



**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 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.

Above all we are a community of enthusiastic musicians who not only enjoy exploring beautiful music, but also each other's company. To this end our rehearsal afternoon teas and musical soirées are legendary!



**Canberra
Community
Voices (CCV) is**

made up of approximately 100 people from diverse backgrounds coming together each week to create beautiful harmonies under the direction of Kenneth Teoh. At the fun, relaxed and often laughter-filled rehearsals, and in addition to learning beautiful music, singers (ranging from people singing for the first time to experienced performers) are given tips and guidance to further develop their individual voices.

CCV is a group where the journey (learning the music and vocal techniques) is as important as the destination (aka performing the music in public). It is also a group where everyone is welcome to participate as much or as little as they wish - no minimum attendance, no membership requirements. Singers can come and go as they please but we find that, often, people return week after week!

The Choir's continuous quest for musical growth and development, combined with the relaxed and enjoyable approach to rehearsals, has seen the group flourish to become one of the largest community choirs in Canberra.

Maruki Community Orchestra
in collaboration with
Canberra Community Voices
presents

An Epic Afternoon of Arias, Choruses and Overtures

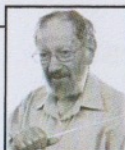
featuring soloists

**Louise Keast
Veronica Thwaites-Brown
Lachlan McIntyre
Colin Milner**

**3 pm
4th September 2016
Albert Hall, Yarralumla**



**Maruki Community
Orchestra's Musical
Director**



John Gould is the conductor, creator and mentor of the Maruki Community Orchestra. John began his career as a violinist in the Sydney Symphony Orchestra in 1958. Since then he has played principal viola with many of Australia's major orchestras and ensembles including contemporary groups. He has worked and toured with several leading European orchestras including four years with the London Symphony Orchestra and was a founding member of the Carl Pini String Quartet.

John has also been extensively recorded by the ABC, has been a concerto soloist with the London and Sydney Symphony Orchestras, and has given master classes in Europe and America. His former students can be found in orchestras around the globe, including the illustrious Vienna Philharmonic.

An ardent 'music camper' himself and a member of the first Australian Youth Orchestra, John tutored at National Music Camp for 13 years. He recently led the expansion of classical music teaching and performance in Orange as music director of the Orange Regional Music Centre for nine years. Students from Orange now feature in the Australian Youth Orchestra and swell the ranks at National Music Camp; several have moved into the profession and more are studying at various Australian tertiary music institutions.

John wants to share his love and experience of the great orchestral repertoire with as many as possible.



**Canberra Community
Voices' Musical
Director**

Malaysian born Kenneth Teoh started studying classical piano at the age of three and singing soon after. He later learnt the clarinet and played in numerous bands and orchestras, including the Asian Youth Orchestra and the Berlin Philharmonic Orchestra. During his time with the Asian Youth Orchestra, Ken was awarded conducting apprenticeships and worked under the late Claudio Abbado, Yehudi Menuhin and Sergiu Comissiona. He has since worked as a conductor with many orchestras, bands, choirs and ensembles of various shapes and sizes.

Ken now devotes his time to community music - sharing his love of music with the community and creating opportunities for people from all walks of life to come together to make music. Ken has successfully brought together members of the community to perform at large scale events such as the Beijing Olympic Torch Relay celebrations in Canberra involving over 500 people and the 'Australian Carols Spectacular' involving over 300 people.

Ken's work in community music has taken him around Australia and overseas to work with school and community groups as a conductor, vocal coach and workshop leader. He has been involved in some interesting projects over the years including running music workshops for prison inmates in Western Australia, running a music program for disadvantaged and at risk youths in London, and developing a choral educational program for rural schools in Thailand. His fascination with Australian indigenous music and culture has resulted in numerous musical collaborations with indigenous communities. In 2014, Ken was invited to be the associate music director for the opening ceremony of the Commonwealth Games in Glasgow.

