

Members of the Orchestra

Music Director
John Gould

Guest Conductor
Leonard Weiss

Violin 1

Terry Sing Lee
(Leader)
Georgina Chan
Irene Zhong
Janet Fabbri
Leotina Muis
Peggy Khaw
Mark Lim
Peter Ellis
Miriam Huber
Rebecca Michael

Violin 2

George Chan
Paul Hubbard
Tony Huber
Sally Waterhouse

Viola

Anne Stevens
Cath Christensen
Catherine McGrath
Chris Nicholls
Cora Fabbri
Hannah de Feyter

Cello

Alice Petty
Catherine
Rheinberger
Kate Petty
Liz Conway
Brigita Bezjak
Rachel Townson
Meg Corlette

Bass

Naomi Barber
Karen Dahl

Flute

Crystal Muller
Belinda Semmler
(Piccolo)
Arko Chakrabarty
Betty Boyce

Oboe

Andrew Baker
Ben Stewart

Clarinet

Rosemary Barnes
Ngee-Wein Lau
Kerry Kimber

Bassoon

Peter Thompson
Ross Pover

French Horn

Anne-Marie Siterii
David Langford
Rod Maguire
Iain Hercus

Trumpet

Angela Vivian-Bolt
Brian Stone

Trombone

Fred Arugay
Peter Morris
Martin Schaefer

Percussion

Kate Wall
Niki Johnson

Maruki Community Orchestra

Autumn Romance Concert



Musical Director
John Gould

Guest Conductor
Leonard Weiss

Sunday, April 1st, 3:00PM
John Lingard Hall
Canberra Grammar School,
Alexander Street, Red Hill

Program

Carl Maria von Weber (1786-1826) – Overture to Der Freischütz

Der Freischütz (The Free-Shooter) is one of the most influential early romantic operas. Weber influenced later German composers and helped solidify the German style music.

This 3 act opera premiered in Schauspielhaus Berlin on June 18th 1821 and was inspired by German folk songs and the legend of Freischütz. Der Freischütz is an elaborate tale of magic bullets, invisible spirits, and pacts with the devil. Today the opera is rarely staged except in Germany, but its overture remains one of Weber's most popular orchestral works.

Ludwig von Beethoven (1770-1827) – Symphony No. 2 in D Major Op. 36

1. *Adagio molto – Allegro con brio*
2. *Larghetto*
3. *Scherzo*
4. *Allegro molto*

Ludwig von Beethoven's music is generally considered the bridge between the world of classical formalism and the budding romantic movement. Symphony no. 2 in D major premiered in Vienna on April 5th 1803, and is dedicated to Prince Lichnowsky.

The expansive first movement *Adagio molto* juxtaposes major and minor modes. The *Allegro con brio* is energetic and confident, repeatedly stressing the clash of conflicting forces with heroic brass and percussion. In the second movement *Larghetto* the drums and brass are then silenced in place of a graceful series of folk dance-like themes. The growing chords threaten to resolve in the minor mode. The third movement is a sunny *Scherzo*. This was the first time that Beethoven used a scherzo in his symphonic writing. It passes a simple figure throughout the orchestra with the surprising dynamic contrasts typical of the composer. The final movement, *Allegro molto* begins with a pickup note, emphasizes the off beat, and features very rapid string passages. The symphony is bright and positive, and is perhaps a musical expression of Beethoven's determination to achieve success with art while battling with deafness.

Intermission

Johannes Brahms (1833-1879) – Symphony No. 4 in E Minor Op. 98

1. *Allegro non troppo*
2. *Andante moderato*
3. *Allegro giocoso*
4. *Allegro energico e passionato*

Symphony no.4 in E minor was Brahms last symphony, and premiered in Meiningen on October 25th 1885. The first movement *Allegro non troppo* is dramatic, passionate, and founded on a two-note motive (short-long) heard immediately at the beginning. New themes are presented including a broad lyrical one for horns, cellos, and a fragmented fanfare. The second movement *Andante moderato* is a restrained air that opens with a stark and mournful melody in the horns. The mood brightens, but the introspective sorrow of the beginning is never far away. This movement overall has an overriding sense of comfort washing away great loss. The joyful third movement *Allegro giocoso* was composed last, and was the closest that Brahms ever came to creating a scherzo. Brahms use of triangle emphasizes the singular brightness of this movement, and it is the only appearance in his symphonies. The last movement *Allegro energico e passionato* is a rare example of a symphonic passacaglia, which is a series of variations on a short recurring melody. The passacaglia was a compositional technique favored by Baroque composers like Bach. The passacaglia lost favor in the Classical era; however, Brahms had in great interest in the compositional technique of the Baroque era, and was the first to use the passacaglia in symphonic writing. The opening chorale-like statement, in which the trombones are heard for the first time in the Symphony, returns twice as a supporting pillar in the unification of the movement.

Interested in our next concert?

Join us on June 17· 2012

at

Albert Hall for our next concert

Would you like to play in our orchestra?

We rehearse every Saturday from 2-5pm

at

Ainslie Arts Centre
Eloura Street, Braddon

For further information and contact details see our website

follow us on twitter @MCOCanberra

www.marukicomunityorchestra.org.au