Members of the Orchestra

Conductor and Music Director
John Gould

First Violin
Mark Lim *(Concert Master)*
Alexandra Hogan
Fumiye Yamamoto
Georgina Chan
Ian McKerracher
Janet Fabbri
Peggy Khaw
Peter Ellis
Roderick Bolt

Second Violin
Carolyn Droste
Elizabeth Edward
George Chan
Jane O'Donohue
Kate Horgan
Katherine Flint
Paul Hubbard
Quinn Larnach-Jones
Ruth Kravis
Simon Kravis
Tony Huber
Trish Coulthard

Viola
Alice Kerley
Anne Bicknell
Anne Stevens
Bella Himmelreich
Carolyn Hardman
George Pourpouras
Jason Pourpouras
Linden Orr
William Baldwinson

Cello
Brigita Bezjak
George Serras
Kristen Tandy
Louise Keast
Mimi Besant
Rachel Towson
Ruth Nuttall

Double Bass
Eric Pozza

Flute
Alicia Wong
Arko Chakrabarty
Peter Thompson

Oboe
Ben Stewart
Kerry Kimber

Cor Anglais
Ben Stewart

Clarinet
Garry Richards
Sharon Bainbridge
Sue Bailey

Saxophone
Sharon Bainbridge

Bassoon
Alan Johnson
Meredith Hatherly
Peter Thompson
Ross Pover

Contra Bassoon
Ross Pover

French Horn
Andrew Towson
Jillian Carson-Jackson
Nicole Fung
Owain Bolt

Trumpet
Angela Vivian-Bolt
Sam Hutchinson

Trombone
Martin Schaefer
Peter Morris

Tuba
Owain Bolt

Timpani
Kate Wall

Bass Drum
Catherine Hardman

Triangle
Indiana Saunders

Xylophone
Clarise Towson

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 out website, email us on maruki@triremis.com.au.

marukicommunityorchestra.org.au

maruki COMMUNITY ORCHESTRA

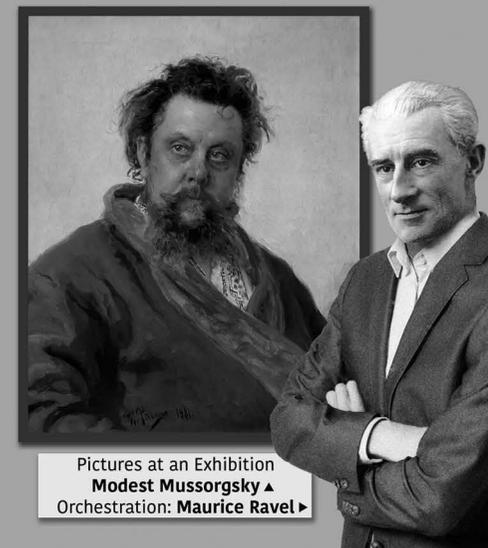Our First Concert for 2015

A MUSICAL EXHIBITION

Oberon Overture
Carl Maria von Weber

L'Arlésienne Suite No. 2
Georges Bizet

Symphony No. 5 in C minor
Ludwig van Beethoven

Pictures at an Exhibition
Modest Mussorgsky ▲
Orchestration: **Maurice Ravel** ▶

Conducted by
JOHN GOULD

3rd MAY 3p.m.

ALBERT HALL
YARRALUMLA A.C.T.

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.

PROGRAMME NOTES

Oberon Overture
Carl Maria von Weber

Oberon, or The Elf King's Oath is a 3-act romantic opera in English with spoken dialogue and music by Carl Maria von Weber. The libretto by James Robinson Planche was based on a German poem, Oberon, by Christoph Martin Wieland, which itself was based on the epic romance Huon de Bordeaux, a French medieval tale.

Against his doctor's advice, Weber undertook the project commissioned by the actor-impresario Charles Kemble for financial reasons. Having been offered the choice of Faust or Oberon as subject matter, he travelled to London to complete the music, learning English to be better able to follow the libretto, before the premiere of the opera.

First performed at Covent Garden, London on 12 April 1826 with the composer conducting, it was a triumph with many encores, and the production was frequently revived.

However for Weber, the pressure of rehearsals, social engagements and composing extra numbers destroyed his health, and he died in London on 5 June 1826.

Pictures at an Exhibition
Modest Mussorgsky
Orchestration: Maurice Ravel

It was probably in 1870 that Mussorgsky met artist and architect Viktor Hartmann. Both men were devoted to the cause of an intrinsically Russian art and quickly became friends. Their meeting was likely arranged by the influential critic Vladimir Stasov who followed both of their careers with interest.

