



Maruki
Community
Orchestra

The Classics at Belconnen...



Concert at the Theatre Series, 2007

PROGRAMME

John Gould's Twinkle Starlets

Music from Suzuki Book 1

Maruki Junior Strings

Start Point ♦ Blessed Spirits ♦ Telemann Concerto in G, 2nd movement ♦
Vanitas Vanitatum ♦ Allegro

Maruki Winds

Mozart's Gran Partita – 1st Movement

Interval – Coffee / Tea / Cakes / Conversation!

Maruki Community Orchestra

Beethoven's 7th Symphony – 1st Movement

Maruki Flute Quartet

Flute Concerto in A minor by Joseph Bodin de Boismortier Arr. Henner Eppel

Maruki Oboe Trio

Telemann "Trio Sonata"

Maruki Junior Quartet

Mozart – "Eine Kline Nacht Musik"

Maruki Community Orchestra

Mahler – 1st Symphony 'Titan' – 3rd Movement

Maruki String Quintet and Jess Ann

George Nicholls – "The Quiet Room"

Corelli – Largo from "Concerto Grosso"

Maruki Community Orchestra

Vivaldi – "Double Concerto"

Sibelius – "Finlandia"

Sunday, 16th September 2007 – 3pm Belconnen Community Centre, Swanson Street, Belconnen

Further info: Ph: 02 6260 8911 Fax: 02 6295 7748 E-mail: chrisn@lcp.com.au

**Are you a sad and lonely musician
who loves music but can't find a friendly
orchestra to play in?**



Come and join our musician-friendly orchestra...



Here at MCO we are supportive, inclusive and fun. But also we are serious about music making – with the greatest repertoire, including the music of Beethoven, Mahler, Mozart, Bizet, and Tchaikovsky.

Rehearsals every Saturday from 1 – 4PM,
Belconnen Community Centre Gym,
Swanson Street Belconnen

Contact us on 02 6260 8911 or visit www.dcnicholls.com/maruki/



Maruki
Community
Orchestra



0 8911 Fax: 02 6295 7748 E-mail: chrisn@lcp.com.au

Programme Notes

Beethoven's 7th Symphony – 1st Movement

During the summer of 1811, Beethoven was suffering through difficult times. His music was popular, but his health was declining, and his growing deafness seemed irreversible. In hopes of relief, Beethoven traveled to the northern Bohemian spa city of Teplitz, where he remained for much of the summer. Rather than recovering, his hearing gradually worsened. Still, the trip was worthwhile, for it was in Teplitz that Beethoven met one of the outstanding figures of German culture, the writer and statesman Johann Wolfgang von Goethe. The composer had long admired the author. Now, the author had a chance to assess the composer, and he was clearly impressed.

Beethoven called it his "most excellent symphony," and one music critic of the time reported, "this symphony is the richest melodically and the most pleasing and comprehensible of all Beethoven symphonies."

Mahler's 1st Symphony – 3rd Movement

The Symphony No. 1 in D major is a symphony by Gustav Mahler first composed between 1888 and 1894. The initial premiere was in Budapest in 1889 under the title "Symphonische Dichtung in zwei Teilen" (symphonic poem in two parts), but was subsequently reworked into a tone poem called Titan (after a novel by Jean Paul). Under this title, the work was first performed in 1893 in Hamburg, and later in Weimar (1894). After further revisions, Mahler eventually dropped the title and it 'premiered' again in Berlin in 1896 as unnumbered "Symphony in D major", with a duration of approximately 55 minutes. When the symphony first appeared in print in 1899, it received its ultimate title "Symphony No. 1"

The opening of the third movement features a double bass soloist performing a variation on the theme of "Frère Jacques", distinguishing it as one of the few symphonic pieces to use the instrument in such a manner. Mahler uses the song, which he cites as "Bruder Martin", changed from major to minor, thus giving the piece the character of a funeral march. The mode change to minor is though not an invention by Mahler, as it is often believed, but rather the way this round was sung in the 19th and early 20th century in Austria.

Vivaldi's Double L'Estro Armonico in D-minor (1711)

This was one of the most important and talked-about concerto publications of the eighteenth century. Johann Sebastian Bach knew these works well, and by transcribing six of them for keyboard – including the present work – he learned much about the art of concerto writing. At Oxford University, the Professor of Music, William Hayes, also thought highly of these works. Writing in the 1750s to defend Vivaldi against the charge of superficiality, Hayes cited this D minor concerto as an example of Vivaldi's capacity for 'solid composition'.

What impressed Hayes was the second movement which ends with a Fugue, 'the principal subjects of which are well invented, well maintained, the whole properly diversified with masterly contrivances, and the harmony full and complete'

Mozart's Gran Partita – K 361

The B-flat major wind serenade, "Gran Partita," (K. 361), is the largest of Mozart's wind serenades, both in terms of its expanded instrumentation and its length. It was written shortly after Mozart's relocation to Vienna, following a period of frustration at the Salzburg court. The "Gran Partita" was among Mozart's favourite compositions: it served as his choice for his own wedding, performed at the conclusion of the nuptial banquet. The name of this serenade, incidentally, is found in one of two extant autograph scores; the title is not in Mozart's handwriting.

