



# ***Dance the winter away***

**Maruki Community Orchestra**

Conductor: John Gould

Flute soloist: Rebecca Carpenter

Albert Hall, Yarralumla

3pm Sunday 4 June 2017

Mendelssohn - A midsummer night's dream

Quantz - Flute concerto G major

Ravel - Bolero

*Interval*

Brahms - Symphony no.4 Emin op.98



## John Gould

*Conductor & musical director,  
Maruki Community Orchestra*

John Gould began his career as a violinist with 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.

John has worked and toured with several leading European orchestras including four years with the London Symphony Orchestra. He was a founding member of the Carl Pini String Quartet. John has been extensively recorded by the ABC and performed as concerto soloist with the London and Sydney Symphony Orchestras.

John has given masterclasses in Europe and America and has been a National Music Camp tutor for 13 years. He 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 and teaches in Bega, enthusiastically commuting each weekend to Canberra to continue his role as Director and Conductor of the Maruki Community Orchestra.

## Rebecca Carpenter

*Flute soloist, Quantz concerto*

Rebecca Carpenter is a public servant and mother of two little girls and has been playing flute in her spare time since primary school.

Rebecca is passionate about orchestral music, and has played for number of local symphony orchestras and smaller ensembles. Most recently, she performed *Die Fledermaus* with Canberra Opera.



## Program notes

### Felix Mendelssohn -

### A midsummer night's dream: overture and incidental music

The Overture in E major, Op. 21, was written by Mendelssohn at 17 years and 6 months old (it was finished on 6 August 1826). Contemporary music scholar George Grove called it "the greatest marvel of early maturity that the world has ever seen in music". It was written as a concert overture, not associated with any performance of the play. The Overture was written after Mendelssohn had read a German translation of the play in 1826.

While a romantic piece in atmosphere, the Overture incorporates many classical elements, being cast in sonata form and shaped by regular phrasings and harmonic transitions. The piece is also noted for its striking instrumental effects, such as the emulation of scampering 'fairy feet' at the beginning and the braying of Bottom as an ass. Heinrich Eduard Jacob, in his biography of the composer, said that Mendelssohn had scribbled the chords after hearing an evening breeze rustle the leaves in the garden of the family's home.

The overture begins with four chords in the winds. Following the first theme in the parallel minor (E minor) representing the dancing fairies, a transition (the royal music of the court of Athens) leads to a second theme, that of the lovers. This is followed by the braying of Bottom with the "hee-hawing" being evoked by the strings. A final group of themes, reminiscent of craftsmen and hunting calls, brings the exposition to a

close. The fairies dominate most of the development section, while the Lover's theme is played in a minor key. The recapitulation begins with the same opening four chords in the winds, followed by the Fairies theme and the other section in the second theme, including Bottom's braying. The fairies return, and ultimately have the final word in the coda, just as in Shakespeare's play. The overture ends once again with the same opening four chords by the winds.

The Overture was premiered in Stettin (then in Prussia; now Szczecin, Poland) on 20 February 1827, at a concert conducted by Carl Loewe. Mendelssohn had turned 18 just over two weeks earlier.

## **Johann Joachim Quantz - Flute concerto G major**

*I. Allegro assai, II. Arioso e mesto, III. Presto*

Quantz' Concerto in G major QV 5:174 is a standard in the flute repertoire but it's only one of hundreds of flute concertos and sonatas written by Quantz. Even so, he's known for more than just these compositions. Quantz originally played violin and oboe in Dresden, but the opportunities were limited so he switched to flute. It was a good decision. He ended teaching royalty and building flutes and making significant improvements to the standard wooden flute of the time. Most famously, he's known for adding a D# key in addition to the standard Eb key which, given the just intonation used at the time, allowed the flute to play in more keys. Today's equal temperament makes D#/Eb the same in all keys so this is no longer an issue.

Quantz was born in Oberscheden Germany in 1697, less than 80 miles from JS Bach's birthplace. This is the year of Puss in Boots, the "Mother Goose Tales" and 10 years after Newton's Principia. Quantz moved to Dresden, changed to flute, travelled widely in Europe and, in the early 1740s, entered the service of Frederick the Great of Prussia where he stayed for the remainder of his life. His Concerto in G Major is his best known work and was written during this period.

Perhaps Quantz' greatest contribution to future generations was his treatise On Playing the Flute which remains relevant today as an insight into musical practices of the eighteenth century, not least as an instruction manual on Baroque style and performance practice. Quantz lived before the mentromem so our understanding of ornamentation, tempi, grace notes and more are informed by Quantz' thesis.

## **Maurice Ravel - Bolero**

Boléro is a one-movement orchestral piece by the French composer Maurice Ravel (1875–1937). Originally composed as a ballet commissioned by Russian actress and dancer Ida Rubinstein, the piece, which premiered in 1928, is Ravel's most famous musical composition.

