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# Dancing with Heroes



## MCO First 2009 Albert Hall Concert

**Franz Schubert – Rosemunde Exerpts**  
Op. 26 (D. 797)

**Max Bruch – Violin Concerto**  
In G-minor  
Soloist – John Gould • Special Guest Conductor – Salli Chmura

**Alexander Borodin – Polovetsian Dances**

Interval - Refreshments

**Ludwig Van Beethoven – 3<sup>rd</sup> Symphony – “Eroica”**  
in E flat major (Op. 55)

Supported by

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## Programme Notes



### Franz Schubert's Rosamunde Excerpts

The Rosamunde incidental music Op. 26 (D. 797) was composed by Franz Schubert for an 1823 play by Helmina von Chézy. The full name of that play was Rosamunde, Fürstin von Zypern ("Rosamunde, Princess of Cyprus"). Schubert's music is scored for soprano, chorus, and orchestra. It was a resounding flop, closing in two nights, but the audience received the music well. Even so, Schubert did not take advantage of the evident high regard the audience had for it by extracting the music for concert purposes; no one performed that service until 1868, when Grove and Sullivan made their famous discovery of a treasury of forgotten Schubert scores (including the Unfinished Symphony) in Vienna.

Schubert's nine numbers are: (1) Entr'acte in B minor; (2) Ballet in B; (3) Entr'acte No. 2 in D major and Romanza; (4) Spirit Chorus; (5) Entr'acte No. 3 in B flat major; (6) Shepherd's Melody; (7) Shepherds' Chorus; (8) Hunters' Chorus; and (9) Ballet No. 2 in G. Schubert reused the tune of No. (5) in a later Impromptu and in his Quartet, D. 804. He composed the score at great speed and to some extent threw it together from other sources: the overture used (now commonly called the Rosamunde Overture) he originally wrote for an operetta called Die Zauberharfe. Another piece is also designated Rosamunde Overture for piano duet, but he also composed it earlier, for the operetta Alfonso und Estrella. Incidentally, Gerald Abraham speculates that the B minor Entr'acte is the missing final movement of the Unfinished Symphony in B minor. Scientific examination of the manuscripts themselves tends counter to this view.

### Max Bruch's Violin Concerto No. 1 in G minor, Op. 26,

Arguably Bruch's most famous composition. The work is scored for solo violin and a standard classical orchestra consisting of two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings. Bruch had difficulty writing this concerto, his first major work. He had originally planned to call the concerto a fantasy, which helps to explain the disposition of the three traditional movements.

The concerto was first completed in 1866 and the first performance was given on 24 April of that year by Otto von Königslow with Bruch himself conducting. But Bruch was dissatisfied. The concerto was then considerably revised with help from the celebrated violinist Joseph Joachim. The première of the revised concerto was given by Joachim in Bremen on 5 January 1868 with Carl Martin Reinthaler conducting. Bruch also dedicated the score to Joachim.

The concerto is in three movements; the first movement is unusual in that it is a Vorspiel, a prelude, to the second movement and is directly linked to it. The impression it gives towards listeners is almost like a smooth army march, yet an anticipatory feeling prevails throughout. The piece starts off slowly, with the melody first taken by the flutes, and then the ravishing solo violin becomes audible with a short cadenza. This repeats again, serving as an introduction to the main portion of the movement, which contains a strong first theme and a very melodic, and generally slower, second theme. The movement ends as it began, with the two short cadenzas more virtuosic than before, and the orchestra's final tutti flows into the second movement, connected by a single low note from the bassoon.

The slow second movement is often adored for its powerful melody, and is generally considered to be the heart of the concerto. The rich, expansive themes, presented by the violin, are underscored by a constantly moving orchestra part, keeping the movement alive and helping it flow from one part to the next. The third movement, the finale, opens with an extremely intense, yet quiet, orchestral introduction that yields to the soloist's statement of the exuberant theme in brilliant double stops. It is very much like a dance that moves at a comfortably fast and energetic tempo. The second subject is a fine example of Romantic lyricism, a slower melody which cuts into the movement several times, before the dance theme returns with its fireworks. The piece ends with a huge accelerando, leading to a fiery finish that gets higher as it gets faster and louder and eventually concludes with two short, yet grand chords.

### Aleksandr Borodin Polovtsian Dances from Prince Igor

Borodin worked on his opera Prince Igor sporadically from 1869 until his death, when the score was left incomplete. The Polovtsian Dances, however, were performed separately in St Petersburg in 1879.