Canberra Community Voces

Music Director—Ken Teoh

Soprano

- Alice Buckley
- Dora Chapman
- Lynda Dyer
- Sandra Gladman
- Karen Groeneveld
- Gwen Harding
- Glenda Hill
- Christine Hobbs
- Margaret Hunt
- Janice Latimore
- Jacalyn Luby
- Helen Moffat
- Heather Neilson
- Mary O'Brien
- Yvonne Paul
- Gina Phillips
- Cathy Pinchbeck
- Janice Read
- Philippa Sabharwal
- Dianne Smith
- Celina Smith
- Rosemary Thwaites
- Elma Tipping
- Margaret Tong
- Kath Ward
- Sarah White

Alto

- Robin Bennett
- Sue Box
- Liz Camilleri
- Jan Cashman
- Fleur Craig
- Roberta Dowd
- Jenny Garnett
- Joy Green
- Betty Hannaford
- Lesley Hodges
- Ngaire Hosking
- Rhyl Hurley
- Lucy Kinloch
- Vija Kirby
- Kitty Lee
- Heather MacGregor
- Claudia Marchesi
- Carole McKinney
- Jenny Peck
- Elaine Perry
- Monica Pflaum
- Viv Radcliffe
- Janice Read
- Fionna Roberts
- Anne Robinson
- Julie Roediger
- Emily Rudland
- Lesley Smurthwaite
- Gwen Souter
- Michelle Willacy
- Lyn Wilson

Tenor

- Louise Bresnahan
- Sue Burn
- Elizabeth Ganter
- Norman Griffiths
- Janet Hunt
- Chris Johnson
- Joe Lising
- Carmela Meli
- Ann Parkinson
- Susan Prunster
- Jeanette Ruxton
- Liz Taverner
- John Tyler

Bass

- Alan Bainbridge
- Geoff Burchfield
- Dan Devlin
- Peter Donnellan
- John Dyer
- Paul Kirby
- Hendrik Maat
- Len Ricardo
- William Sanders
- Ken Teoh
- Warwick Trimble

Come and sing with Canberra Community Voces!

All welcome. Rehearsals are held every Tuesday evening during school terms 7:30-9.00pm at Merici College Gym, 99 Limestone Avenue, Braddon.

Connect with us through our Facebook page and by subscribing to our mailing list via the choir website www.canberracommunityvoices.org

Members of the Orchestra

Music Director and Conductor—John Gould

First Violins

Paul Hubbard
(Concertmaster)
Frances Yambau
Minjeong Shin
Peggy Khaw
Peter Ellis
Quinn Larnach-Jones
Trish Coltard

Second Violins

Alan Bradbury
Anne Pulford
Carolyn Droste
Yolanda Yau

Viola

Alan Rossman
Ann Stevens
George Pourpouras
Jason Pourpouras
William Baldwinson

Cello

Bev Simpson
George Serras
Kristen Simpson
Louise Keast
Peter Stevens
Susan Jamieson

Double Bass

Eric Pozza
Christopher Brainridge
Groff Prime
Jennifer Groom

French Horn

Helen Rodgers
Owain Bolt
Sacha Teh
Lenard Weis

Trumpets

Angela Vivian-Bolt
Brian Stone

Trombone

Martin Schaefer
(and Tuba)
Craig Barker
Mike Bird
Peter Morris

Flute

Alicia Wong
(and Piccolo)
Arko Chakrabarty
Cailyn Furze
Yvonne de Wit

Oboe

Ben Stewart
(and Cor Anglais)
Kerry Kimber

Clarinet

Caroline Faulder
Danielle Haynes
Mijung Kim
Sharron Bainbridge

Bassoon

Alan Johnson
Peter Thompson
Ross Pover
(and Contra Bassoon)

