Johannes Brahms - Symphony no.4 E Minor Op.98

I. Allegro non troppo Emin, II. Andante moderato Emaj, III. Allegro giocoso Cmaj, IV. 4. Allegro energico e passionato Emin

The Symphony No. 4 in E minor, Op. 98 by Johannes Brahms is the last of his symphonies. Brahms began working on the piece in Mürzzuschlag, then in the Austro-Hungarian Empire, in 1884, just a year after completing his Symphony No. 3. It was premiered on October 25, 1885 in Meiningen, Germany.

Among the four symphonies by Brahms this is the only one ending in a minor key.

The work was given its premiere in Meiningen on October 25, 1885 with Brahms himself conducting. The piece had earlier been given to a small private audience in a version for two pianos, played by Brahms and Ignaz Brüll. Brahms' friend and biographer Max Kalbeck, reported that the critic Eduard Hanslick, acting as one of the page-turners, exclaimed on hearing the first movement at this performance: "For this whole movement I had the feeling that I was being given a beating by two incredibly intelligent people." Hanslick later spoke more approvingly of it, however.

Notes condensed from Wikipedia and FluteMonkey.com

The Orchestra

Musical Director & conductor John Gould

First Violin
Elisha Adams
(Concert Master)
Anne Pulford
Janet Fabbri
Mark Lim
Minjeong Shin
Peggy Khaw
Peter Ellis
Quinn Larnach-Jones
Trish Coulthard

Second Violin
Alan Bradbury
Carol Croxford
Caroline Droste
Doyeon Kim
Jane Odonohue
Paul Hubbard
Simon Kraruis
Winsa Daiswara

Viola
Ann Stevens
Anne Bicknell
George Pourpouras
Hannah Harmelin
Jason Pourpouras
Linden Orr
William Baldwinson

Cello
Bev Simpson
George Serras
Kathleen Grant
Kristen Simpson
Mimi Besant

Double Bass
Eric Pozza
Jennifer Groom

French Horn
Andy Sheppard
Jillian Carson-Jackson
Owain Bolt
Rod Maguire
Sacha The

Trumpet
Angela Vivian-Bolt
Brian Stone
Jacob Golding
Robin Winterflood

Trombone
Martin Schaefer
(& Euphonium)
Mike Bird
Peter Morris

Flute
Alicia Adams
(& Piccolo)
Cailyn Furze
Rebecca Carpenter
Yvonne de Wit

Oboe
Ben Stewart
(& Cor Anglais, Oboe d'amore)
Kerry Kimber

Clarinet
Caroline Faulder
(& Sopranino saxophone)
Danielle Haynes
Emily Chan
Hermia Willemse
(& Tenor saxophone)

Bassoon
Alan Johnson
Meredith Hatherly
Ross Pover
(& Contra bassoon)

Timpani
Christopher Hubbard

Side Drum
Jason Pourpouras

Keyboard
Barbara Chen

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Dance the winter away

Maruki Community Orchestra

Conductor: John Gould
Flute soloist: Rebecca Carpenter

Albert Hall, Yarralumla
3pm Sunday 4 June 2017

Mendelssohn - A midsummer night's dream
Quantz - Flute concerto G major
Ravel - Bolero
Interval
Brahms - Symphony no.4 Emin op.98

John Gould

Conductor & musical director,
Maruki Community Orchestra

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.

Rebecca Carpenter

Flute soloist, Quantz concerto

Rebecca Carpenter is a public servant and mother of two little girls and has been playing flute in her spare time since primary school.

Rebecca is passionate about orchestral music, and has played for number of local symphony orchestras and smaller ensembles. Most recently, she performed Die Fledermaus with Canberra Opera.

Program notes

Felix Mendelssohn -
A midsummer night's dream: overture and incidental music

The Overture in E major, Op. 21, was written by Mendelssohn at 17 years and 6 months old (it was finished on 6 August 1826). Contemporary music scholar George Grove called it "the greatest marvel of early maturity that the world has ever seen in music". It was written as a concert overture, not associated with any performance of the play. The Overture was written after Mendelssohn had read a German translation of the play in 1826.

