

# Members of the Orchestra

**Music Director and Conductor**  
John Gould

## **First Violin**

Mark Lim (*Concert Master*)  
Alexandra Hogan  
Aisling Teahan-Thomson  
Cheryl Pepper  
Georgina Chan  
Ian McKerracher  
Miriam Huber  
Peggy Khaw  
Peter Ellis

## **Cello**

Brigita Bezjak  
George Serras  
Helen Truong  
Kathleen Grant  
Kristen Simpson  
Marita Linkson  
Mimi Besant  
Naoise Teahan-Thomson  
Ruth Nuttall

## **Second Violin**

Carolyn Droste  
Carol Croxford  
George Chan  
Joshua Smedley  
Kate Horgan  
Matilda Watts  
Quinn Larnach-Jones  
Tony Huber  
Trish Coulthard  
Yolanda Yau

## **Double Bass**

Eric Pozza  
Jennifer Groom  
Matthew Gambrill

## **Flute**

Alicia Wong (and *Piccolo*)  
Arko Chakrabarty  
Sarah Harley

## **Oboe**

Ben Stewart  
David Hatherly

## **Clarinet**

Kerry Kimber  
Sharon Bainbridge

## **Viola**

Anne Stevens  
Anne Bicknell  
Carolyn Hardman  
George Pourpouras  
Jason Pourpouras  
Linden Orr  
William Baldwinson

## **Bassoon**

Meredith Hatherly  
Alan Johnson  
Peter Thompson (and *Flute*)  
Ross Pover (and *Contra Bassoon*)

## **French Horn**

Andy Sheppard  
Jillian Carson-Jackson  
Owain Bolt (and *Trumpet*)  
Angela Liu

## **Trumpet**

Angela Vivian-Bolt  
Brian Stone

## **Trombone**

Martin Schaefer  
Peter Morris

## **Timpani**

Kate Wall

## **Percussion**

Nick Plummer

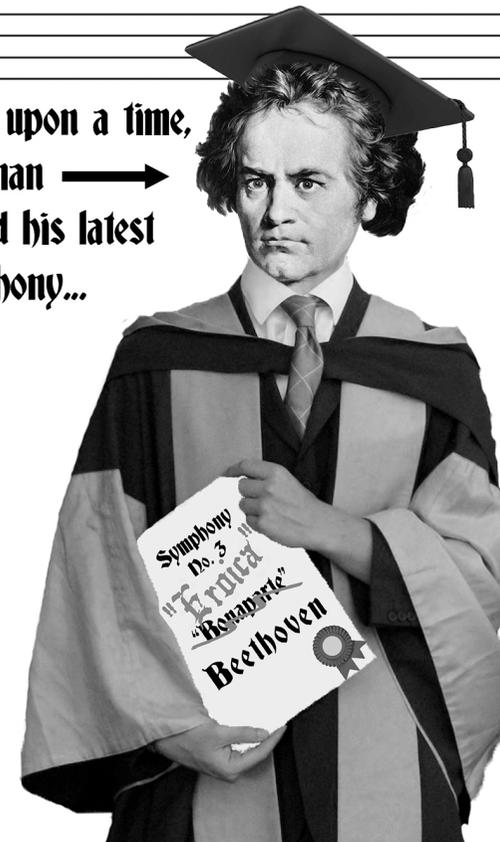
***Come and join us!***

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](mailto:maruki@triremis.com.au).

[marukicomcommunityorchestra.org.au](http://marukicomcommunityorchestra.org.au)



Once upon a time,  
this man →  
named his latest  
symphony...



...in honour of this man.



But this fellow turned out  
to be very naughty indeed!

So the first man became very unhappy, and changed his mind...

Today we celebrate Beethoven's eventual wisdom,  
helped by Mr Brahms, Mr Glinka  
and Mr Bach in our...

## Academic Festival Concert

Albert Hall

6th December 2015



## 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 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 and teaches in Bega, enthusiastically commuting each weekend to Canberra to continue his role as Director and Conductor of the Maruki Community Orchestra.