Hartmann died from an aneurysm in 1873. The sudden loss of the artist, aged only 39, shook Mussorgsky along with others in Russia's art world. Stasov helped organize an exhibition of over 400 Hartmann works in the Academy of Fine Arts in Saint Petersburg in February and March 1874. Mussorgsky lent works from his personal collection to the exhibition and viewed the show in person. Fired by the experience, he composed Pictures at an Exhibition in six weeks. The music depicts an imaginary tour of an art collection.

The suite is Mussorgsky's most famous piano composition and has become a showpiece for virtuoso pianists. It has become further known through various orchestrations and arrangements produced by other musicians and composers, with Maurice Ravel's arrangement being the most recorded and performed.

Movements:

Promenade
1. "The Gnome" (Latin, Gnomus)
Interlude, Promenade theme
2. "The Old Castle" (Italian, Il vecchio castello)
Interlude, Promenade theme
3. "Tuileries" (French, Tuileries: Dispute d'enfants après jeux)
4. "Cattle" (Polish, Bydło)
Interlude, Promenade theme
5. "The Ballet of Unhatched Chicks in their Shells"
6. "Samuel Goldenberg and Schmuÿle"
7. "The Market at Limoges (The Great News)"
8. "Catacombs" (Latin, Catacombæ (Sepulcrum romanum) and Con mortuis in lingua mortua
9. "The Hut on Fowl's Legs" (Baba-Yagá)
10. "The Great Gate of Kiev"

Interval
Join the orchestra in the foyer for light refreshments.

L'Arlésienne Suite No. 2
Georges Bizet

The incidental music to Alphonse Daudet's play L'Arlésienne (usually translated as 'The Girl from Arles') was composed by Georges Bizet for the first performance of the play on 1 October 1872 at the Vaudeville Theatre (now known as the Paramount Theatre). It consists of 27 numbers (some only a few bars) for voice, chorus, and small orchestra, ranging from short solos to longer entr'actes. Bizet himself played the harmonium backstage at the premiere performance.

Bizet wrote several folk-like themes for the music but also incorporated some existing tunes. The score achieves powerful dramatic ends with the most economic of means. Still, it received poor reviews in the wake of the premiere and is not much performed nowadays in its original form. The play itself was not successful, closing after only 21 performances. It had been staged as a last-minute replacement for another play, which had been banned by the censors, and the audience was less than favourably disposed to the new play.

The incidental music has survived and flourished, however. It is most often heard in the form of two suites for orchestra, but has also been recorded complete.

L'Arlésienne Suite No. 2, written for full orchestra, was arranged and published in 1879, four years after Bizet's death, by Ernest Guiraud, using Bizet's original themes (although not all of them were from the L'Arlésienne incidental music). The second suite is generally credited to Bizet since he wrote the themes and the basic orchestration.

Movements:

I. Pastorale
II. Intermezzo
III. Minuet
IV. Farandole

Symphony No. 5
Ludwig van Beethoven

The Symphony No. 5 in C minor Op. 67, was written 1804–1808. It is one of the best-known compositions in classical music, and one of the most frequently played symphonies. First performed in Vienna's Theater an der Wien in 1808, the work achieved its prodigious reputation soon afterward. E. T. A. Hoffmann described the symphony as "one of the most important works of the time".

It begins by stating a distinctive four-note "short-short-short-long" motif twice.

The symphony, and the four-note opening motif in particular, are known worldwide, with the motif appearing frequently in popular culture, from disco to rock and roll, to appearances in film and television.

Since the Second World War it has sometimes been referred to as the "Victory Symphony". 'V' is the Roman character for the number five; the phrase "V for Victory" became well known in the campaign of the Allies of World War II. That Beethoven's Victory Symphony happened to be his Fifth is coincidence. Some thirty years after this piece was written, the rhythm of the opening phrase – dit-dit-dit-dah – was used for the letter 'V' in Morse Code, though this is probably also coincidental.

The work is in four movements:

I: Allegro con brio
II: Andante con moto
III: Scherzo. Allegro
IV: Allegro

The third movement is notable for its transition to the fourth movement, widely considered one of the greatest musical transitions of all time.

[Notes edited from: Wikipedia]
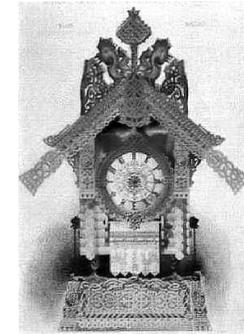
Some of the works of Viktor Hartmann that inspired Mussorgsky.