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Musical Destinations...



Second 2008 Concert

at the Belconnen Community Centre Theatre

PROGRAMME

PYOTR ILJITSCH TCHAIKOVSKY'S **CAPRICCIO ITALIEN**
in A Major, op. 45

WOLFGANG AMADEUS MOZART'S **SINFONIA CONCERTANTE**
for Violin, Viola and Orchestra in E-flat major, K. 364
Soloists – John Gould – Violin • Special Guest Soloist – Amy Stevens – Viola

Interval - Refreshments

PYOTR ILJITSCH TCHAIKOVSKY'S **5TH SYMPHONY**
in E minor, Op. 64

Supported by



Further info: Ph: 02 6260 8911 Web: www.dcnicholls.com/maruki/ E-mail: chrisn@lcp.com.au



Programme Notes

Sunday 21st September 2008 – Belconnen Community Centre Theatre

Tchaikovsky's Capriccio Italien in A Major, op. 45 (1880)

Date of composition: January 1880 (initial) - May 1880 (final revision) First performance: 18 December 1880, Moscow
Dedicated to: Karl Julovic Davydov

Tchaikovsky's inspiration for the Capriccio Italien seems to have come almost as much from the model of one of his great Russian predecessors as from the melodies he heard everywhere around him during his 1880 trip to Rome. In a letter to his patron Nadezhda von Meck, he declared, "I want to compose something like the Spanish fantasias of Glinka." He wrote again a week later, "I have already completed the sketches for an Italian fantasia on folk tunes for which I believe a good fortune may be predicted. It will be effective, thanks to the delightful tunes which I have succeeded in assembling partly from anthologies, partly from my own ears in the streets."

Of the five tunes that make up the thematic material of the Capriccio, only two have been identified: the opening fanfare, which the composer's brother Modest identified as a trumpet call Tchaikovsky heard every day from the barracks beside his hotel in Rome, and the final tarantella, known in Italy as "Cicuzza." Tchaikovsky biographer David Brown points to the second of Glinka's Spanish overtures as the model for the Capriccio, both make use of an abundance of folk melodies freely juxtaposed in an arrangement that evades formal rigor, favouring instead a sequence of contrasting sections.

Where Mendelssohn's Italian music was put clearly to the service of a traditionally conceived symphonic form, Tchaikovsky found in his Italian melodies a means of escaping those formal restrictions. The recently completed Fourth Symphony had left him temporarily drained, disinclined to impose upon himself yet again the demands inherent in symphonic composition. Instead, he contented himself with a work whose principal aim, according to Brown, was "the projection of bright, warm, contrasting colours," and whatever the modesty of its ambitions, the Capriccio Italien has earned a permanent place in the orchestral repertoire.

Mozart's Sinfonia Concertante for Violin, Viola and Orchestra in E-flat major, K. 364

Mozart composed this "double concerto" in Salzburg in the summer of 1779, and very likely was the soloist in the first performance as soon as the score was completed. In addition to the two soloists, the score calls for 2 oboes, 2 horns, and strings. Duration, 30 minutes.

The sinfonia concertante was the Classical period's successor to the Baroque concerto grosso, with more clearly soloistic roles for the specified instruments—in other words, a double, triple or quadruple concerto. This form was especially popular in France (hence the French designation symphonie concertante for many such works), and it was in Paris that Mozart received the impetus for at least two, and possibly four, of the six works he completed for multiple soloists.

Prior to his 1778 sojourn in the French capital Mozart had written, as his first concerto for instruments other than keyboard, a Concertone (literally "Big Concerto," or "Grand Concerto") for two violins, with somewhat less prominent parts for oboe and cello (K. 190), in 1773, and the Concerto in F major for Three Pianos (K. 242) in 1776. Shortly after his arrival in Paris, in April 1778, he composed a Concerto for Flute and harp (K. 299) and is thought to have composed the Sinfonia concertante for wind quartet and orchestra (K. 297b) whose authenticity is still somewhat uncertain. Back in Salzburg the following winter, he produced the Two-Piano Concerto in E-flat (K. 365) and, in the summer of 1779 the present work, the

last of his double concertos and possibly the greatest of all his concerted works up to that time.

