

# Members of the Orchestra

Conductor and Music Director

*John Gould*

Associate Conductor

*Leonard Weiss*

## Violin 1

Terry Sing Lee  
(Leader)  
Janet Fabbri  
Leotine Muis  
Peggy Khaw  
Peter Ellis  
Rebecca Michael  
Gillian Colgan  
Reg Goldfinch

## Violin 2

Paul Hubbard  
Paul Malcom  
Mark Lim

## Viola

Anne Stevens  
Cath Christensen  
Hannah de Feyter  
Linden Orr

## Cello

Alice Petty  
Elizabeth Conway  
Rachel Towson  
Helen Truong

## Bass

Naomi Barber  
Karen Dahl

## Harp

Leonard Weiss

## Flute

Crystal Muller (*Piccolo*)  
Belinda Semmler  
Arko Chakrabarty  
Thomas Connell  
Betty Boyce

## Oboe

Andrew Baker  
Ben Stewart (*Cor Anglais*)

## Clarinet

Ngee-Wein Lau  
Kerry Kimber (*Bass  
Clarinet*)

## Bassoon

Peter Thompson  
Ross Pover

## French Horn

Jillian Carson-Jackson  
Rod Maguire  
Tina Martin  
Thomas  
McConochie  
Andy Sheppard

## Trumpet

Angela Vivian-Bolt  
Brian Stone

## Trombone

Fred Arugay  
Martin Schaefer

## Tuba

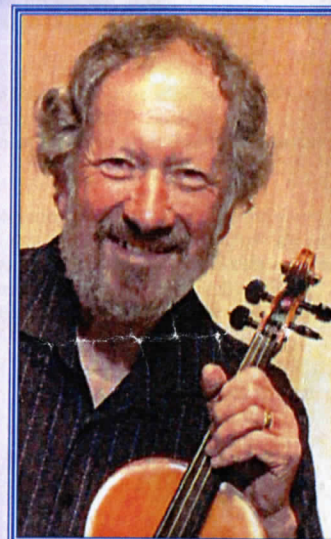
Owain Bolt

## Percussion

Steven Strach  
Leonard Weiss

Maruki Community Orchestra  
Presents:

# Plaisirs et les Désirs au Printemps



John Gould – Conductor  
Terry Sing Lee – Soloist

SEPTEMBER 2<sup>ND</sup> 2012  
3 P.M.

ALBERT HALL  
COMMONWEALTH AVENUE, YARRALUMLA

[www.marukicommunityorchestra.org.au](http://www.marukicommunityorchestra.org.au)



# Program

## Pyotr Ilyich Tchaikovsky (1840-1893) – Romeo & Juliet Fantasy Overture

This work is styled an *Overture-Fantasy*, and is based on Shakespeare's play *Romeo & Juliet*. Like other composers such as Berlioz and Prokofiev, Tchaikovsky was deeply inspired by Shakespeare and wrote works based on *The Tempest* and *Hamlet* as well. This overture opens with a quiet chorale of clarinets and bassoons in a pseudo-liturgical theme. The strings enter with some threatening but then join the woodwinds with a series of prayer-like, calm chords, accented by fluid glissandos from the harp. A first interruption, with trembling timpani, seems to subside into the peaceful theme, but not for long. A single chord passed back and forth between strings and woodwinds grows into the agitated theme of the warring Capulets and Montagues.

The action suddenly slows, the key dropping from B-minor to D-flat to the accompaniment of tolling horns. The Cor Anglais sounds the opening bars of the famous love theme. The strings enter with a lush, hovering melody over which the flute and oboe eventually soar with the love theme once again, signaling the development section.

The recapitulation proceeds conventionally, with the themes brought back with more intensity. But the love theme breaks into fragments and is overwhelmed by the feuding subject in a climax capped by the roll of timpani. Muted deaths knell sounds and the wind chorale plays quietly, perhaps signifying the friar's sad reflection on the horror the warring families have wrought. The love theme is heard a last time over dark, chromatic bass before ending in four bars of abrupt chords, fiercely proclaiming the tragedy of the lovers' deaths.

## Felix Mendelssohn (1809-1847) – Violin Concerto in E Minor

1. *Allegro molto appassionato*
2. *Andante*
3. *Allegretto non troppo – Allegro molto vivace*

Felix Mendelssohn's Violin Concerto in E minor, Op. 64 is his last large orchestral work. It forms an important part of the violin repertoire and is one of the most popular and most frequently performed violin concertos of all time. A typical performance lasts just under half an hour.

Although conceived in 1838, the work took another six years to complete and was not premiered until 1845. Although the concerto consists of three movements in a standard fast-slow-fast structure and each movement follows a traditional form, the concerto was innovative including the immediate entrance of the violin at the beginning of the work and the linking of the three movements with each movement immediately following the previous one.

The concerto was initially well received and soon became regarded as one of the greatest violin concertos of all time. The concerto remains popular and has developed a reputation as an essential concerto for all aspiring concert violinists.

## Intermission

## César Franck (1822-1890) – Symphony in D Minor

1. *Lento; Allegro ma non troppo*
2. *Allegretto*
3. *Finale: Allegro non troppo*

The Symphony in D minor is the most famous orchestral work and the only symphony composed by César Franck. It was premiered at the Paris Conservatory on 17 February 1889. Franck made use of a cyclic structure in the composition of this symphony. Symphony in D remains the most exceptional example of cyclic symphonic writing from the Romantic tradition.

This symphony was poorly received in its first performance because of its surprising blending of German and French music styles. More importantly, the reception of Franck's symphony was significantly affected by the politics in French music following the split in the Société Nationale de Musique, which was founded by Saint-Saëns in 1871 in reaction to anti-German romanticism.

The first movement is an expansion of a standard sonata-allegro form. The symphony begins with a harmonically flexible theme that is spun through widely different keys throughout the movement. The second movement is famous for the haunting melody played by the Cor Anglais above plucked harp and strings. The finale is with a joyful and upbeat melody and is written in a variation of sonata form. The coda repeats the core thematic material of the symphony in an exultant exclamation of the first theme, inverting its initial gloomy appearance and bringing the symphony back to its beginnings.

*Interested in our next concert?*

Join us on December 2<sup>nd</sup> 2012  
at  
Albert Hall for our next concert

*Would you like to play in our orchestra?*

We rehearse every Saturday from 2-5pm  
at  
Ainslie Arts Centre  
Eloura Street, Braddon

For further information and contact details see our website

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