Percussion

Nick Plummer
Alexandra Hogan

Timpani

Kate Wall

Harp

Lenard Weis

Louise Keast

Louise studied classical voice with Adele Nisbet, Queensland Conservatorium of Music, Griffith University, (2012–2013) and currently studies with Christina Wilson. A Wesley Music Scholar since 2014, Louise received Honours for her AMEB Certificate of Performance Examination (2015) in classical voice and is also a fine cellist. Louise has performed the roles Mimi (Puccini's *La Bohème*), Suor Genovieffa and La Suora Infermia (Puccini's *Suor Angelica*) with Canberra Opera, and is looking forward to performing the lead role Anna in an Australian adaptation of Franz Lehár's *The Merry Widow from Bluegum Creek* with Queanbeyan Players November 2016. Throughout 2016 Louise has been collaborating with artist Hannah Quinlivan, premiering a performance artwork, *Arrhythmia*, in Sydney and at the National Portrait Gallery, Canberra – a collaboration she will be continuing in Berlin, Germany, December 2016-January 2017.

Veronica Thwaites-Brown

Veronica studied music and German at the University of Sydney (2001), and piano performance under teacher Phillip Shovk at the Sydney Conservatorium. She now performs regularly as a singer in and around Canberra predominantly as a classical soloist and in musical theatre. She has sung in a range of recitals, including as a soloist for the Canberra Choral Society in Handel's *Messiah* (2015) and Vivaldi's *Gloria*, for Coro Chamber music in several concerts and for the Llewellyn Choir in Saint-Saens *Oratorio de Noel*. Her most recent theatrical role was the 'Baker's Wife' in *Into the Woods*, by Sondheim, produced by Canberra's newest theatre company, Dramatic Productions in association with ANU. For her last Wesley lunchtime recital she performed Schumann's beautiful song cycle *Frauenliebe und Leben* with gifted pianist Aaron Chew. Other theatre roles included 'La Speranza' in the ANU production of Monteverdi's *L'Orfeo*, 'Maria' in *The Sound of Music* at The Q theatre and 'Tessa' in *The Gondoliers*. Veronica is looking forward to performing the role of Valencienne/Valerie in an Australianised version of Lehár's *The Merry Widow* later this year.

Lachlan McIntyre

Lachlan is a third year BPPE/BMus(Voice) student at the ANU and has recently been involved in the revitalisation of Canberra Opera and its production of *La Bohème*. Last year, he participated in Art Song Canberra's workshop with Yvonne Kenny AM, played 'John' in the ANU production of *Miss Saigon*, and understudied the role of 'Che' in Canberra Philharmonic's production of *Evita*. He was in 2014 a School of Music Christel Larko Scholar for an 'Outstanding Pianist or Vocalist' and has also contributed through compositions; such as last year for the National Carillon. He also appeared as 'Pastore' in the ANU production of Monteverdi's opera *L'Orfeo*; understudying Paul McMahon as 'Apollo', and was nominated in the 2014 CAT awards for the title role in *Aladdin*. In Opera Scholars Australia between 2012 and 2015 on various scholarships, he has been honoured to share a stage with greats such as Marina Prior, Anthony Warlow,



Colin Milner (bass), Louise Keast (soprano), Veronica Thwaites-Browne (mezzo soprano), Lachlan McIntyre (tenor).

James Morrison, Julie-Lea Goodwin, Silvie Paladino and David Hobson

Colin Milner

After training at the Sydney Conservatorium, Canberra School of Music and the Vocal Arts Institute of

Manhattan School of Music in New York, Colin's professional stage experience began in the State Theatre's Opera Chorus in Pretoria, South Africa. A widely experienced singer, Colin's solo performances include the Bach *Magnificat*, Beethoven *Mass in C*, Fauré *Requiem*, Mozart *Coronation Mass* and Vaughan Williams *Fantasia on a Christmas Carol*. He was also a soloist in Penelope Thwaites's *Missa Brevis* at its 2015 première in Canberra and again this year in London's West End. Other recent appearances include playing Mr Banks in *Mary Poppins* and Grimsby in *The Little Mermaid* for Free-Rain's productions at the Canberra Theatre and premiering Calvin Bowman's *My Own Country* cycle, with the composer at the piano. Colin is a former President of Canberra Philharmonic Society and currently serves on the Board of the Wesley Music Foundation.

