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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*

From Bizet to Beethoven...



*Concert at the National Museum of
Australia, 2007*

PROGRAMME

Vivaldi's Double Concerto for Violin in D minor
Soloists: John Gould and Katrina Vesala

Beethoven's 5th Symphony

Interval - Refreshments

Bizet's L'Arlesienne Suite Nr.2

Rimsky-Korsakov's Russian Easter Festival Overture



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Sunday, 16th December 2007 – 6.30pm National Museum of Australia, Acton Peninsula

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'

Many of Vivaldi's compositions reflect a buoyant, almost playful, exuberance which are in direct contrast with the dignified seriousness of much Baroque music in his time.

Vivaldi is considered one of the composers who brought Baroque music (with its typical contrast among heavy sonorities) to evolve into a classical style.

Beethoven's 5th Symphony

On December 22, 1808, Viennese devotees of new music made their way to the Theater-an-der-Wien for the most significant concert of the year, one of the most significant concerts in all of music history. The program, consisting entirely of Beethoven premieres, began with the Symphony no. 6, followed, in order, by the concert aria, "Ah, perfido", two movements from the Mass in C major, the Fourth Piano Concerto, the Symphony no. 5, and, last but not least, the Choral Fantasy. It was four hours of music, new music to their ears. The theatre was unheated, the orchestra was under-rehearsed, and the soprano soloist had a bad case of stage-fright. The whole experience led one listener to comment later that "one can have too much of a good thing --- and still more of a loud".

Music critics had little to say about the Fifth at its premiere. However, a year and a half later, the Allgemeine musicalische Zeitung gave a highly favourable review of another performance.

The Fifth Symphony has undergone much analysis over the years, and those first four notes have drawn much of the attention. Beethoven himself allegedly described them as "Fate knocking at the door". It's an evocative image, but the source on that statement, Beethoven's sometime friend Anton Schindler, was known for not letting facts get in the way of a good story. Furthermore, the supposed conversation took place years after the symphony was finished, and Beethoven had been known to say nearly anything to relieve himself of questioning pests, such as Schindler. Whether or not there is a symbolic meaning to the notes, their musical meaning is clear: G and E-flat are two of the three notes that comprise a c minor chord. Thus, with this opening motif, Beethoven bellows at his listeners the key of his symphony, then hammers the point home by repeating the rhythm throughout the work. Sometimes ominous, sometimes triumphant, the four-note pattern remains the recurring element that unites the symphony's four movements.

Bizet's L'Arlesienne Suite Nr. 2

L'Arlesienne, Suite Number Two, written for full orchestra, was arranged and published in 1879, four years after Bizet's death, by Ernest Guiraud, using Bizet's original themes. The second suite is

generally credited to Bizet since he wrote the themes and the basic orchestration.

There are four movements in the second suite, Pastorale, Intermezzo, Minuet and Farandole

The second suite begins with an introduction by the wind section, followed by the melody in the strings. The melodies are repeated by various sections throughout the first movement. In the suite, the opening section returns and concludes the piece. In the original version, the "central" section, which was a wordless chorus sung by women, ends the piece. The second movement features utilization of low tones and begins with the wind section. Guiraud adds twelve additional bars to the concluding section. The minuet, which is not from L'Arlesienne, but Bizet's 1866 opera The Fair Maid of Perth, features solos by harp, flute, and, later, saxophone (this replacing the vocal parts of the original); it is the more subdued and emotional movement. The finale, the farandole, incorporates the theme of the March of the Kings once again. This is an expanded combination of numbers 22-24 of the original incidental music, in which the farandole appears first on its own. It is afterwards briefly combined with the march.

Rimsky-Korsakov's Russian Easter Festival Overture

It is a concert overture written by the Russian composer Nikolai Rimsky-Korsakov between August 1887 and April 1888 dedicated to the memories of Modest Mussorgsky and Alexander Borodin, the two members of the legendary "Mighty Handful". It is subtitled "Overture on Liturgical Themes". It is the last of the composer's series of three exceptionally brilliant orchestral works, preceded by Capriccio espagnol and Scheherazade. The work received its premiere in St. Petersburg at late December 1888.

The tunes in the overture are largely from the Russian orthodox liturgy, based on a collection of old Russian Orthodox canticles called the Obikhod. Rimsky-Korsakov includes several biblical quotations in the score to guide the listener as to his intent, including Psalm 68 and Mark 16.

In this overture, the composer, as he says in his autobiography, is eager to reproduce "the legendary and heathen aspect of the holiday, and the transition from the solemnity and mystery of the evening of Passion Saturday to the unbridled pagan-religious celebrations of Easter Sunday morning". Rimsky-Korsakov always had a great interest in - and enjoyment of - liturgical themes and music, though he was himself a non-believer.

The opening Andante lugubre alternates two themes: the first is intoned solemnly by woodwind "Let God Arise, let his enemies be scattered"; while the second is the hymn "An Angel Cried Out", after a solo violin cadenza, first heard on solo cello. Trombones and strings then repeat the first theme antiphonally. The allegro section, led by a second solo violin cadenza, has a very lively and syncopated theme, which quotes the hymn "Let them also that hate Him flee before Him", and the mood builds up to one of exultation. A calm melody, which is based on a famous Russian Easter chant "Christ is Risen", also appears. All these themes appear at the climax, and the chant amid the trumpet blasts and the bell-tolling, constituting a triumphant coda.

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.



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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.

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 02 6104 9988 • 02 6257 7236
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Members of the Maruki Community Orchestra:

Conductor and Music Director: John Gould

First Violins

- Katrina Vesala - Leader
- Catherine Menon
- Davina McConnell
- Heather Roche
- Janet Fabbri
- Katie Taylor
- Katy Amos
- Margaret Horneman
- Rose Nuttall
- Terry Sing Lee
- Tobias Aan

Second Violins

- Kate Martin
- Colin Madden
- Cori Fabbri
- Corinna Connell
- Dean Ager
- George Chan
- Merril Brown
- Peggy Khaw
- Xin-Lin Goh

Violas

- Anne Stevens
- Anne Bicknell
- Cameron Gill
- Chris Nicholls
- Jenny Grierson
- Linden Orr
- Robin Tait

Cellos

- Bonnieanna Mitchell
- Bruce Fisher
- Geoff Alexander
- Myles Bunning
- Peter Stevens

Double Bass

- Catherine Keely

Flutes

- Tram Dinh
- Arko Chakrabarty
- Belinda Semmler
- Rowena Jameson

Clarinets

- Sharon Bainbridge
- Elizabeth Webb
- Kate King
- Paul Tarpey

Oboes

- Davidatherly
- Ben Stewart

Trumpets

- Brian Stone
- Naomi Semmler

French Horns

- Iain Hercus
- Anne-Mari Siitieri
- Tina Martin
- Marietta Weber

Trombones

- David Glenn-Hume
- Mike Bird
- Fred Arugay

Tuba

- Josh Everett

Percussion

- Cary Finlay