

# News

April-May 2011



## FROM THE EDITOR

Welcome to the second edition for 2011. The contents of this one have been mostly contributed by orchestra members, marking the beginnings of a truly community newsletter. It makes the compiling much easier for me, and much more interesting for the reader.

The orchestra is getting bigger and better by the day and we're on track to be a sensation, once again, by the May 29<sup>th</sup> concert. It is gratifying to see the number of new people joining the orchestra – a warm welcome to you all, and I hope you are impressed by the atmosphere and ambience of the orchestra and can see and understand the orchestra's philosophical directions in action as you rehearse. The definition of the word "Maruki" itself has significant meaning for the orchestra and I will ask John to explain what the "Maruki spirit" means for us in a future edition.

Many thanks to those who have contributed to this edition – including John Gould, Janet Fabbri, Mark Lim, Bonnieanna Arugay, Elizabeth Palmer, Carolina Casaril, Anne Bicknell, David Hatherly and Sharon Bainbridge. My request to you all is to keep a lookout for any material which you think may be of interest for future editions.

This edition features some of the small chamber ensembles which have been formed by Maruki members outside orchestra rehearsal times. We find that they enhance our playing and enjoyment, and refine our ensemble experience. Anyone can form a group, and I encourage you all to consider doing something like this with your orchestra friends and colleagues.

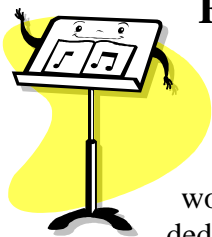
Enjoy your reading, and any comments, suggestions or constructive criticism is welcome.

*Meredith Hatherly (bassoon)*



Contributions can be given to me directly at rehearsals, or by email ([meredithhatherly@gmail.com](mailto:meredithhatherly@gmail.com)) or phone 6294 9849

## FROM YOUR MUSICAL DIRECTOR



I have listened with great satisfaction to our December concert. I learn so much from these wonderful events and can't thank you enough for such dedicated efforts and great results. We were all a bit tired towards the end of Beethoven's 7<sup>th</sup> symphony, but we kept going, and the cheers at the end were worth every drop of blood and sweat.

Rehearsals for the May 29<sup>th</sup> concert are going extremely well. Thank you for the sectional activity taking place. We might even have three double basses – WOW!!

I was also thrilled at our first go at the Tchaikovsky 6<sup>th</sup> and the Enigma Variations. A few tricky bits – but “they are only difficult.”

We have just tried out the *Thieving Magpie* overture of Rossini, and will soon try Wagner's *Siegfried Idyll* for the September 18<sup>th</sup> concert. December 4<sup>th</sup> concert will feature the *William Tell* overture for which we have five solo cellos and the Lone Ranger!!

Lots of notes to negotiate – so keep the Maruki spirit and all will be great.

Cheers  
John



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## FROM THE MARUKI COMMITTEE



The last newsletter had an article describing the role of the Maruki Inc committee and had a list of the current committee members.

The committee meets every month to manage the formal operation of the Orchestra. Members of the orchestra are welcome to attend the committee meetings and to express their opinions on the matters being discussed, although they cannot vote on items. Meetings are normally held on the first Tuesday of the month, and the next meeting will be at 8pm on 3<sup>rd</sup> May. Could anyone who would like to attend let either John or David know by Saturday 30<sup>th</sup> April so that we can send you an agenda.

## HELP NEEDED

The last newsletter also said that the committee needs a couple of new members to help with running the orchestra. No-one has yet volunteered – if you think you could help, please talk to John, David or Linden.



## IS YOUR INSTRUMENT INSURED??



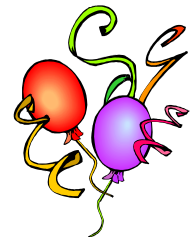
Maruki owns a number of instruments, and has these insured for accidental loss or damage, regardless of where it might occur. But what about your own instrument?? If you have household contents insurance you may have cover for your instrument, but it probably only operates while the instrument is in your home. After talking to our insurance broker, the committee is able to offer players the opportunity to add their own instruments to the orchestra's cover. If you are interested talk to Linden – the cost is likely to be about \$5.00 per year per \$100 value of the instrument.

