

Members of the Orchestra

Conductor and Music Director

John Gould

First Violin

Mark Lim (*Concert Master*)

Alexandra Hogan
Fimiyoy Amamoto
Georgina Chan
Peggy Khaw
Peter Ellis
Roderick Bolt
Tobias Aan

Second Violin

George Chan
Kate Horgan
Paul Hubbard
Tony Huber
Trish Coulthard

Viola

Anne Stevens
Alice Kerley
Anne Bicknell
Cora Fabbri
William Baldwinson

Cello

Kathleen Grant
Mimi Besant
Rachel Towson

Double Bass

David Flynn
Naomi Barber

French Horn

Andrew Towson
Andy Sheppard
Hidenori Furuichi
Mira Wall
Owain Bolt

French Horn - Guest Players

Angela I-Ling Liu
Anne Mari Siiteri
Helen Rodgers
Iain Hercus
Rod Maguire
Sally Nicholls

Trumpet

Angela Vivian-Bolt
Brian Stone
Jacob Golding
Naomi Semmler

Trombone

Fred Arugay
Martin Schaefer
Peter Morris

Tuba

Gavin Stephens

Flute

Alicia Wong
Arko Chakrabarty
Belinda Semmler

Oboe

Ben Stewart
David Hatherly

Clarinet

Harriet Jarrett
Kerry Kimber
Rosie Barnes
Wein Lau

Bass Clarinet

Kerry Kimber

Bassoon

Meredith Hatherly
Peter Thompson
Ross Pover

Percussion

Philip Jacey
Steven Strach

Timpani

Kate Wall

Harp

Leonard Weiss

Come and join us!

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. We have a number of other orchestras and groups to cater to all levels of players. Please visit our website, email us on maruki@triremis.com.au or

phone 02 6260 8911 for more information.

marukicommunityorchestra.org.au



Summer Sensations

Tchaikovsky - Romeo and Juliet Overture
Rimsky-Korsakov - Russian Easter Festival Overture
Weber - Clarinet Concertino
Mahler - Symphony No 1

7th December 2014
Albert Hall

John Gould
Conductor and Music Director
Maruki Community Orchestra



JOHN GOULD began his career as a violinist in the Sydney Symphony Orchestra in 1958. Since then he has played principal viola with most 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 and has been a concerto soloist with the London and Sydney Symphony Orchestras.

John has given master classes in Europe and America and been a National Music Camp tutor 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. He now resides in Canberra where he continues to play and teach.

Rosemary Barnes
Soloist



ROSEMARY BARNES began playing clarinet at age 10 in the ACT government primary schools band programme. She completed her Grade 7 clarinet exam in 2001, but then stopped playing for around ten years due to sport and study (and later work) commitments. She took clarinet up again in 2011 after her physiotherapist (Janet Fabbri) suggested she join Maruki Community Orchestra. Rosemary found herself frustrated at her slow progress in picking the instrument up again, and so began lessons with the same teacher she had as a teenager, Steve Rabe. Steve encouraged Rosemary to begin working towards her diploma, and despite her initial disbelief that she would be capable of such a high level exam, Steve was right and in 2013 Rosemary surprised herself by not only being awarded her associate diploma with distinction, but actually thoroughly enjoying the exam performance. Rosemary is now thrilled to have the opportunity to perform as a soloist with Maruki, another musical milestone that only a couple of years ago she would never imagined possible.

When she is not playing the clarinet, Rosemary is in her (hopefully) final year of study as a PhD student in mechanical engineering and also enjoys mountain biking, skiing and surfing.

Clarinet Concertino in E-flat major

Carl Maria von Weber
Soloist: **Rosemary Barnes**

In February 1811, aged 25, Weber embarked on a concert tour that he intended would take him to Munich, Prague, Dresden, Berlin, Copenhagen and St Petersburg. In Munich, his first port of call, armed with a letter of introduction to Maximilian Josef von Montgelas, minister to King Maximilian I of Bavaria, he was welcomed into the palace and introduced to the Queen, who requested that he put on a concert to display his musical skills.

Among the Munich court orchestra's players was the clarinetist Heinrich Bärmann, widely known for his virtuosity on the clarinet following a concert tour that took in England, France, Italy and Russia. Bärmann and Weber quickly became close friends during the composer's stay in Munich. Seizing the opportunity offered by Bärmann's presence, Weber immediately set to work on a piece for the proposed royal concert that would display both his own and the clarinetist's skills. The work would become the Clarinet Concertino.

The concert took place on the 5th April 1811. The Concertino was a huge success with the court and the public alike, to such an extent that the King commissioned two further clarinet concertos from Weber.

The single-movement Concertino moves from a slow introduction in C minor to an Andante theme and variations in E-flat major, and finally a genial Allegro that continues the E-flat major tonality.

