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Music Director & Conductor

John Gould

Assistant Music Director

Leonard Weiss

Violin 1

Terry Sing Lee
(Leader)
Georgina Chan
Mark Lim
Rebecca Michael
Leotine Muis
Janet Fabbri
Irene Zhong
Peggy Khaw
XiaoLi Li

Violin 2

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George Chan
Tony Huber
Sally Waterhouse

Viola

Anne Stevens
Linden Orr
Catherine
McGrath
Hannah de Feyter
Anne Bicknell

Cello

Naomi Barber
Bonnieanna
Arugay
Brigita Bezjak
Rachel Towson
Jack Morrison

Bass

Chris Bainbridge
Kinga Janiszewski
Karen Dahl

Flute

Crystal Muller
Belinda Semmler
(Piccolo)
Arko Chakrabarty
Betty Boyce

Oboe

Andrew Baker
Ben Stewart

Clarinet

Rosemary Barnes
Ngee-Wein Lau
Kerry Kimber

Bassoon

Peter Thompson
Ross Pover

French Horn

Jillian Carson-
Jackson
Angela Liu
Andy Sheppard
Malini Devadas
Laura Hughes

Trumpet

Angela Vivian-Bolt
Brian Stone
Elaine Johnson

Trombone

Fred Arugay
Martin Schaefer

Percussion

Leonard Weiss

MARUKI COMMUNITY ORCHESTRA

A HEARTWARMING WINTER CONCERT



Conductor – John Gould
Soloist – Naomi Barber

June 17th 2012
3 P.M.
Albert Hall
Commonwealth Avenue, Yarralumla ACT 2601

www.marukicommunityorchestra.org.au

Program

Wolfgang Amadeus Mozart (1756-1791) – Don Giovanni Overture

Don Giovanni was premiered by the Prague Italian opera at the Teatro di Praga on October 29, 1787. The opera centers on Don Giovanni, the seducer of 2,000 women, who murders the father of one of his victims in a street fight. In time, he finds himself in a churchyard in front of the statue of his victim, which he jokingly invites to dinner. To his surprise, the statue accepts the invitation. When the unwelcome apparition arrives, it announces that Don Giovanni is a doomed man; the earth opens and Hell's flames swallow the miserable troublemaker.

Before *Don Giovanni*, overtures in classical opera rarely foreshadowed the drama to come. This Overture, however, provides more than a hint of what is to follow. The supremely ominous opening music recurs when the statue of the Commendatore comes magically to life to demand that Don Giovanni repent his misspent life. The darkly dramatic opening is only a trick, however; the music soon hurries off with the exuberance, vitality and virility of Don Giovanni himself, interrupted by suggestions of the conflict that he predictably brings upon himself.

Edward Elgar (1870-1934) – Cello Concerto in E minor, Op. 85

1. *Adagio — Moderato Larghetto*
2. *Lento — Allegro molto*
3. *Adagio*
4. *Allegro — Moderato — Allegro, ma non troppo — Poco più lento — Adagio*

Elgar's cello concerto is a rich and noble work. The first movement opens boldly, with a short and volatile recitative for the solo cello. The violas then introduce a mournful theme, which the cello cannot resist. The balance of this movement is broad and lyrical. The second movement is a quicksilver scherzo; the cello introduces a new theme, hesitantly at first, and then takes off, carrying the rest of the movement with it.

The passionate, expansive third movement is the heart of the piece. The orchestra is pared down, so that the solo cello can sing freely above it, and it does so in all but one measure. The finale is large and varied. It begins, like the concerto itself, with a recitative for the cello. Though much of what follows is spirited, there is still an underlying tone of sadness, and, near the end, when the cello recalls a single heartbreaking phrase from the Adagio that casts a long shadow over the remaining pages. Finally, the cello interjects its very first phrase, and the orchestra sweeps to a conclusion.

Intermission

Antonín Dvořák (1841-1904) – Symphony No. 7 in D Minor Op. 70

1. *Allegro maestoso*
2. *Poco adagio*
3. *Scherzo: Vivace – Poco meno mosso*
4. *Finale: Allegro*

In 1885 Symphony No. 7 in D Minor received its brilliantly successful first performance at St James's Hall London, with Dvořák conducting. Dvořák said that the main theme of the first movement came to him while he stood on the platform waiting for the train from Pest to arrive at the State Station. The second theme in B-flat leads to a magnificent and generous paragraph. The development of these materials is short and densely packed. The movement ends not with the tragic power, which it has so brilliantly harnessed, but in a sudden demise.

The second movement is remarkable for the way it unfolds, freely and unpredictably. This is very rich music, both intimate and openhearted; sweeping lyricism gives way to brief, emerging comments from the horn, the clarinet, or the oboe. The Largo of the later *New World* Symphony may always be more famous and more easily remembered, for it is a big and gorgeous tune, but Dvořák never surpassed the achievement of this movement. The third movement scherzo nearly lifts an audience to its feet with its lively and infectious rhythm. There is added excitement in the accompaniment that suggests two beats to the bar and a melody that wants three. With the finale, tragedy reappears, rules a number of themes, dictates a particularly stormy episode midway through, and admits a turn to D major only at the very end.

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at
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Elouera Street, Braddon

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