## FOR SALE

The following are available for sale – hopefully at each rehearsal, but contact David Hatherly ([dhatherly@gmail.com](mailto:dhatherly@gmail.com) – 0406 686 667) to make sure that I bring the items you want

- Orchestra polo shirts – there are still a few of these left in black or white, with a Maruki logo tastefully printed on the front - \$30 each
- DVD/CD sets for the June and September concerts of 2010. Listen to see how we have improved! \$25 per set

## IT'S PARTY TIME



I am pleased to announce the first Maruki Community Orchestra social event for 2011.

We are planning a Chamber Music afternoon on Sunday 15<sup>th</sup> May 2.30pm-5.30pm at our home in the country at 305 Shingle Hill Way, Gundaroo. A delicious High Tea will be provided by the Maruki caterers for you to enjoy while you play and listen to chamber music throughout the afternoon. This will be a special occasion as the



Majorian Trio (John Gould, Anne Stevens and Rita Woolhouse) will also be playing for us. For those of you who are new to the Maruki community we arrange these social events every few months as a way of getting together with each other and to raise funds for the orchestra. Family and friends are most welcome. All profits from the entry charge are given to MCO for the purchase of music and equipment for the orchestra. A good time is always enjoyed by all.

Further details will be provided closer to the occasion – mark in the date to keep free on your calendar now!

*Anne Bicknell and the Maruki Caterers*



*Maruki catering committee - Janet, Kate, Sharon, Anne, Meredith and Linden*

# MARUKI CHAMBER GROUPS and SECTION REHEARSALS

## QUARTETTO FABBRI DI CANBERRA

(No photo supplied as we did not wish to offend anyone)

Grandiose title Yes. Extraordinary playing? ...Well not exactly, but we know how to enjoy ourselves.

Leading on 1st Violin is Janet Fabbri, then 2nd Violin, competently managed by Leontine Muis, accompanied by Catherine McGrath on Viola and then Garry Richards (Musicologist) on Cello.

Garry (usually on clarinet) is only new to this beautiful instrument and is grasping the bowing technique exceedingly well. He has an impeccable sense of rhythm and tempo (as we all know) which keeps us on track, especially with Speedy Gonzalez on 1st Violin.

We will probably (and hopefully) never subject anyone to the music we produce (or rather noise) and we have spent more time and energy working out our wonderful, catchy name rather than actually practicing music, but we have lots of fun. One of our many philosophies is that we can only get better. Profound yet true.

Our extensive repertoire consists of:

- Mozart quartet in D minor KV 173,
- Beethoven String trio in D major - 2nd Movement,
- Bach - Air from orchestral suite No.3,
- Hopefully soon, some Beatles - arranged by Garry. We could be the "Fab Four".



We practice occasionally on Sat from 12-1 in Room 18 at Ainslie Arts Centre (making sure the door is firmly shut). Come along and listen if you'd like a good laugh, or join in and make us sound better.



## THE TCHAI QUARTET

The Tchai Quartet is a string quartet comprised of members from the Maruki Community Orchestra. The group is made up of Mark Lim (first violin), Col Madden (second violin), Linden Orr (viola) and Kate Petty (cello). The Tchai Quartet is a diverse group, consisting of people of varying experience.

The quartet rehearses once a week and has been doing so for the last two and half years. Over this time the quartet has built up a varied repertoire of various levels of difficulty. The repertoire ranges from baroque (Corelli, Bach, Handel), classical (Mozart, Beethoven) to modern period pieces (Piazolla). On occasions the quartet has expanded to a quintet to play string quintets, clarinet quintets and piano quintets by Mozart and Brahms.

How did the Tchai Quartet come up with its name? This originated from our enjoyment of chai tea at the end of our rehearsals. It was suggested that the quartet be called the "Chai Quartet", then a "T" was added to make the name sound more musical (in reference, of course, to Tchaikovsky).

The quartet has given a private performance and two performances at weddings already. This year we will seek to further expand our repertoire and provide more performances.

While we've been performing for two and half years, we always enjoy our rehearsals, get a lot out of the music and enjoy each other's company. We recommend those people interested in chamber music to start their own group. You don't need wait till you're experts at chamber music, you can start from any level. Don't take our word for it, try it yourself!



## **WOODWIND QUARTET/QUINTET**

We have recently formed a wind group which meets at John's place on Tuesday nights. There's David (oboe), John (horn), Meredith (bassoon), Belinda (flute), and Kerry (clarinet). Did you get that? Our Maestro on a horn!!