While a romantic piece in atmosphere, the Overture incorporates many classical elements, being cast in sonata form and shaped by regular phrasings and harmonic transitions. The piece is also noted for its striking instrumental effects, such as the emulation of scampering 'fairy feet' at the beginning and the braying of Bottom as an ass. Heinrich Eduard Jacob, in his biography of the composer, said that Mendelssohn had scribbled the chords after hearing an evening breeze rustle the leaves in the garden of the family's home.

The overture begins with four chords in the winds. Following the first theme in the parallel minor (E minor) representing the dancing fairies, a transition (the royal music of the court of Athens) leads to a second theme, that of the lovers. This is followed by the braying of Bottom with the "hee-hawing" being evoked by the strings. A final group of themes, reminiscent of craftsmen and hunting calls, brings the exposition to a close. The fairies dominate most of the development section, while the Lover's theme is played in a minor key. The recapitulation begins with the same opening four chords in the winds, followed by the Fairies theme and the other section in the second theme, including Bottom's braying. The fairies return, and ultimately have the final word in the coda, just as in Shakespeare's play. The overture ends once again with the same opening four chords by the winds.

The Overture was premiered in Stettin (then in Prussia; now Szczecin, Poland) on 20 February 1827, at a concert conducted by Carl Loewe. Mendelssohn had turned 18 just over two weeks earlier.

Johann Joachim Quantz - Flute concerto G major

I. Allegro assai, II. Arioso e mesto, III. Presto

Quantz' Concerto in G major QV 5:174 is a standard in the flute repertoire but it's only one of hundreds of flute concertos and sonatas written by Quantz. Even so, he's know for more than just these compositions. Quantz originally played violin and oboe in Dresden, but the opportunities were limited so he switched to flute. It was a good decision. He ended teaching royalty and building flutes and making significant improvements to the standard wooden flute of the time. Most famously, he's known for adding a D# key in addition to the standard Eb key which, given the just intonation used at the time, allowed the flute to play in more keys. Today's equal temperament makes D#/Eb the same in all keys so this in no longer an issue.

Quantz was born in Oberscheden Germany in 1697, less that 80 miles from JS Bach's birthplace. This is the year of Puss in Boots, the "Mother Goose Tales" and 10 years after Newton's Principia. Quantz moved to Dresden, changed to flute, travelled widely in Europe and, in the early 1740s, entered the service of Frederick the Great of Prussia where he stayed for the remainder of his life. His Concerto in G Major is his best known work and was written during this period.

Perhaps Quantz' greatest contribution to future generations was his treatise On Playing the Flute which remains relevant today as an insight into musical practices of the eighteenth century, not least as an instruction manual on Baroque style and performance practice. Quantzx lived before the mentromem so our understanding of ornamentation, tempi, grace notes and more are informed by Quantz' thesis.

Maurice Ravel - Bolero

Boléro is a one-movement orchestral piece by the French composer Maurice Ravel (1875–1937). Originally composed as a ballet commissioned by Russian actress and dancer Ida Rubinstein, the piece, which premiered in 1928, is Ravel's most famous musical composition.

Before Boléro, Ravel had composed large scale ballets (such as Daphnis et Chloé, composed for the Ballets Russes 1909–1912), suites for the ballet (such as the second orchestral version of Ma mère l'oye, 1912), and one-movement dance pieces (such as La valse, 1906–1920). Apart from such compositions intended for a staged dance performance, Ravel had demonstrated an interest in composing re-styled dances, from his earliest successes – the 1895 Menuet and the 1899 Pavane – to his more mature works like Le tombeau de Couperin, which takes the format of a dance suite.

While on vacation at St Jean-de-Luz, Ravel went to the piano and played a melody with one finger to his friend Gustave Samazeuilh, saying "Don't you think this theme has an insistent quality? I'm going to try and repeat it a number of times without any development, gradually increasing the orchestra as best I can." This piece was initially called Fandango, but its title was soon changed to "Boléro".

Boléro is "Ravel's most straightforward composition in any medium". The music is in C major, 3/4 time, beginning pianissimo and rising in a continuous crescendo to fortissimo possibile (as loud as possible). It is built over an unchanging ostinato rhythm played on one or more snare drums that remains constant throughout the piece.

Boléro epitomises Ravel's preoccupation with restyling and reinventing dance movements. It was also one of the last pieces he composed before illness forced him into retirement.

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