

Members of the Orchestra

Conductor and Music Director

John Gould

First Violin

Terry Sing Lee (Leader)
Georgina Chan
Janet Fabbri
Leontine Muis
Mark Lim
Miriam Huber
Pandora Holliday
Peggy Khaw
Peter Ellis

Second Violin

Paul Hubbard
Alexandra Hogan
Carol Croxford
George Chan
Kate Horgan
Lisa Zhu
Tony Huber

Viola

Anne Stevens
Anne Bicknell
Claire Whittle
Cora Fabbri
Hannah de Feyter

Cello

Brigita Bezjak
Geoff Alexander
Helen Truong
Kate Petty
Rachel Towson

Double Bass

Naomi Barber
Karen Dahl

French Horn

Andy Sheppard
Anne-Mari Siiteri
Jillian Carson-Jackson
Rod Maguire

Trumpet

Angela Vivian-Bolt
Elaine Johnson

Trombone

Peter Morris
Fred Arugay
Martin Schaefer

Flute

Arko Chakrabarty
Belinda Semmler (and piccolo)

Oboe

Ben Stewart (and Cor Anglais)
Marjo Koskenkangas

Clarinet

Ngee-Wein Lau
Rosie Barnes
Clare Cable

Bassoon

Meredith Hatherly
Peter Thompson
Ross Pover

Percussion

Elisabeth Hampton
Kate Wall
Philip Jacey
Steven Strach
Thomas Laue

Harp

Leonard Weiss

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 or phone 02 6260 8911 for more information.

marukicomcommunityorchestra.org.au



Autumn Magic

John Gould
Conductor

Georgina Chan
Soloist

Rimsky - Korsakov
Dukas
Mozart

ALBERT HALL
28 April 2013
3pm

Capriccio Espagnol, Op 34

Nikolai Rimsky-Korsakov

Based on Spanish folk melodies and written in 1887, Rimsky-Korsakov originally intended to write the work for a solo violin with orchestra, but later decided that a purely orchestral work would do better justice to the lively melodies.

The work has five movements:

1. The first movement, *Alborada*, is a festive and exciting dance, typically from traditional asturian music to celebrate the rising of the sun. It features the clarinet with two solos, and later features a solo violin with a solo similar to the clarinet's.
2. The second movement, *Variazioni*, begins with a melody in the horn section. Variations of this melody are then repeated by other instruments and sections of the orchestra.
3. The third movement, *Alborada*, presents the same asturan dance as the first movement. The two movements are nearly identical, in fact, except that this movement has a different instrumentation and key.
4. The fourth movement, *Scena e canto gitano* ("Scene and gypsy song") opens with five cadenzas — first by the horns and trumpets, then solo violin, flute, clarinet and harp - played over rolls on various percussion instruments. It is then followed by a dance in triple time leading attacca into the final movement.
5. The fifth and final movement, Fandango asturiano, is also an energetic dance from the Asturias region of northern Spain. The piece ends with an even more rousing statement of the Alborada theme.

The Sorcerer's Apprentice

Paul Dukas

Paul Dukas (1865-1935) was one of the most gifted and self-critical of all the turn-of-the-century French composers. Dukas destroyed more music than he allowed to survive, and his reputation now rests on just 15 works.

The Sorcerer's Apprentice (L'apprenti sorcier) is a symphonic poem written in 1896-97. Subtitled "Scherzo after a ballad by Goethe," the piece was inspired by Goethe's 1797 poem of the same name. By far the most performed and recorded of Dukas's works, its notable appearance in the Walt Disney 1940 animated film 'Fantasia' has led to the piece becoming widely known to audiences outside the classical concert hall.

Violin Concerto No. 3 in G major

Wolfgang Amadeus Mozart

Soloist: Georgina Chan

The Violin Concerto No. 3 in G major, K.216, was composed by Mozart in Salzburg in 1775. Mozart was only 19 at the time.

I. Allegro

The Allegro is in sonata form, opening with a G major theme, played by the orchestra. The main theme is a bright and happy discussion between the solo violin and the accompaniment, followed by a modulation to the dominant D major, then its parallel key D minor. It experiments in other keys but does not settle and eventually heads back to the tonic, G major, in the recapitulation with the help of the cadenza.

II. Adagio

The second movement is also in ternary form, and in the dominant key of D major. The orchestra begins by playing the well known and beautiful main theme, which the violin imitates one octave higher. The winds then play a dance-like motif in A major, which the violin concludes by its own. After a conclusion in A, the violin plays the main theme again, remaining in the same key. When it should have sounded A natural, it sounds A sharp, and the melody switches to B minor, in a fairly tragic passage. It soon modulates back to A major, and to the home key of D major through the main theme. After the cadenza, and in a quite unusual thing for Mozart to do, the violin plays the main theme again, thus concluding the movement in D.