He's a closet horn player – with a horn that until recently hasn't seen the light of day for some time. We're delighted to play with him, but also delighted to hear him declare that a piece is too hard, or he can't play it that fast, or can't find the right note, or he feels very exposed or needs to stop for a breath...

If the rest of us were anything other than charitable we would gleefully regard it as payback time.

We have only met a few times so far, and will be playing on three Tuesdays a month, the fourth one being the night for the Maruki orchestra committee meeting. We're a quartet as well – Belinda, Kerry, David and Meredith play quartet music while John has his dinner after a long day of teaching. After he has dined we play quintets. At present we are playing a wide range of pieces to suit our varying levels of ability, including a quintet by Franz Danzi, a contemporary of Beethoven, and a 20<sup>th</sup> century piece by Carl Nielsen.

Not to be outdone, we'll have to work on finding a cool name for our group – any ideas, anyone?

## 1ST AND 2ND VIOLIN PRACTICE

Every Sat at 1pm 1st and 2nd Violins get together to rehearse any yucky (I mean, difficult) bits of music, in Room 18 at Ainslie Arts Centre. So it is usually the entire orchestral repertoire!



We usually get a real shock at how bad we sound without the wind and brass drowning us out. When we play in the orchestra John always smiles so nicely and forgivingly at us that we really think we're OK. So sad.

Practice can, and does, however, help, because we know that we manage to pull it off when concert time inevitably comes around. We are awesome (in our own minds, for at least 24 hours after the concert). Then we're brought back down to earth by Captain John, who gives us the next lot of music we can't play, and the cycle begins again.

Practice is run by Mark Lim or Terry Sing Lee who patiently provide us with their incredible expertise and understanding, for which we are truly grateful. It would be great if any other self-effacing violinists would attend. Or any violinists at all; numbers are a bit low. **Remember:** *more practice = better sound (and thus less embarrassment at concert)* - old Chinese Proverb taught to us by Mark and Terry

**WE NEED YOU AND WE WANT YOU.** Don't be shy. See YOU next Sat!

*Janet Fabbri*

*I am aware that there are a number of other section rehearsals happening, including a woodwind one recently started. We may hear from them in future editions. Think about starting one if you aren't in one – it does help!! (ed)*



## THE CELLO

The type who would take up the cello  
Is doubtless a sensitive fellow  
And much more refined  
Than the brass, who're inclined  
To be boozers, and banter, and bellow

*With apologies to our esteemed and very refined brass section (ed)*

*P.S. Never look at the trombones. It only encourages them. (Richard Strauss)*

**Edward Elgar** - *the man with the handlebar moustache, or as someone once said, "not so much a handlebar, more the whole bike..."*



## **Enigma Variations**

We recently rehearsed Elgar's Enigma Variations – we don't actually perform it until our December 2011 concert, but it has already raised curiosity from several of our orchestra members. The actual enigma is not the identity of the people – they are all known, but rather a hidden theme that is, in Elgar's words, "not played".

This hidden theme has been the subject of much speculation, and various musicians have proposed theories for what melody it could be, although Elgar did not say that it was a melody. The enigma could be something else, such as a symbol or a literary theme.

The Enigma Variations is a theme and fourteen variations written for orchestra by Elgar in 1898–1899. He dedicated the piece to "my friends pictured within", each variation being an affectionate portrayal of one of his circle of close acquaintances.

Here is a short description of the 14 friends of Elgar depicted in the music:

### **Variation I (L'istesso tempo) "C.A.E."**

Caroline Alice Elgar, Elgar's wife. The variation contains repetitions of a four-note melodic fragment which Elgar reportedly whistled whenever arriving home to his wife.

### **Variation II (Allegro) "H.D.S.-P."**

Hew David Stuart-Powell - a well-known amateur pianist and a great player of chamber music.

### **Variation III (Allegretto) "R.B.T."**

Richard Baxter Townshend, author of the "Tenderfoot" series of books. The Variation has a reference to R.B.T's presentation of an old man in some amateur theatricals- the low voice flying off occasionally into "soprano" timbre.

### **Variation IV (Allegro di molto) "W.M.B."**

William Meath Baker, squire of Hasfield, Gloucestershire, who "expressed himself somewhat energetically". This is the shortest of the variations.

### **Variation V (Moderato) "R.P.A."**

Richard Penrose Arnold, the son of the poet Matthew Arnold, and himself an amateur pianist.