Come and join us!

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marukicomunityorchestra.org.au

Wagner 'Prelude' (Die Meistersinger Act 1)

'Sì, mi chiamano Mimi'

from Act 1 of *La Bohème* by Giacomo Puccini (1858–1924)

An opera in four acts, *La Bohème* premiered in Turin in 1896 and is based upon the novel *Scènes de la vie da Bohème* by Henry Murger. Set in 1830's Paris on Christmas Eve, a timid seamstress, Mimi, meets her neighbor Rodolfo, a young playwright, when she comes to ask Rodolfo for a match as her candle has blown out. Upon entering Rodolfo's apartment, Mimi faints from exhaustion, and overcome by her beauty Rodolfo sings to her 'Che Gelida Manina' ('Your little Hand is Frozen'). Mimi sings 'Sì, Mi Chiamano Mimi' (literally 'Yes, My name is Mimi') as a response to Rodolfo's passionate aria, sharing with him who she is and she dreams for. As the Act ends, Mimi and Rodolfo profess their love to one another during the Famous Love duet, 'O Soave Fanciulla' ('O Lovely Girl'). Over the ensuing three acts, Rodolfo suffers from jealousy and abandon's Mimi. They are finally reunited in the final scene, where Mimi dies from consumption in Rodolfo's arms.

'Měsíčku Na Nebi Hlubokém'

from Act 1 of *Rusalka* by Antonín Dvořák (1841–1904)

A lyric-fairy tale in three acts, *Rusalka*, premiered in Prague in 1901 and combines narrative elements from Fredrich Karl de la Motte Fouqué's *Undine* and Hans Christian Andersen's *The Little Mermaid*. *Rusalka* begins in a meadow by the edge of a lake, where Rusalka and two other water-spirits tease the Water-Goblin Vodník. Vodník is Rusalka's father, and he encourages her to accept her under-water fate, as Rusalka has fallen in love with a human Prince and wishes to experience love as a mortal woman. Rusalka sings 'Měsíčku Na Nebi Hlubokém' ('O Silver Moon'), begging the moon to watch over the man she loves. After the aria, Rusalka goes to find the witch Jezibaba, who can make her mortal, in return for her voice. As act one ends, the Prince has taken Rusalka to his castle, away from the water-spirits, who mourn her loss.

Gloria In Excelsis

from Gloria RV589 Antonio Lucio Vivaldi (1678-1741)

Vivaldi wrote at least three settings of the hymn *Gloria In Excelsis Deo*. The most popular setting, numbered RV589 known simply as *Gloria*, was composed in Venice for the choir of the Ospedale della Pietà, an orphanage for girls (or more probably a home, generously endowed by the girls' 'anonymous' fathers, for the illegitimate daughters of Venetian noblemen and their mistresses). The Ospedale prided itself on the quality of its musical education and the excellence of its choir and orchestra. Vivaldi, a priest, music teacher and virtuoso violinist, composed many sacred works for the Ospedale. The joyous *Gloria In Excelsis* is the first of 12 movements of *Gloria RV 589*.

Ave Verum Corpus

Wolfgang Amadeus Mozart (1756-1791)

Mozart composed *Ave Verum Corpus* (Hail, true body) in 1771 while visiting his wife Constanze, who was pregnant with their sixth child. *Ave Verum Corpus* was composed fewer than six months before Mozart's death. It foreshadows aspects of the *Requiem* such as declamatory gesture, textures, and integration of forward- and backward-looking stylistic elements.

Va, pensiero

Giuseppe Verdi (1813-1901)

Also known in English as the *Chorus of the Hebrew Slaves*, *Va, pensiero* is a chorus from the third act of the opera *Nabucco* (1842), inspired by Psalm 137. It recollects the story of Jewish exiles in Babylon after the loss of the First Temple in Jerusalem. The opera with its powerful chorus established Verdi as a major composer in 19th-century Italy. The full incipit is 'Va, pensiero, sull'ali dorate', meaning 'Go, thought, on golden wings', where the Hebrew slaves bemoan 'Go my thought on golden wings; go, alight on the slopes, the hills, where, soft and warm, the sweet breezes of our native land are fragrant!'