Romeo and Juliet Overture

Pyotr Ilyich Tchaikovsky

The Overture is based on Shakespeare's play of the same name. 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.

Although styled an 'Overture-Fantasy' by the composer, the overall design is a symphonic poem in sonata form with an introduction and an epilogue. The work is based on three main strands of the Shakespeare story.

The first strand, written in F-sharp minor, is the introduction representing the saintly Friar Laurence. Here there is a foreboding of doom from the lower strings. The Friar Laurence theme is heard in F minor, with plucked strings, before ending up in E minor. The introduction is chorale-like.

Eventually a single B minor chord with a D natural in the bass passed back and forth between strings and woodwinds grows into the second strand in B minor, the agitated theme of the warring Capulets and Montagues, including a reference to the sword fight, depicted by crashing cymbals. There are agitated, quick sixteenth notes. The forceful irregular rhythms of the street music point ahead to Igor Stravinsky and beyond. The action suddenly slows, the key changing from B minor to D-flat and we hear the opening bars of the "love theme", the third strand, passionate and yearning in character but always with an underlying current of anxiety.

The love theme signifies the couple first meeting and the scene at Juliet's balcony. The English horn represents Romeo, while the flutes represent Juliet. Then the battling strand returns, this time with more intensity and build-up, with the Friar Laurence Theme heard with agitation. The strings enter with a lush, hovering melody over which the flute and oboe eventually soar with the love theme once again, this time loud and in D major, signaling the development section and their consummated marriage, and finally heard in E major, and two large orchestra hits with cymbal crashes signal the suicide of the two lovers. A final battle theme is played, then a soft, slow dirge in B major ensues, with timpani playing a repeated triplet pattern, and tuba holding a B natural for 16 bars. The woodwinds play a sweet homage to the lovers, and a final allusion to the love theme brings in the climax, beginning with a huge crescendo B natural roll of the timpani, and the orchestra plays homophonic shouts of a B major chord before the final bar, with full orchestra belting out a powerful B natural to close the overture.

Russian Easter Festival Overture

Nikolai Rimsky-Korsakov

Russian Easter Festival Overture: Overture on Liturgical Themes, Op. 36, also known as the Great Russian Easter Overture, is a concert overture written between August 1887 and April 1888. It was dedicated to the memories of Modest Mussorgsky and Alexander Borodin, two members of the group of composers known in English as 'The Five.' It is the last of what many call Rimsky-Korsakov's three most exceptionally brilliant orchestral works, preceded by 'Capriccio Espagnol' and 'Scheherazade.' The work received its premiere at a Russian symphony concert in St. Petersburg in late December 1888.

The tunes in the overture are largely from the Russian Orthodox liturgy, based on a collection of old Russian Orthodox liturgical chants called the Obikhod.

Rimsky-Korsakov said in his autobiography that he was eager to reproduce "the legendary and heathen aspect of the holiday, and the transition from the solemnity and mystery of the evening of Passion Saturday to the unbridled pagan-religious celebrations of Easter Sunday morning". He had always been interested in – and enjoyed – liturgical themes and music, though he was himself a non-believer.

Interval

Join the orchestra in the foyer for light refreshments.

Symphony No. 1

Gustav Mahler

The Symphony No. 1 in D major by Gustav Mahler was mainly composed between late 1887 and March 1888, though it incorporates music Mahler had composed for previous works. It was composed while Mahler was second conductor at the Leipzig Opera, Germany. Although in his letters Mahler almost always referred to the work as a symphony, the first two performances described it as a symphonic poem or tone poem. The work was premièred at the Vigadó Concert Hall, Budapest in 1889, but was not well received. Mahler made some major revisions for the second performance, given at Hamburg in October 1893; further alterations were made in the years prior to the first publication, in late 1898. Some modern performances and recordings give the work the title Titan, despite the fact that Mahler only used this label for two early performances, and never after the work had reached its definitive form in 1896.

In its final form, the symphony has four movements:

1. Langsam, schleppend (Slowly, dragging) Immer sehr gemächlich (very restrained throughout) D major
2. Kräftig bewegt, doch nicht zu schnell (Moving strongly, but not too quickly), Recht gemächlich (restrained), a Trio—a Ländler
3. Feierlich und gemessen, ohne zu schleppen (Solemnly and measured, without dragging), Sehr einfach und schlicht wie eine Volksweise (very simple, like a folk-tune), and Wieder etwas bewegter, wie im Anfang (somewhat stronger, as at the start)—a funeral march based on the children's song "Frère Jacques."
4. Stürmisch bewegt – Energisch (Stormily agitated – Energetic)

[Notes: Wikipedia, and Hyperion for the Weber.]

Our first Concert in 2015...
Beethoven - Bizet -
Weber - Strauss!

Watch our website for further details
marukicomunityorchestra.org.au