### **Variation VI (Andantino) "Ysobel"**

Isabel Fitton was a viola pupil of Elgar. The variation begins with the viola section playing three notes on different strings, as if to imitate Fitton's string crossing etudes. The melody of this variation is played by a solo viola.

### **Variation VII (Presto) "Troyte"**

Arthur Troyte Griffiths, an architect. The variation good-naturedly mimics his enthusiastic incompetence on the piano. It also refers to a specific memory, of a day on which Griffiths and Elgar were walking and got caught in a thunder-storm. The pair ran for it, and took refuge in the Norbury house, to which the next theme refers.

### **Variation VIII (Allegretto) "W.N."**

Winifred Norbury, a friend Elgar regarded as particularly easygoing, hence the relatively relaxed atmosphere. The theme also refers to the Norbury house, which Elgar was fond of.

### **Variation IX (Adagio) "Nimrod"**

Augustus J. Jaeger, who was employed as music editor by the London publisher Novello & Co. For a long time he was a close friend of Elgar, giving him useful advice, but also severe criticism, something Elgar greatly appreciated. This variation has become popular in its own right and is sometimes used at funerals, memorial services, and other solemn occasions.

### **Variation X (Intermezzo: Allegretto) "Dorabella"**

Dora Penny, a friend whose stutter is depicted by the woodwinds. Dora, later Mrs. Richard Powell, was the stepdaughter of the sister of William Meath Baker, inspiration for the fourth variation, and sister-in-law of Richard Baxter Townsend, inspiration for the third.

### **Variation XI (Allegro di molto) "G.R.S."**

George Robertson Sinclair, the energetic organist of Hereford Cathedral. The first few bars were suggested by his great Bulldog, Dan (a well-known character) falling down the steep bank into the River Wye (bar 1); his paddling upstream to find a landing place (bars 2 and 3); and his rejoicing bark on landing (second half of bar 5). G.R.S. said, "Set that to music."

### **Variation XII (Andante) "B.G.N."**

Basil G. Nevinson, a well known cellist, who gets a cello melody for his variation. Later, Nevinson inspired Elgar to write his Cello Concerto.

### **Variation XIII (Romanza: Moderato) " \* \* \* "**

Lady Mary Lygon. This person is not identified by initials. Lady Mary Lygon was a personal friend of Elgar and his wife, and interested in Elgar's music. In 1899, when the Variations were being finished, Elgar wrote to Lady Mary Lygon to ask permission to use her initials, but as she and her brother were on the point of leaving for Australia (he had been appointed Governor of New South Wales) and there was not time for a reply Elgar used "\*\*\*\*" instead..

### **Variation XIV (Finale: Allegro Presto) "E.D.U."**

Elgar himself, nicknamed *Edu* by his wife, from the German version *Eduard*. The themes from two variations are echoed: "Nimrod" and "C.A.E.", referring to Jaeger and Elgar's wife Alice, "two great influences on the life and art of the composer", as Elgar wrote in 1927. Elgar called these references "entirely fitting to the intention of the piece".

*With thanks to Elizabeth Palmer for providing this information through Wikipedia.*



## If you let it...

*“Music washes away from the soul  
The dust of everyday life” ~Berthold Auerbach*

It lifts your head and your heart  
Away from strain and strife.

When with weary and heavier footsteps  
You trudge, your mind in the dark,  
It draws and catches your ear  
And shimmers like a spark.

Then you look and the spark seems to glow  
And lightens your way of seeing;  
It calls, it beckons with joy  
And offers ease of being.

If your spirit is pining away  
And long, in bitterness churns,  
With hope, the music inspires  
Until your spirit yearns.

Then your spirit can fly within dreams,  
Escape from feeling so pained,  
And when you choose to return  
You find your heaviness drained.

When you follow your nose where it leads  
Music calls, it begs you to wait,  
To break your tired routine  
And rest and peace create.

Music beckons in tones so divine  
That none but the deadest of hearts  
Can fail, in hearing its pleas,  
To ignore what it imparts.

For it begs you to lighten your heart  
And hear, and be carried away,  
By peace and dancing, and dreams  
Brighter than the day.

It will take your wearying soul,  
So lost in everyday life,  
Lift it and wash off the dust  
Of all the strain and strife.

And when music has filled you with life  
It leaves you back with your day,  
But now, your soul is renewed:  
And sings along the way. 😊

*Carolina Casaril (timpani) 5-10-2001*

