



Barrier Reef Orchestra

Townsville's Community Orchestra
With Visiting Musicians
Presents

Tchaikovsky

Symphony No 4

Plus music by Dukas & Morfudd Owen

British Conductor:
Dr Mark Eager

Sunday 14th July, 2019
George Kneipp Theatre (JCU)

This concert has been made possible with a grant from The Regional Arts Development Fund.
This is a partnership between the Queensland Government and the Townsville City Council
to support local arts and culture in regional Queensland.

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Mark Egger - Conductor



Mark Egger is an exciting and passionate conductor with extensive knowledge in the orchestral field. Underpinning this is his 25+ years of experience as a world-class trombone soloist and orchestral player, predominantly for the BBC but also with most major UK orchestras.

During this time Mark played the world premières of Trombone concerti by Françaix, Pickard and Hoddinott for BBC Radio 3, the latter two being commissioned for him.

"stunning and brilliantly realised" (Rian Evans, The Guardian)

Mark is Conductor Emeritus of The Welsh Sinfonia and as well as championing traditional classical repertoire, Mark commissions and premières new repertoire by today's foremost British composers. He is often praised for his mature understanding, thoughtful musicianship and command of the orchestra.

In 2017 The University of Bolton awarded Mark an Honorary Doctorate - Doctor of Arts, in recognition of his 'outstanding contribution to music and performance'.

In March 2019 Mark took up the position of Principal Conductor BBC Ariel Orchestra, London and is looking forward to a rewarding relationship over time.

Mark tours extensively worldwide as a guest conductor and master-class consultant. He explores a diverse range of repertoire and works with a variety of ensembles and soloists. In 2017/18 Mark toured to China, Hong Kong, India, Singapore, UAE, Oman and South Africa as well as his annual residencies in Australia, including his 7th Cairns Winter Orchestra.

In 2019 Mark has tours planned to Hong Kong, India, and Malaysia in addition to his time here in Australia.

Program

Fanfare From the Ballet La Péri Paul Dukas

Nocturne Morfydd Llwyn Owen

Symphony No. 4 in F minor, Op. 36. Pyotr Ilyich Tchaikovsky

- I. Andante sostenuto - Moderato con anima
- II. Andantino in modo di canzone
- III. Scherzo. Pizzicato ostinato. Allegro
- IV. Finale. Allegro con fuoco

Program Notes

Fanfare

Paul Dukas

This fanfare was written to be played before the ballet *La Peri*. It is often performed on its own by brass ensembles to herald in a concert or recital by a brass ensemble.

The *Peri* is a 1912 ballet in one act by French composer Paul Dukas, originally choreographed by Ivan Clustine and first performed in Paris, about a man's search for immortality and encounter with a mythological *Peri*.

Nocturne

Morfydd Llwyn Owen

Morfydd Llwyn Owen (1 October 1891 – 7 September 1918) was a Welsh composer, pianist and mezzo-soprano. A prolific composer, as well as a member of influential intellectual circles, she died shortly before her 27th birthday.

Morfydd moved to London to study composition with Frederick Corder at the Royal Academy of Music, 1912-17. Morfydd won every available prize at the end of her first year, including the Charles Lucas Silver Medal for her orchestral *Nocturne*. Hailed by Corder as one of the most individual student works ever heard, the impressionistic *Nocturne* was premiered at Queen's Hall in Langham Place in 1913.

Though Owen only composed seriously for just over 10 years, she left a legacy of some 250 scores.[20] These include pieces for chamber ensemble, piano, mixed choir and tone poems for orchestra. However, it is her compositions for voice and piano that are regarded as her most important and mature contributions.

Symphony No. 4 in F minor, Op. 36.

Pyotr Ilyich Tchaikovsky

Tchaikovsky composed *Symphony No. 4 in F minor, Op. 36*, between Spring and December 1877, dedicated to his patroness and 'best friend' Nadezhda von Meck.

Following his catastrophic marriage to former student Antonina Miliukova, lasting a mere two months, Tchaikovsky made a start on his fourth symphony. After emerging from a profound period of writer's block, struggling with his sexuality and battling with a heavy bout of depression, it is perhaps unsurprising that the music is urgent, supercharged and violent at points. Even the opening bars of the first movement are intended to represent a metaphor for Fate, or, as Tchaikovsky put it: "the fatal power which prevents one from attaining the goal of happiness".

Between the moments of anguish and melancholy, Tchaikovsky proves he knows how to write a great tune - even the plaintive oboe melody at the beginning of the second movement, the *Andantino in modo di canzone*, swells with a poignancy and optimism, helped along by lush strings and booming brass.

The *Finale*, complete with frenzied plucking from the strings and rushing scales bursting through the texture, is certainly a highlight. The doom-laden Fate theme comes back once more - a cyclical feature Tchaikovsky went on to use in the two symphonies that followed, *Manfred*, and *Symphony No. 5*, completed in 1885 and 1888 respectively.

The Fourth Symphony was performed for the first time in Moscow at the tenth concert of the Russian Musical Society in February 1878, conducted by Nikolay Rubinstein, where it had great success.

All his life, Tchaikovsky retained a love for this symphony, writing at the end of 1878 this is my best symphonic work.

Orchestra

Violin 1

Stephen Frewen-Lord
Florence Cappler-Shillington (Brisbane)
Elena James (Brisbane)
Emily McDonald
Janine Ochsenbein (Victoria)
Emily Cowling
Lauren Jones
Jacalyn Adcock (Brisbane)

Violin 2

Olivia Jung
Annette Beck
Sue Stitt (Cairns)
Jordana Hobday
Daniel Lee
Lara Herlambang
Sienna Caban (Gold Coast)
Anne Truong
Suva Leitch

Viola

Marian Arnold (NSW)
Emily Matthews
Meghan Knowles
Lily Roehr
Philip Silver (NSW)

Cello

Carla Mulligan
Julie Crozier (Toowoomba)
Michael Carroll (Brisbane)
Wilhelmina van Rooy (NSW)
Carole Radovanovic
Margaret Loftus
Sophie de Jersey
Luke Carroll
Angela Summers

Bass

Emma Wootton
Steve Kluver

Piccolo

Monika Ortloff

Flute

Shinako McDonald
Monika Ortloff
Mia Yoo
Jenny Choi

Oboe

Bernie Girard (Brisbane)
Sylvia Caban (Gold Coast)
Francesca Adcock

Clarinet

Jacinta Payne
Jason Vicary
Terry Childs (NZ)

Bassoon

Helen Land
Tammy Brown

Horn

Andrew Ryder
Annie Doherty
Chris Breeden (NZ)
Keegan Morrish

Daniel Harley

Trumpet

Arthur Florence
Suzanne Darrigan
Aaron Passfield

Trombone

Michael Ingel
Russell West
Lachlan Cutler

Tuba

Hayden Dare

Harp

Leah Li

Timpani

Ruby Ansic

Auxiliary Percussion

Jade Pagan

Concert Master:

Stephen Frewen-Lord

Orchestra Manager:

Sally Frewen-Lord

Patron:

Bill Tweddell *Chancellor, James Cook University*

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