## PROGRAMME NOTES

### Orchestral Suite No. 3, BWV 1068

J.S. Bach

Johann Sebastian Bach wrote four orchestral suites (called overtures by their author), BWV 1066–1069. The name overture refers only in part to the opening movement in the style of the French overture, in which a majestic opening section in relatively slow dotted-note rhythm in duple meter is followed by a fast fugal section, then rounded off with a short recapitulation in triple meter of the opening music. More broadly, the term was used in Baroque Germany for a suite of dance-pieces in French Baroque style preceded by such an overture. This genre was extremely popular in Germany during Bach's day.

Unlike his six Brandenburg Concertos, Bach probably did not conceive of the four orchestral suites as a set.

1. Overture in D major
2. Air in D major
3. Gavotte I/II in D major
4. Bourrée in D major
5. Gigue in D major

### Ruslan and Ludmilla Overture

Mikhail Glinka

Ruslan and Ludmilla is an opera in five acts (eight tableaux) composed by Mikhail Glinka between 1837 and 1842. The opera is based on the 1820 poem of the same name by Alexander Pushkin. The Russian libretto was written by Valerian Shirkov, Nestor Kukolnik and N. A. Markevich, among others. Pushkin's death in the famous duel prevented him from writing the libretto himself as planned.

Today, the best-known music from the opera is its overture.

### Academic Festival Overture, Op. 80

Johannes Brahms

This work was one of a pair of contrasting concert overtures — the other being the Tragic Overture, Op. 81. Brahms composed the work during the summer of 1880 as a musical “thank you” to the University of Breslau, which had awarded him an honorary doctorate the previous year.

Initially, Brahms had contented himself with sending a simple handwritten note of acknowledgment to the University, since he loathed the public fanfare of celebrity. However, the conductor Bernard Scholz, convinced him that protocol required him to make a grander gesture of gratitude. The University expected nothing less than a musical offering from the composer. “Compose a fine symphony for us!” he wrote to Brahms. “But well orchestrated, old boy, not too uniformly thick!”

Brahms, who was known to be a curmudgeonly joker, filled his quota by creating a “very boisterous potpourri of student drinking songs à la Suppé” in an intricately designed structure made to appear loose and episodic, thus drawing on the “academic” for both his sources and their treatment. The work sparkles with some of the finest virtues of Brahms's orchestral technique.

The Overture consists of four continuous sections:

1. Allegro (C minor)
2. Maestoso (C major)
3. Animato (G major)
4. Maestoso (C major)

The composer himself conducted the premiere at a special convocation held by the University on January 4, 1881, to the chagrin (and mischievous delight) of many of the academics in the audience. Due to its easily grasped structure, its lyrical warmth, as well as its excitement and humor, the work has remained a staple of today's concert-hall repertoire.

### Interval

Join the orchestra in the foyer for light refreshments.

### Symphony No. 3 in E-flat major, Op. 55 “Eroica”

Ludwig van Beethoven

Beethoven originally dedicated the third symphony to Napoleon Bonaparte, whom he believed embodied the democratic and anti-monarchical ideals of the French Revolution. Upon learning that Napoleon had declared himself Emperor, Beethoven broke into a rage and tore out the Symphony's title page. He later renamed the work “Eroica.”

When informed of the death of Napoleon (1821), Beethoven said (referring to the Funeral March second movement), “I wrote the music for this sad event seventeen years ago...”

Beethoven began composing the third symphony soon after Symphony No. 2. He completed the composition in early 1804, and the first public performance of Symphony No. 3 was on 7 April 1805, in Vienna.

The work is in four movements:

1. Allegro con brio
2. Marcia funebre: Adagio assai in C minor
3. Scherzo: Allegro vivace
4. Finale: Allegro molto

[Notes condensed from Wikipedia]

## Our next Concert...

5th June 2016 at 3pm

Albert Hall

Mendelssohn - Dvořák - Tchaikovsky!

### Book Early and Save!

Discount tickets for our next concert will be available on line at:



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[marukicomunityorchestra.org.au](http://marukicomunityorchestra.org.au)