



Welcome to Spring

Maruki Community Orchestra

Conductor: John Gould

Albert Hall, Yarralumla

3pm Sunday 3 September 2017

Mendelssohn - Ruy Blas overture

Mendelssohn - Violin concerto Emin

Interval

Tchaikovsky - Symphony no.2 Cmin

John Gould

*Conductor & musical director,
Maruki Community Orchestra
Violin soloist, Mendelssohn Vln conc*

John Gould began his career as a violinist with 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.



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

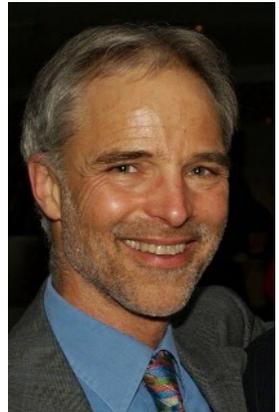
John has given masterclasses in Europe and America and has been a National Music Camp tutor for 13 years. He led the expansion of classical music teaching and performance in Orange as music director of the Orange Regional Music Centre for nine years.

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.

Michael Stenning *Cond, Mendelssohn Violin concerto*

Completing undergraduate studies at the Sydney Conservatorium and postgraduate studies in Stuttgart, Germany, Michael pursued a career as a trombonist. He played with many ensembles and orchestras in Australia and in Germany.

He later trained as a teacher of the Alexander Technique, now teaches in Canberra and elsewhere in Australia and overseas, and particularly appreciates teaching the Alexander Technique to instrumentalists and singers. He conducted a choir for many years and enjoys working with the Maruki Orchestra.



Program notes

Felix Mendelssohn - Ruy Blas overture

Mendelssohn wrote a number of concert overtures. One of the most frequently played is his overture to Ruy Blas, commissioned for a charity performance of Victor Hugo's tragic drama. The drama is set in Madrid in 1699. Ruy Blass is a commoner and poet who dares to love the Queen of the reigning monarch, Charles II. The play is a thinly veiled plea for reform but Mendelssohn, hating the Victor Hugo play, called it his "Theatrical Pension Fund Overture".

Felix Mendelssohn - Violin concerto Emin op.64

Allegro molto appassionato Emin - Andante Cmaj - Allegretto non troppo – Allegro molto vivace Emaj

Mendelssohn's Violin concerto was published in 1844 for his friend, concertmaster of the Leipzig Gewandhaus Orchestra, Ferdinand David. David played his Guarneri violin for the premier. This work has been claimed as one the four great German violin concerti, along with Beethoven, Brahms and Bruch.

The work consists of three movements, fast-slow-fast, with each movement following a traditional form although this symphony has several distinctive features. The violin enters early, rather than following an orchestral exposition of the theme; the three movements are "through-composed", so the movements are harmonically and melodically connected; movements are played "attacca", ie, without a break; the cadenza is written out and placed before the recapitulation. The work has influenced many following composers: Tchaikovsky for the placement of the cadenza; Sibelius, again for the cadenza; Liszt for the linking of movements as attacca.

Mendelssohn took six years to write the concerto, during which he maintained a correspondence with his childhood friend, David, seeking advice on technical and compositional matters. When it was finally premiered, in 1945 in Leipzig, David performed the solo part but Mendelssohn was unwell so not able to conduct. The concerto was an instant success and appears in the repertoire of many aspiring violin soloists. More romantically, it takes its place as one of Germany's four great violin concerti: Beethoven's as the greatest; Brahms as similarly serious; Bruch as the richest and most seductive; Mendelssohn's as the most inward, *the heart's jewel*.

Interval *Join the orchestra in the foyer for light refreshments*

Pyotr Tchaikovsky - Symphony no.2 Cmin

Andante sostenuto, Allegro vivo Cmin - Andantino marziale, quasi moderato Ebmaj - Scherzo, Allegro molto vivace Cmin - Finale, Moderato assai, Allegro vivo Cmaj

Pyotr Ilyich Tchaikovsky composed his Symphony No. 2 in C minor Op. 17 in 1872 so it's a youthful composition. It's based on three Ukrainian folk songs and thus is nicknamed the "Little Russian". Ukraine was then casually called "Little Russia" (how times change). Tchaikovsky is not considered a nationalist composer in the sense of the group of Russian composers called "The Five" but he retained a love for Russian folk song and Orthodox chant his entire life.

The first movement makes much use of one Ukrainian tune, collected by the composer while on holiday at the family home, and we hear it first as the opening French horn solo. The second movement was initially composed as a wedding march for an abandoned opera. The third scherzo movement bustles along in 3/8 and 2/8 time. The composer's favourite symphony movement was the fourth of this symphony, again developed from a folk song, which is played first by the brass and then other instrument groups up to the frantic finale.

The symphony's premiere was in Moscow under Nikolai Rubinstein on 7 Feb 1873. Tchaikovsky wrote that it "enjoyed a great success, so great that Rubinstein wants to perform it again ... as by public demand". The performance was repeated on 9 April and again by public demand on 27 May. Both public and critical reaction were enthusiastic. But Tchaikovsky wasn't satisfied, making many major changes before the revised edition was finally published in 1880, before its premiere in Saint Petersburg on 12 Feb 1881 under Karl Zike.

The revised version is the more one commonly played these days. Maruki will be playing the revised version.

Notes condensed from Wikipedia

The Orchestra		Musical Director & conductor John Gould	
First Violin	Cello	Trumpet	Clarinet
Mark Lim <i>(Concert Master)</i>	Bev Simpson	Angela Vivian-Bolt	Emily Chan
Frances Yambao	Bryson Hawkins	Brian Stone	Hermia Willemse
Peggy Khaw	George Serras		Sian Braun
Peter Ellis	Kathleen Grant	Trombone	
Quinn Larnach-Jones	Kristen Simpson	Martin Schaefer	Bassoon
	Mimi Besant	<i>(& tuba)</i>	Alan Johnson
	Peter Stevens	Mike Bird	Meredith Hatherly
Second Violin	Sadie Law	Peter Morris	Ross Pover
Alan Bradbury			
Carolyn Droste	Double Bass	Flute	Percussion
Paul Hubbard	Eric Pozza	Alicia Adams	Christopher Hubbard
Stephanie Hawkins	Jennifer Groom	<i>(& piccolo)</i>	Kylie Robertson
Winsa Daniswara		Cailyn Furze	
	French Horn	Rebecca Carpenter	Timpani
Viola	Andy Sheppard		Sasha Tec
Ann Stevens	Mitchell Alexander	Oboe	
Anne Bicknell	Owain Bolt	Ben Stewart	
George Pourpouras	Rod Magwire	<i>(& cor anglais)</i>	
Jason Pourpouras		Kerry Kimber	
Linden Orr			
William Baldwinson			

Our next concert...

Albert Hall, 3pm Sunday 10 December 2017

Dvorak Symphony no.6 Dmaj, Tchaikovsky Marche Slave, Gounod Ballet Music from Faust

Book online and save. Purchase discount tickets from our website > marukicomunityorchestra.org.au

Play with Maruki...

Maruki Community Orchestra (MCO) is an innovative community symphony orchestra. We are open to musicians in the Canberra region, regardless of age, experience and skill level, who have a strong interest in playing classical music instruments in an orchestral environment and who wish to their develop skills and musicality. At the moment, we are especially seeking strings and percussion.

Web > marukicomunityorchestra.org.au Email > membership@marukicomunityorchestra.org.au