



ORCHESTRAL COLOURS

Maruki Community Orchestra

Conductor: John Gould

Soloist: Ben Stewart, Oboe d'amore

Albert Hall, Yarralumla

3pm Sunday 20 May 2018

Mussorgsky - Night on Bald Mountain

Bizet - Symphony in C major

Interval

JS Bach - Concerto for Oboe d'amore

Elgar - Enigma variations

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.



John 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.

John now resides and teaches in Bega but he continues to enthusiastically commute every weekend to Canberra to continue his role as Director and Conductor of the Maruki Orchestra.

Ben Stewart

Oboe d'amore soloist

Ben Stewart is a public servant who took up the oboe in his spare time after the completion of his university studies. He began his musical training on keyboard in primary school. Maruki Orchestra is his first regular ensemble. He has been a member of Maruki since 2007.



Ben's interest in the oboe began when he listened to some of Joshua Rivkin's historically informed recordings of the Bach Cantatas and when he subsequently purchased the complete Cantatas recorded by Leonhardt and Harnoncourt. He remains enthusiastic about orchestral music in general with a particular interest in music of the baroque period. More recently his musical interests have expanded to include film and jazz music of the early 20th century.

This is Ben's first concerto performance. Ben plays a replica by Filip Frydrysiak of Poland after an original oboe d'amore by Johann Poerschmann of Leipzig, c.1725.

Mussorgsky - Night on Bald Mountain

What are the colours of a Witches' Sabbath on a treeless, windswept mountain? Deep blue with violent flashes of bright light? The concert begins with Modest Mussorgsky's *Night on Bald Mountain* (1867), an early Russian tone poem based on legend. NoBM was never performed during the composer's lifetime and has an interesting subsequent performance history. Rimsky-Korsakov arranged it for a first performance in 1886, five years after the composer's death. In 1940, an arrangement by Leopold Stokowski was the basis for a terrifying segment of Disney's animated film *Fantasia*. Patrick White wrote a play set on Bald Mountain near Sydney which he claimed as the first true Australian tragedy; it premiered at the Adelaide Festival of Arts in 1964. The original composition was not published till 1968. We perform Rimsky-Korsakov's version. Its program is: Assembly of the witches; their chatter and gossip; Satan's cortege; Black mass; Sabbath.

Bizet - Symphony in C major

Then the lower brass retire briefly and the sound colour becomes that of the early 19th century in Georges Bizet's Symphony No.1 in C. It seems that this was a student assignment which he wrote at the Paris Conservatoire when aged 17, in 1855. Although he used motifs from it in later compositions, he did not seek to have it published or performed. After his death it was given to the conservatoire archives, to be rediscovered in 1933 and first performed in 1935. Since then it has become an easily recognised part of the standard Romantic-period repertoire. Grove's Dictionary comments on the remarkable talent shown in this youthful work and it is seen as comparable to Mendelssohn's overture to *A Midsummer Night's Dream*, also written at the age of 17.

Interval ... Join the orchestra for afternoon tea

JS Bach - Concerto for Oboe d'amore / Ben Stewart, soloist

The second half starts in completely different colour and dynamic level. The brass and woodwinds depart while the strings accompany Ben Stewart and the distinctive sound of his baroque oboe d'amore in JS Bach's Concerto BWV 1055r. This work was reconstructed in modern times to replace a lost concerto (ca. 1737) for this instrument, based on a related harpsichord concerto. The oboe d'amore had (has) a pear-shaped bell on a slightly longer tube than the oboe and a less piercing, rounder tone. Invented early in the 18th century and very popular till its end, the instrument drifted out of fashion until rediscovered at the end of the 19th by composers including Mahler, Ravel and Debussy.

Elgar - Enigma variations

Finally to a suite for the full orchestra containing almost every colour under the sun - Elgar's famed *Enigma Variations* (1899). The theme is short and simple, played at the start of variation 1. There follow 13 more variations, each given the initials or nickname of one of Elgar's family and friends (depicting in one case, a friend's pet bulldog falling down a riverbank and paddling upstream to a landing spot!). For example, the best-known individual variation, *Nimrod*, is a complicated pun on the surname, Jaeger, of a music editor. Jäger is German for "hunter" and in the Bible Nimrod was "a mighty hunter". The cavalcade of tempo, sound colour and mood in these variations is both exciting and astonishing.

Notes condensed from Wikipedia and Groves

Our next concert...

Albert Hall, 3pm Sunday 2 September 2018

Wagner Rienzi Overture, Mozart Violin concerto no.4, Rachmaninov Symphony no.2

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marukicommunityorchestra.org.au

Play with Maruki...

Maruki Community Orchestra is an innovative community symphony orchestra playing the professional orchestral repertoire. 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 violins and percussion.

Web > marukicommunityorchestra.org.au

Email > membership@marukicommunityorchestra.org.au

The Orchestra		Musical Director & conductor John Gould	
First Violin Elisha Adams <i>(Concert Master)</i> Peggy Khaw Peter Ellis Quinn Larnach-Jones	Cello Bev Simpson George Serras Iris Wang Kristen Simpson Mimi Besant Peter Stevens Ruth Nuttall Sadie Law	Trumpet Brian Stone Rhiannon Vivian-Bolt Trombone Liam Byrne Martin Schaefer <i>(& tuba)</i> Sabrina Moir	Clarinet Caroline Faulder Danielle Haynes Dianne Stewart 1 Hermia Willemse Mijung Kim Rachel White
Second Violin Alan Bradbury David Hayward Jane O'Donohue Paul Hubbard Simon Kravis Winsa Daniswara	Double Bass Eric Pozza Jennifer Groom <i>(& keyboard)</i>	Flute Alicia Adams <i>(& piccolo)</i> Arko Chakrabarty Brian Yi Cailyn Furze Christina Lee Susan Kirby	Bassoon Meredith Hatherly Alan Johnson Ross Pover <i>(& contra bassoon)</i>
Viola Anne Stevens Hannah Harmelin Linden Orr William Baldwinson	French Horn Mitchell Alexander Owain Bolt Rod Magwire Sacha Te	Oboe Ben Stewart <i>(& cor anglais, oboe d'amore)</i> Kerry Kimber	Percussion / Timpani Caroline Fauler Chris Hubbard Danielle Haynes