The introductory largo is thematically unrelated to the sonata-form of the movement. This introduction falls into two main divisions, a solo clarinet extension of a fanfare-style tutti declamation, and a long string of melodious syncopes culminating in a half cadence. The tonic exposition of the Allegro molto is set forth in three phrases (soft-loud-soft), followed by a transitional ritornello.

Sibelius Finlandia

Finlandia is probably the most widely known of all the compositions of Jean Sibelius. Most people with even a superficial knowledge of classical music recognize the melody immediately. The penultimate hymn-like section is particularly familiar and soon after it was published the Finlandia Hymn was performed with various words as far afield as the U.S.A.

In the autumn of 1899 Sibelius composed the music for a series of tableaux illustrating episodes in Finland's past. The tableaux were presented as a part of the Press Celebrations held in November that year. The celebrations were a contribution towards the resistance to the efforts to increase Russian influence in the then autonomous Grand Duchy of Finland. The music culminated in a stirring, patriotic finale, "Finland awakes". However, the music made an even deeper impact later in the year, when four of the parts, including "Finland awakes", were performed again in concert. "Finland awakes" soon came to be in great demand as a separate concert piece and Sibelius revised it in the following year, giving it the title Finlandia, as suggested in a letter from an anonymous admirer. (Sibelius later came into closer contact with this fan, Axel Carpelan, who became an indefatigable supporter and a self-appointed fund-raiser).

Finlandia became a symbol of Finnish nationalism. While Finland was still a Grand Duchy under Russia performances within the empire had to take place under the covert title of "Impromptu".

About The Maruki Community

The Maruki Community is a special musical group made up of three unique ensembles, - the Twinkle Starlets – our beginner string ensemble, the Maruki Junior Strings – our intermediate string ensemble and the Maruki Community Orchestra – our Community symphony orchestra! The community flows from one ensemble to the next developing as it goes, like rough rocks gradually becoming smooth pebbles as they are washed down the musical stream...

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 express their musicality, develop their skills and express their musicality.

MCO enables its players to achieve successes not otherwise possible in a positive, encouraging environment. We also develop these talents by playing in ensembles and smaller chamber orchestras - which extends well into the community's requirements for smaller orchestras able to play in smaller community performance spaces - at festivals, in special places such as homes for the aged, and at events at our national institutions.

MCO is a very special community music project – a developmental symphony orchestra.

Members of the Maruki Community Orchestra:

Violins 1
Hannah de Feyter
Janet Fabbri
Catherine Menon
Heather Roche
Katie Taylor
Katy Amos
Margaret Horneman
Davinia McConnell
Rosze Nuttall
Violins 2
Tobias Aun
Kate Martin
Dean Ager
George Chan
Merril Brown

Xin-Lin Goh
Peggy Khaw
Violas
Anne Bicknell
Jenny Grierson
Linden Orr
Chris Nicholls
Robin Tait
Anne Kay
Cellos
Bonnieanna Mitchell
Myles Bunning
Geoff Alexander
Bruce Fisher
Bass
Catherine Keely



Musician Aid is the string specialist in Canberra. We have the best range of classical strings instrument as well as the fullest range of strings accessories. We commit ourselves to deliver the best customer service to you.

You can also find brass, woodwind, guitars, sheet music and other music accessories in our shop.

We pay particular attention to children of all ages, as we provide a range of quality music instruments to cater for them.

As a sponsor for Maruki Community Orchestra, we offer 5% discount to all members of the Orchestra. Please identify yourself as a member of the Orchestra to our staff to get the discount.

Musician Aid has Canberra's best range of classical strings instruments.

Unit 4, 6 Montford Crescent, North Lyneham
02 6104 9988 • 02 6257 7236
<http://www.musicianaid.com.au/>
admin@musicianaid.com.au
Business Hours: 10:30 - 5:30 (Tue-Fri) 9:30 - 5:30 (Sat)

Conductor and Music Director: John Gould

Bassoon
Meredith Hatherly
Airlie Andrew
Clarinets
Sharon Bainbridge
Kate King
Koula Diamand
Francesca Nagy
Flutes
Tram Dinh
Arko Chakrabarty
Belinda Semmler
Rowena Jameson
French Horn
Jillian Carson-Jackson
Iain Hercus

Anne-Mari Siiteri
Marietta Weber
Oboe
Ben Stewart
David Hatherly
Percussion/Timpani
Cary Finlay
Dimitri Diamand
Trombone
Mike Bird
David Glenn-Hume
Trumpet
Brian Stone