

Members of the Orchestra

Music Director and Conductor

John Gould

Assistant Director and Conductor

Leonard Weiss

First Violin

Mark Lim (*Concert Master*)
Alexandra Hogan
Fumiye Yamamoto
Georgina Chan
Ian McKerracher
Joshua Smedley
Manbyol Lee
Miriam Huber
Pandora Holliday
Peggy Khaw
Peter Ellis
Terry Sing Lee

Second Violin

Carolyn Droste
Eliabeth Edward
George Chan
Jane O'Donohue
Kate Horgan
Matilda Watts
Quinn Larnach-Jones
Simon Kravis
Tony Huber
Trish Coulthard

Viola

Amy Stevens
Anne Stevens
George Pourpouras
Jason Pourpouras
Linden Orr
William Baldwinson

Cello

Brigita Bezbek
George Serras
Kathleen Grant
Marita Linkson
Mimi Besant
Naoise Teabah Thomson
Peter Stevens
Ruth Nuttall

Double Bass

Eric Pozza
Matthew Gambrell

Flute

Alicia Wong
Arko Chakrabarty
Greta Hawes
Sarah Harley

Oboe

Ben Stewart
Kerry Kimber

Cor Anglais

Ben Stewart

Clarinet

Rosie Barnes

Bassoon

Alan Johnson
Meredith Hatherly
Peter Thompson
Ross Pover

Contra Bassoon

Ross Pover

French Horn

Angela I-Ling Liu
Helen Rodgers
Leonard Weiss
Owain Bolt

Trumpet

Angela Vivian-Bolt
Brian Stone
Sam Hutchinson

Trombone

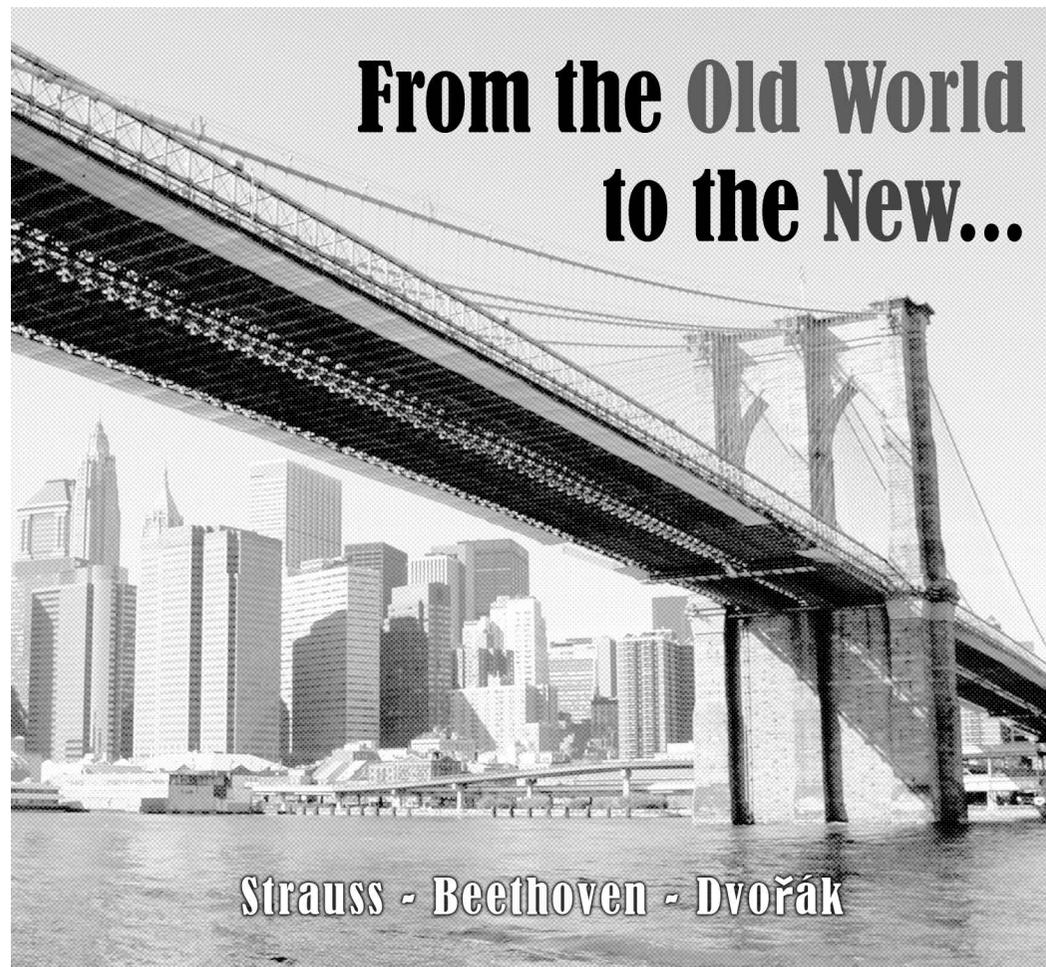
Martin Schaefer
Peter Morris
Simon Mitchell

Timpani

Kate Wall

Percussion

Nick Plummer



From the Old World to the New...

Strauss - Beethoven - Dvořák

Music Director - Conductor - Soloist
JOHN GOULD

Assistant Director - Conductor
LEONARD WEISS

6th September 2015
ALBERT HALL
Yarralumla A.C.T.



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.

marukicommunityorchestra.org.au



John Gould
Conductor and Music Director
Maruki Community Orchestra

JOHN GOULD began his career as a violinist in 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.

He has worked and toured with several leading European orchestras including four years with the London Symphony Orchestra and was a founding member of the Carl Pini String Quartet. John has also

been extensively recorded by the ABC and has been a concerto soloist with the London and Sydney Symphony Orchestras.

