

Orchestra

Violin 1	Stephen Frewen-Lord (leader), Jasmine Lee, Florence Cappler-Schillington, Julia Ramsbotham, Paul Allen, Bianca Bacchiella, Jess Regan**
Violin 2	Alexandra Gorton (leader), Elena James, Suva Leitch, Stella Rapson Stephanie Rigano, Lauren Jones
Viola	Caroline Lloyd-Doolan (leader), Emily Matthews, Aidan Fitzgerald, Michael Hanrahan, Alanna Kelly, Susan Fraser
Cello	Rachel Lind (leader), Wade Tattersall, Carole Radovanovic, Margaret Loftus, Caroline Arlett Angelina Adcock, Gautam Abhyankar
Bass	Olivia Adcock (leader), Stephen Kluver, Emma Wootton
Piccolo	Catherine Fisher
Flute	Sally Faint, Angela Arlett
Clarinet	Monika Ward, Rianta Belford
Oboe	Jasper Ly**
Bassoon	Sarah Hill, Helen Land
Horn	Andrew Ryder, Keegan Morrish, Suzanne Darrigan, Amy Gutterson
Trumpet	Ben Fixter, Seawong Jang, Eleri Rossiter
Trombone	Emi Miyosi, Leslie Croker*, Dylan Troyahn
Tuba	Dylan Troyahn
Harp	Leah Li
Keyboard	Sally Frewen-Lord
Timpani	Ruby Ansic
Auxiliary	
Percussion	Fletcher Doolan

* Charters Towers ** Melbourne

Concert Master: Stephen Frewen-Lord
Rehearsal Conductor: Ben Fixter
Orchestra Manager: Sally Frewen-Lord

Season's Greetings to all of our Players and Audiences.

*We would like to wish you a Very Happy
and Safe Christmas and hope the New Year
is as bountiful as our Program Cover.*

Next year our Season Launch will be on the 21st February
(become a member to receive an invitation to this)
and our first Concert for the year is the 8th March 2016.

Thank You

We would like to thank everyone who has made this concert possible.

Special thanks to Chrissy Maguire, Cam Leitch, Pimlico State High School, North Queensland Ensembles Committee, our Business Partners, Benefactors and Sponsors.