Hallelujah Chorus

George Friderick Handel (1685–1759)

The *Hallelujah Chorus* is from the oratorio *Messiah* composed by Handel in 1741. In many parts of the world, it is not an uncommon practice for the audience to stand for this section of the performance. The tradition is said to have originated with the first London performance of *Messiah*, which was attended by King George II. As the first notes of the triumphant *Hallelujah Chorus* rang out, the king was so moved that he rose to his feet and remained standing until the end of the chorus. Royal protocol has always dictated that when the monarch stands, everyone in the monarch's presence is also required to stand. Thus, the entire audience and orchestra stood when the king stood during the performance, initiating a tradition that has lasted more than two centuries.

— INTERVAL —

Rossini Overture (The Barber of Seville)

Excerpts from *Requiem in D minor* by Wolfgang Amadeus Mozart

Many believe that Mozart composed the *Requiem in D minor* for his own funeral, as he fell extremely ill in 1791 when he started work on what would be his final masterpiece. It was commissioned by Count Walsegg, a Viennese noble with a penchant for commissioning works and then claiming to have written them himself. Unfortunately, Mozart died as he was writing the Requiem, leaving most of the work unfinished. This created a predicament for his widow, Costanze, as she had already received a deposit for the work and needed the rest of the commission money. She turned to Franz Xavier Süssmeyer, a close pupil to Mozart, to complete the Requiem.

It is known that Mozart completed the *Introit* and *Kyrie* in their entirety, as well as most of the *Sequentia* (movements: *Dies Irae*, *Tuba Mirum*, *Rex Tremendae*, *Confutatis*, and *Lacrimosa*). Mozart's composing ended with just the beginning to the *Lacrimosa*. The ending of the *Lacrimosa*, *Offertorium* (movements: *Domine Jesu* and *Hostias*), *Sanctus*, *Benedictus*, and *Agnus Dei* were primarily composed by Süssmeyer, with some help by other pupils of Mozart's.

Süssmeyer relied on scraps of paper left by Mozart with his musical ideas. It is said that Mozart also played through and discussed the music with Süssmeyer prior to his death in December 1791. When Süssmeyer delivered the completed work to Mozart's wife, he didn't list his name as the composer. When questioned, he responded that this was a work for Mozart with his spirit encapsulated within the work and Mozart's name alone should be the only name attached to it.

Consequently, some considerable controversy later ensued as to the work's authenticity, compounded by the fact that Count Walsegg's score disappeared for nearly fifty years, to be rediscovered only in 1839. Fortunately, this complete score and Mozart's original unfinished manuscripts did both survive, and are now securely housed in the Vienna State Library.

The Choir and Orchestra will be performing the following movements from the Requiem.

Introit

(Grant them eternal rest, Lord, and let perpetual light shine on them)

Kyrie

(Lord, have mercy on us)

Dies Irae

(Day of wrath, day of anger)

Tuba Mirum

(The trumpet will send its wondrous sound throughout earth's sepulchres and gather all before the throne)

Rex Tremendae

(King of tremendous majesty)

Recordare

(Remember, sweet Jesus, 'twas my salvation brought about Thy incarnation; do not forsake me on that day ...)

Confutatis

(When the wicked are confounded and doomed to flames of unending woe, call me among the blessed)

Lacrimosa

(That day of tears and mourning... man must prepare for judgement. In mercy, spare him .. grant him eternal rest.)

Sanctus

(Holy, Lord God of Hosts. Heaven and earth are full of Thy glory. Hosanna in the highest)

Benedictus

(Blessed is He who comes in the name of the Lord)

Agnus Dei

(Lamb of God, who takes away the sins of the world, grant them eternal rest.)