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



Leonard Weiss *BMus (ANU) MTeach (UNE)*
Assistant Director and Conductor

LEONARD WEISS is an award-winning composer, conductor and performer. He is the Musical Director/Conductor of the National Capital Orchestra, the Canberra Youth Orchestra and the Canberra Qwire, amongst other ensembles. Leonard has conducted and performed solo concerts in the USA and throughout Europe, including recent carillon performances along the East Coast of the USA and solo performances as part of the 2015 Canberra International Music Festival. Leonard's musical history includes performances with the Canberra Youth Orchestra on both harp and French horn, multiple commissioned compositions and awards, conducting training including studying with Richard Gill OAM, conducting many of Canberra's top music ensembles, and working on award-winning musical productions.

PROGRAMME NOTES

Emperor Waltz
Johann Strauss

Kaiser-Walzer, Op. 437 (Emperor Waltz) is a waltz composed by Johann Strauss II in 1889. The waltz was originally titled Hand in Hand and was intended as a toast made in August of that year by Austrian emperor Franz Josef on the occasion of his visit to the German Kaiser Wilhelm II where it was symbolic as a 'toast of friendship' extended by Austria to Germany.

Strauss' publisher, Fritz Simrock, suggested the ti-

tle Kaiser-Walzer since the title could allude to either monarch, and thus satisfy the vanity of both rulers. The waltz was first performed in Berlin on 21 October 1889. The original cover of the piano edition bore the illustration of the Austrian Imperial Crown.

A quiet march starts the waltz's introduction before a sweeping crescendo heralds the gentle principal melody of the first waltz. As more waltz sections are introduced, the mood remains constantly upbeat and triumphant. A cello solo near the end of the work reprises the melody of the first waltz section, before a trumpet fanfare ushers the end of the work, complete with a drumroll on the timpani and a strong brass flourish.

Violin Concerto in D major

Ludwig van Beethoven

Soloist: JOHN GOULD
Conducted by LEONARD WEISS

Ludwig van Beethoven's Violin Concerto in D major, Op. 61, was written in 1806. Its first performance was unsuccessful and for some decades the work languished in obscurity, until revived in 1844 by Joseph Joachim. Since then it has become one of the most well-known violin concerti.

Beethoven wrote the concerto for his colleague Franz Clement, a leading violinist of the day, who had earlier given him helpful advice on his opera *Fidelio*. The work was premiered on 23 December 1806 in the Theater an der Wien in Vienna, the occasion being a benefit concert for Clement. The first printed edition (1808) was also dedicated to Franz Clement.

It is believed that Beethoven finished the solo part so late that Clement had to sight-read part of his performance. Perhaps to express his annoyance, or to show what he could do when he had time to prepare, Clement is said to have interrupted the concerto between the first and second movements with a solo composition of his own, played on one string of the violin held upside down however, other sources claim that he did play such a piece but only at the end of the performance.

The work was revived in 1844, well after Beethoven's death, with a performance by the then 12-year-old violinist Joseph Joachim with the orchestra of the London Philharmonic Society conducted by Felix Mendelssohn. Ever since, it has been one of the most important works of the violin concerto repertoire, and is frequently performed and recorded today.

The work is in three movements:

- Allegro ma non troppo* (D major)
- Larghetto* (G major)
- Rondo: Allegro* (D major)

Interval

Join the orchestra in the foyer for light refreshments.

Symphony No. 9 in E minor

Antonín Dvořák

The Symphony No. 9 in E minor, "From the New World," Op. 95, B. 178, popularly known as the New World Symphony, was composed by Antonín Dvořák in 1893 while he was the director of the National Conservatory of Music of America from 1892 to 1895. It is by far his most popular symphony, and one of the most popular of all symphonies.

Dvořák was interested in Native American music and the African-American spirituals he heard in America.

Dvořák stated:

"I am convinced that the future music of this country must be founded on what are called Negro melodies. These can be the foundation of a serious and original school of composition, to be developed in the United States. These beautiful and varied themes are the product of the soil. They are the folk songs of America and your composers must turn to them."

The symphony was commissioned by the New York Philharmonic, and premiered on December 16, 1893, at Carnegie Hall conducted by Anton Seidl.

Dvořák was influenced not only by music he had heard, but by what he had seen, in America. He wrote that he would not have composed his American pieces as he had, if he had not seen America. It has been said that Dvořák was inspired by the American "wide open spaces" such as prairies he may have seen on his trip to Iowa in the summer of 1893.

Dvořák was also influenced by the style and techniques used by earlier classical composers including Beethoven and Schubert. The falling fourths and timpani strokes in the New World Symphony's Scherzo movement evokes the Scherzo of Beethoven's Choral Symphony. In his fourth movement, Dvořák's use of flashbacks to prior movements is reminiscent of Beethoven quoting prior movements as part of the opening Presto of the last movement.

At the premiere in Carnegie Hall, the end of every movement was met with thunderous clapping and Dvořák felt obliged to stand up and bow. This was one of the greatest public triumphs of Dvořák's career.

The work has four movements:

- Adagio – Allegro molto*, E minor
- Largo*, common time, D-flat major, then later C-sharp minor
- Scherzo: Molto vivace – Poco sostenuto*, 3/4, E minor
- Allegro con fuoco*, common time, E minor, ends in E major

[Notes edited from: Wikipedia]

Our final Concert in 2015...

6th December at 3pm
Albert Hall
Glinka - Brahms - J.S. Bach - Beethoven!

Watch our website for further details
marukicommunityorchestra.org.au