While Mozart found his Salzburg duties as violinist distasteful—not because he disliked the violin, but because playing that instrument was one of the specific demands on him in his position as the hated Archbishop Colloredo's musical servant—he discovered a deeper response in himself to the sound of the viola and the spirit it evoked. Possibly, too, the viola represented of softer gesture of independence toward his own father. Leopold Mozart, his son's fellow employee in Salzburg, was renowned in his day as a violinist and pedagogue (his published violin method remained in use well into the twentieth century), and he frequently nagged Wolfgang about what he might achieve with the instrument if he would only apply himself.

In any event, the younger Mozart put the violin away once he left permanently for Vienna, and neither played it himself nor composed any more concertos for it. In the capital he played the viola in the famous quartet evenings with Haydn, Dittersdorf and Vanhal, and he gave the viola a prominent role in the finest chamber works of his maturity. It is assumed that he wrote the demanding solo viola part in the Sinfonia concertante for himself, and he took pains to ensure that it would make a brilliant effect. The part is actually written in D, with instructions to the instrument be tuned up to E-flat "and perhaps a shade sharp" so that it would stand out more effectively against those in the orchestra.

Tchaikovsky's Symphony No. 5 in E minor, Op. 64 (1888).

Composed May - August 1888 and first performed in Saint Petersburg, 5/17 November 1888, conducted by Tchaikovsky. Dedicated to Theodore Avé-Lallemant (Hamburg).

Some critics, including Tchaikovsky himself, have considered it to be an insincere and even crude ending, but the symphony has gone on to become one of the composer's most popular works. The second movement, in particular, is considered to be classic Tchaikovsky: well crafted, colourfully orchestrated, and with a memorable melody for solo horn.

For some reason, possibly the very clear musical exposition of the idea of "ultimate victory through strife", the Fifth was very popular during World War II, with many new recordings of the work, and many symphonic performances during those years. One of the most notable performances was by the Leningrad Radio Symphony Orchestra during the Siege of Leningrad. City leaders had ordered the orchestra to continue its performances to keep the spirits high in the city. On the night of October 20, 1941 they played Tchaikovsky's Symphony No. 5 at the city's Philharmonic Hall and it was broadcast live to London. As the second movement began bombs started to fall nearby. The orchestra continued to play till the final note. Since the war it remains very popular, but has been somewhat eclipsed in popularity by the Fourth and Sixth Symphonies.

Critical reaction to the work was mixed, with some enthusiasm in Russia. Berezovsky wrote, "The Fifth Symphony is the weakest of Tchaikovsky's symphonies, but nevertheless it is a striking work, taking a prominent place not only among the composer's output but among Russian works in general. ... the entire symphony seems to spring from some dark spiritual experience."



About The Maruki Community

The Maruki Community is a special musical group made up of three unique ensembles, - our beginner string ensemble, the Maruki Junior Strings – The John Gould Sinfonia - the intermediate symphony orchestra 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, with many other pebbles joining in along the way...

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: Conductor and Music Director: John Gould

First Violins

Katrina Vesala - Leader
Hannah de Feyter
Heather Roche
Janet Fabbri
Davina McConnell
Katy Amos
Margaret Horneman
Rose Nuttall
Peter Ellis
Mark Lim

Second Violins

Kate Martin
Colin Madden
Merril Brown
Peggy Khaw
Mark Lim
Xin-Lin Goh
Dominic McWilliam
Paul Hubbard

Violas

Anne Bicknell
Anne Stevens
Amy Stevens (Guest Soloist)
Linden Orr
Jenny Grierson
Chris Nicholls

Cellos

Bonnieanna Mitchell
Bruce Fisher
Chatherine Rheinberger
Geoff Alexander
Kate Petty
Peter Stevens

Double Bass

Catherine Keely

Flutes

Belinda Semmler
Lisa Nagy
Arko Chakrabarty
Robert Thomson

Clarinets

Sharon Bainbridge
Paul Tarpey
Michael Sawyer

Oboes

Ben Stewart
David Hatherly

Bassoons

Meredith Hatherly
Ross Pover

Trumpets

Brian Stone
Stephen Barralet

French Horns

Iain Hercus
Anne-Mari Siitieri
Tina Martin
Jillian Carson-Jackson
David Langford - Mellophone

Trombones

Fred Arugay
Martin Schaefer
Mike Bird
David Langford

Tuba

Peter McDonald

Percussion

Cary Finlay

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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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