III. Rondeau

The third movement is a Rondeau Allegro, and opens with an orchestra theme which gave the concerto its nickname: "Straßburg". After a lonely, short passage by the oboes only, the solo violin enters with a different melody which modulates to D. A brilliant and high passage in D is soon followed by a descending arpeggio-like melodic line which eventually leads to the G string and repeats itself. After the second time, the violin plays the lonely oboe line from the introduction. The orchestra imitates the violin and abruptly changes to B minor and a B minor violin theme: exactly the same theme as in the first violin solo, played in the relative minor key. As the theme itself repeats, it once again abruptly changes to E minor. Instead of ending the concerto in a pompous way, Mozart chose to end it instead with the lonely oboe theme in G major played piano, adding the feeling of a musical "disappearing".

Interval

Join the orchestra in the foyer for light refreshments.

Scheherazade

Nikolai Rimsky-Korsakov

Orchestra Leader and Soloist: Terry Sing Lee

Scheherazade is a symphonic suite composed in 1888. Based on One Thousand and One Thousand, sometimes known as The Arabian Nights, this orchestral work combines two features typical of Russian music and of Rimsky-Korsakov in particular: dazzling, colourful orchestration and an interest in the East, which figured greatly in the history of Imperial Russia, as well as orientalism in general. It is considered Rimsky-Korsakov's most popular work.

Rimsky wrote a brief introduction that he intended for use with the score, as well as the program for the premiere:

The Sultan Schariar, convinced that all women are false and faithless, vowed to put to death each of his wives after the first nuptial night. But the Sultana Sheherazade saved her life by entertaining her lord with fascinating tales, told seriatim, for a thousand and one nights. The Sultan, consumed with curiosity, postponed from day to day the execution of his wife, and finally repudiated his bloody vow entirely.

The grim bass motif that opens the first movement is supposed to represent the domineering Sultan, but soon, after a few chords in the woodwinds, we hear the leitmotif that represents the character of the storyteller herself, Scheherazade, his wife, who eventually succeeds at appeasing him with her stories. This theme is a tender, sensuously winding melody for violin solo accompanied by harp.

I. *The Sea and Sinbad's Ship* (Largo e maestoso — Lento — Allegro non troppo — Tranquillo)

This movement is composed of various melodies and contains a general A B C A1 B C1 form. Although each section is highly distinctive, aspects of melodic figures carry through and unite them into a movement. Although similar in form to the classical symphony, the movement is more similar to the variety of motives used in one of Rimsky-Korsakov's previous works *Antar*. *Antar*, however, used genuine Arabic melodies as opposed to Rimsky-Korsakov's own ideas of an oriental flavor.

II. *The Kalendar Prince* (Lento — Andantino — Allegro molto — Vivace scherzando — Moderato assai — Allegro molto ed animato)

This movement follows a type of ternary theme and variation and is described as a fantastic narrative. The variations only change by virtue of the accompaniment, highlighting the Rimskyness in the sense of simple musical lines allowing for greater appreciation of the orchestral clarity and brightness. Inside the general melodic line, a fast section highlights changes within both tonality and structure. of the fanfare motif, played by trombone and muted trumpet.

III. *The Young Prince and The Young Princess* (Andantino quasi allegretto — Pochissimo più mosso — Come prima — Pochissimo più animato)

This movement is also ternary, and is considered the simplest movement in form and melodic content. The inner section is said to be based on the theme from Tamara, while the outer sections have song-like melodic content. The outer themes are related to the inner by tempo and common motif, and the whole movement is finished by a quick coda return to the inner motif, balancing it out nicely.

IV. *Festival at Baghdad. The Sea. The Ship Breaks against a Cliff Surmounted by a Bronze Horseman* (Allegro molto — Lento — Vivo — Allegro non troppo e maestoso — Tempo come I)

This movement ties in aspects of all the preceding movements as well as adding some new ideas including but not limited to: an introduction of both the beginning of the movement and the Vivace section based on Sultan Shakhriar's theme, a repeat of the main Sheherazade violin theme, and a reiteration of the fanfare motif to portray the ship wreck. Coherence is maintained by the ordered repetition of melodies, and continues the impression of a symphonic suite, rather than separate movements. A final conflicting relationship of the subdominant minor Shakhriar theme to the tonic major cadence of the Scheherazade theme resolves in a fantastic, lyrical, and finally peaceful conclusion.

Save the date!

Next concert:
4th August, 3.00pm, Albert Hall

Mozart, Beethoven and
Tchaikovsky!