Borodin was one of the great Russian nationalist composers sometimes known as the "Mighty Five"—a group that also included Balakirev, Mussorgsky, Rimsky-Korsakov and Cui. He was not a professional composer, however: Borodin was a noted research chemist and made his living as a government official. This left him little time to compose, and many of his works were left unfinished or were completed by colleagues. His masterpiece is the grand opera Prince Igor, which occupied him for nearly 20 years.

Though the opera itself was never performed during Borodin's lifetime, Rimsky-Korsakov—possibly hoping to spur Borodin towards completion of Prince Igor—arranged a concert performance of the Polovtsian Dances in St. Petersburg in 1879. Rimsky-Korsakov helped with the orchestration, and when the Dances were published after Borodin's death, Glazunov also had a hand in preparing them.

Though Borodin was a firm Russian nationalist, he used a traditionally European form for the overture: a slow introduction followed by a series of themes from the opera organized in sonata form. The introduction a calm, atmospheric music—borrowed from the introduction to one of Igor's main arias—that sets the stage for what is to follow: an abrupt series of fanfares and a ferocious dance of the Polovtsians. The clarinet introduces a more seductive, oriental theme. This develops into a brisk dance, and then solo horn spins out a lovely theme that is a lament sung by Prince Igor as he languishes in captivity. The short development has the low strings rumbling out another Polovtsian tune and then a series of increasingly tense fanfares, which lead to an abbreviated recapitulation of the main ideas. A triumphant coda foreshadows Prince Igor's eventual victory.

### Beethoven's Symphony No. 3 in E flat major (Op. 55) "Eroica"

A musical work sometimes cited as marking the end of the Classical Era and the beginning of musical Romanticism. Beethoven wrote most of the symphony in late 1803 and completed it in early 1804. The symphony was premiered privately in summer 1804 in his patron Prince Lobkowitz's castle Eisenberg (Jezer) in Bohemia. The first public performance was given in Vienna's Theater an der Wien on April 7, 1805 with the composer conducting. The symphony is scored for 2 flutes, 2 oboes, 2 clarinets in B flat, 2 bassoons, 3 horns in E flat and C, 2 trumpets in E flat and C, timpani and strings and is in four movements.

Beethoven had originally conceived of dedicating the symphony to Napoleon Bonaparte. The biographer Maynard Solomon relates that Beethoven admired the ideals of the French Revolution, and Napoleon as their embodiment. In the autumn the composer began to have second thoughts about that dedication. It would have deprived him of a fee that he would receive if he instead dedicated the symphony to Prince Franz Joseph Maximilian Lobkowitz. Nevertheless, he still considered giving the work the title of Bonaparte.

When Napoleon was proclaimed Emperor of the French in May 1804, Beethoven became disgusted and went to the table where the completed score lay. He took hold of the title-page and scratched the name Bonaparte out so violently with a knife that he created a hole in the paper.[1] He later changed the title to Sinfonia eroica, composta per festeggiare il sovvenire d'un grand'uomo ("heroic symphony, composed to celebrate the memory of a great man").

## 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 music 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**  
**Concerto Soloist: John Gould**  
**Special Guest Conductor - Salli Chmura**

### First Violins

Katrina Vesala - Leader  
Hannah de Feyter  
Janet Fabbri  
Katy Amos  
Margaret Horneman  
Peter Ellis  
Mark Lim  
Salote Temu  
Terry Sing Lee  
Kate Campbell

### Second Violins

Colin Madden  
Merril Brown  
Peggy Khaw  
Xin-Lin Goh  
Dominic McWilliam  
Paul Hubbard

### Violas

Anne Bicknell  
Anne Stevens  
Catherine McGraith  
Linden Orr  
Jenny Grierson  
Chris Nicholls

### Cellos

Bonnieanna Mitchell  
Bruce Fisher  
Chatherine Rheinberger  
Geoff Alexander  
Kate Grenville  
Peter Stevens  
Naomi Barber  
Phil Horneman

### Double Bass

Catherine Keely  
Chris Bainbridge

### Harp

Leonard Weiss

### Flutes/ Piccolo

Belinda Semmler  
Lisa Nagy  
Arko Chakrabarty  
Betty Boyce  
Lara Cleaver

### Clarinets

Fran Nagi  
Sharon Bainbridge  
Salli Chmura

### Oboes/ Cor Anglais

Ben Stewart  
David Hatherly

### Bassoons

Meredith Hatherly  
Ross Pover

### Trumpets

Brian Stone  
Angela Vivian-Bolt

### French Horns

Iain Hercus  
Anne-Mari Siiteri  
Tina Martin  
Jillian Carson-Jackson  
Rod Maguire  
David Langford - Mellophone

### Trombones

Fred Arugay  
Martin Schaefer  
Mike Bird

### Percussion

Cary Finlay  
Cora Fabbri  
Nicole Fung

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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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