of Science double degree student at the Australian National University, who will graduate his BMus at the end of 2013 and commence a Masters in Education at the University of Canberra in 2014. Leonard began his tertiary studies after attaining an ATAR of 91.55 at the Canberra Grammar School, where he now works part-time in the Music Department. Leonard also does regular website work for Bullseye Graphics.

Leonard diversifies in all fields of music, such as performance, composition, and conducting. This allows him to lead an active life the Canberra community music scene.



Peer Gynt Suite No. 1

Edvard Grieg

- i. Morning
- ii. Anitra's Dance
- iii. The Death of Ase
- iv. In the Hall of the Mountain King

Selections from the incidental music to Henrik Ibsen's 1867 play of the same name, written in 1875. It premiered along with the play on 24 February 1876 in Christiania (now Oslo).

Viola concerto

Alfred Hill

Soloist: John Gould

Alfred Hill was born in Melbourne in 1869 but spent most of his early life in New Zealand. He studied at the Leipzig Conservatory between 1887 and 1891 under Gustav Schreck, Hans Sitt and Oscar Paul. Later he played second violin with the Gewandhaus Orchestra, under the conductorship of names such as Brahms, Grieg, Tchaikovsky, Bruch, and Reinecke. While there, some of his compositions were played with fellow students, and several were published in Germany.

Hill returned to New Zealand, where was appointed director of the Wellington Orchestral Society. He also worked as a violin teacher, recitalist, chamber musician, and choral conductor. He was active in the push for a New Zealand Conservatorium of Music, and for the foundation of an institute of Māori studies at Rotorua. During this period he completed his first string quartet, on Māori themes, which later would achieve some familiarity in the United States through regular programming by the Zoellner Quartet in the period surrounding World War I.

In 1897 Hill returned to Australia, where he taught for a number of years. He married his first wife, Sarah Brownhill Booth, a New Zealander, on 6 October 1897 in Paddington, New South Wales. They were to have three children, who were given the Wagnerian names Isolde, Tristan and Elsa.

Interval

Join the orchestra in the foyer for light refreshments.

Symphony No 1 in C minor

Johannes Brahms

Brahms began composing his first symphony in 1854, but much of his work underwent radical changes. The long gestation of the symphony may be attributed to two factors. First, Brahms' self-critical fastidiousness led him to destroy many of his early works. Second, there was an expectation from Brahms' friends and the public that he would continue "Beethoven's inheritance" and produce a symphony of commensurate dignity and intellectual scope — an expectation that Brahms felt he could not fulfill easily in view of the monumental reputation of Beethoven.

The value and importance of Brahms' achievements were recognized by Vienna's most powerful critic, the staunchly conservative Eduard Hanslick. The conductor Hans von Bülow was moved in 1877 to call the symphony "Beethoven's Tenth", due to perceived similarities between the work and various compositions of Beethoven. It is often remarked that there is a strong resemblance between the main theme of the finale of Brahms' First Symphony and the main theme of the finale of Beethoven's Ninth Symphony. Also, Brahms uses the rhythm of the "fate" motto from the opening of Beethoven's Fifth Symphony. This rather annoyed Brahms; he felt that this amounted to accusations of plagiarism, whereas he saw his use of Beethoven's idiom in this symphony as an act of conscious homage. Brahms himself said, when comment was made on the similarity with Beethoven, "any ass can see that."

Fritz Simrock, Brahms' friend and publisher, did not receive the score until after the work had been performed in three cities — and Brahms still wished trial performances in at least three more.

[Notes: Wikipedia]

Our Next Concert...

April 2014
Venue: Albert Hall

Beethoven, Lalo and Dvorak!

Watch our website for further details
marukicommunityorchestra.org.au