Before Boléro, Ravel had composed large scale ballets (such as Daphnis et Chloé, composed for the Ballets Russes 1909–1912), suites for the ballet (such as the second orchestral version of Ma mère l'oye, 1912), and one-movement dance pieces (such as La valse, 1906–1920). Apart from such compositions intended for a staged dance performance, Ravel had demonstrated an interest in composing re-styled dances, from his earliest successes – the 1895 Menuet and the 1899 Pavane – to his more mature works like Le tombeau de Couperin, which takes the format of a dance suite.

While on vacation at St Jean-de-Luz, Ravel went to the piano and played a melody with one finger to his friend Gustave Samazeuilh, saying "Don't you think this theme has an insistent quality? I'm going to try and repeat it a number of times without any development, gradually increasing the orchestra as best I can." This piece was initially called Fandango, but its title was soon changed to "Boléro".

Boléro is "Ravel's most straightforward composition in any medium". The music is in C major, 3/4 time, beginning pianissimo and rising in a continuous crescendo to fortissimo possibile (as loud as possible). It is built over an unchanging ostinato rhythm played on one or more snare drums that remains constant throughout the piece.

Boléro epitomises Ravel's preoccupation with restyling and reinventing dance movements. It was also one of the last pieces he composed before illness forced him into retirement.

***Interval*** *Join the orchestra in the foyer for light refreshments*

# Johannes Brahms - Symphony no.4 E Minor Op.98

*I. Allegro non troppo Emin, II. Andante moderato Emaj, III. Allegro giocoso Cmaj, IV. 4. Allegro energico e passionato Emin*

The Symphony No. 4 in E minor, Op. 98 by Johannes Brahms is the last of his symphonies. Brahms began working on the piece in Mürrzuschlag, then in the Austro-Hungarian Empire, in 1884, just a year after completing his Symphony No. 3. It was premiered on October 25, 1885 in Meiningen, Germany.

Among the four symphonies by Brahms this is the only one ending in a minor key.

The work was given its premiere in Meiningen on October 25, 1885 with Brahms himself conducting. The piece had earlier been given to a small private audience in a version for two pianos, played by Brahms and Ignaz Brüll. Brahms' friend and biographer Max Kalbeck, reported that the critic Eduard Hanslick, acting as one of the page-turners, exclaimed on hearing the first movement at this performance: "For this whole movement I had the feeling that I was being given a beating by two incredibly intelligent people." Hanslick later spoke more approvingly of it, however.

*Notes condensed from Wikipedia and FluteMonkey.com*

## The Orchestra

### First Violin

Elisha Adams  
(*Concert Master*)  
Anne Pulford  
Janet Fabbrri  
Mark Lim  
Minjeong Shin  
Peggy Khaw  
Peter Ellis  
Quinn Larnach-Jones  
Trish Coulthard

### Second Violin

Alan Bradbury  
Carol Croxford  
Caroline Droste  
Doyeon Kim  
Jane Odonohue  
Paul Hubbard  
Simon Kraruis  
Winsa Daiswara

### Viola

Ann Stevens  
Anne Bicknell  
George Pourpouras  
Hannah Harmelin  
Jason Pourpouras  
Linden Orr  
William Baldwinson

### Cello

Bev Simpson  
George Serras  
Kathleen Grant  
Kristen Simpson  
Mimi Besant

### Double Bass

Eric Pozza  
Jennifer Groom

## Musical Director & conductor John Gould

### French Horn

Andy Sheppard  
Jillian Carson-Jackson  
Owain Bolt  
Rod Maguire  
Sacha The

### Trumpet

Angela Vivian-Bolt  
Brian Stone  
Jacob Golding  
Robin Winterflood

### Trombone

Martin Schaefer  
(*& Euphonium*)  
Mike Bird  
Peter Morris

### Flute

Alicia Adams  
(*& Piccolo*)  
Cailyn Furze  
Rebecca Carpenter  
Yvonne de Wit

### Oboe

Ben Stewart  
(*& Cor Anglais, Oboe d'amore*)  
Kerry Kimber

### Clarinet

Caroline Faulder  
(*& Soprano saxophone*)  
Danielle Haynes  
Emily Chan  
Hermia Willemse  
(*& Tenor saxophone*)

### Bassoon

Alan Johnson  
Meredith Hatherly  
Ross Pover  
(*& Contra bassoon*)

### Timpani

Christopher Hubbard

### Side Drum

Jason Pourpouras

### Keyboard

Barbara Chen

## Our next concert...

*Albert Hall, 3 September 2017*

Tchaikovsky Symphony no.2, Mendelssohn Ruy Blas overture & Mendelssohn violin concerto  
Book online and save. Purchase discount tickets from Trybooking.com through the Maruki website >  
[marukicomunityorchestra.org.au](http://marukicomunityorchestra.org.au)

## Come and join us...

Maruki Community Orchestra (MCO) is an innovative community symphony orchestra open to musicians in the Canberra region, regardless of age, experience and skill level, who have a strong interest in playing classical music instruments in an orchestral environment and who wish to their develop skills and musicality. At the moment, we are especially seeking strings and percussion.

Visit our website > [marukicomunityorchestra.org.au](http://marukicomunityorchestra.org.au) or email us > [maruki@tremis.com.au](mailto:maruki@tremis.com.au)