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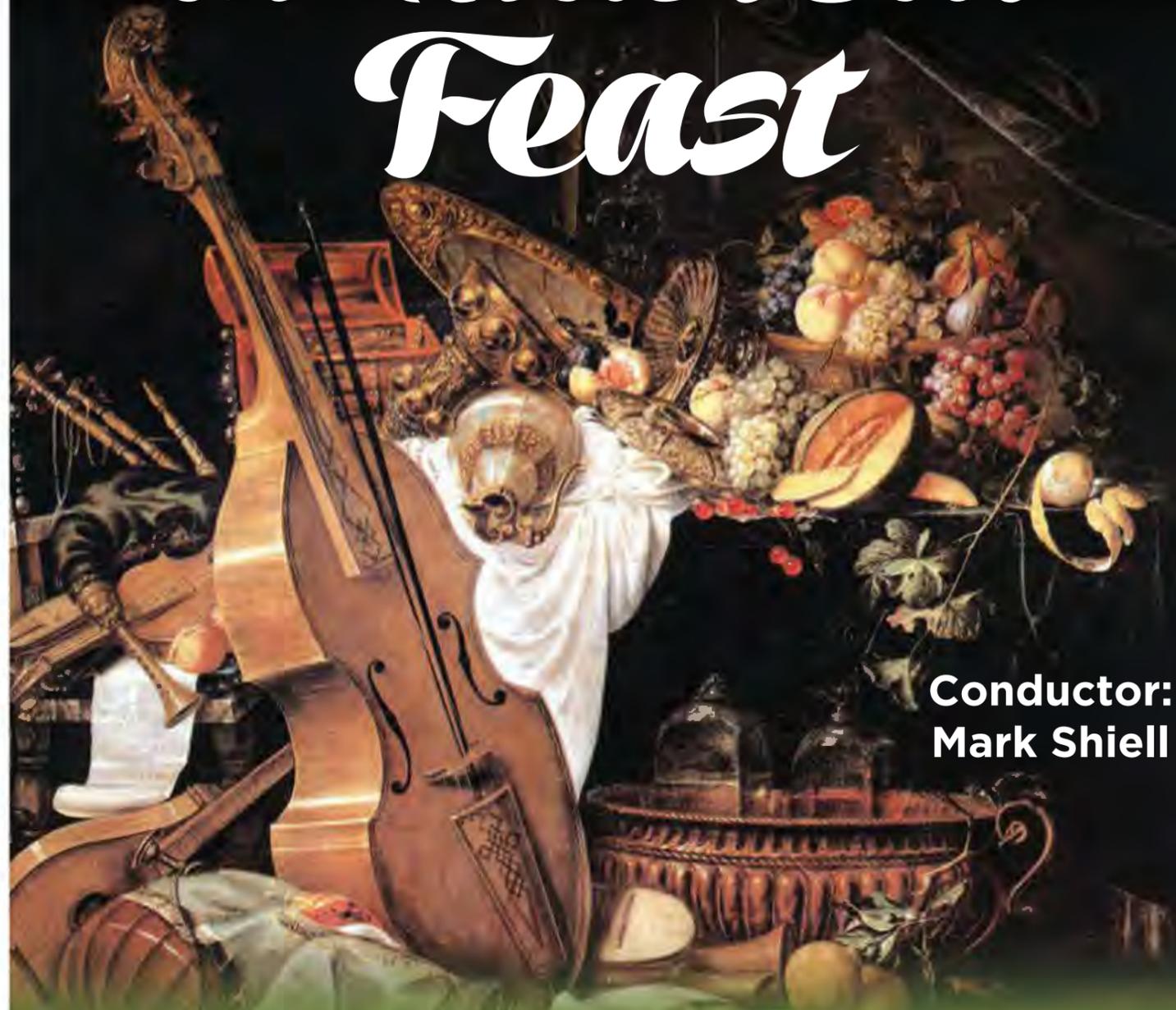
*For more information see the
application form.*



Barrier Reef Orchestra

Townsville's Community Orchestra presents

A Musical Feast



**Conductor:
Mark Shiell**

Strauss Puccini Bach Brahms Dvorak Beethoven Mozart Sibelius Rossini

Saturday 7th November 2015

Townsville Civic Theatre

www.nqorchestra.com.au



PRINCIPAL SPONSOR

Program

Dvorak:	Slavonic Dance Op. 46, No. 1
Sibelius:	Finlandia
Bach:	Double Violin Concerto - 1st movement Soloists: Julia Ramsbotham & Florence Cappler-Schillington
Puccini:	O Mio Babbino Caro from "Gianni Schicchi"
J. Strauss:	Laughing Song from "Die Fledermaus"
Dvorak:	Slavonic Dance Op. 46, No. 8

Interval

Brahms:	Hungarian Dance No. 1
Brahms:	Hungarian Dance No. 5
Beethoven:	Symphony No. 5, 1st movement
Mozart:	Allelujiah from "Exsultate Jubilate"
Dvorak:	Song To The Moon from "Rusalka"
Rossini:	William Tell Overture



Conductor - Mark Shiell

Dynamic conductor Mark Shiell's passionate music-making invigorates audiences and musicians.

Currently serving as Principal Conductor and Artistic Director of the Zelman Memorial Symphony Orchestra, Mark Shiell is also the Principal Conductor of the Ballarat Orchestra and the Macquarie Philharmonia.

Mark Shiell first played the flute on a school music camp in the small Wimmera town of Jeparit aged 10. His career started as a winning contestant on a talent show called Showcase which led to an invitation to play Mozart's Concerto in D major with the Philharmonia of Melbourne aged 15 and one year later played Mozart's Concerto for Flute and Harp with Marshall McGuire, harpist, and the Ballarat Symphony Orchestra. Moving to Melbourne in 1988 he began studies at

the Victorian College of the Arts Secondary School. He was awarded the Gwen Nisbett Award for Outstanding Musical Achievement on graduating in 1992. He began formal studies with Graham Abbott at Monash University and went on to complete a Masters of Music Conducting with Professor John Hopkins at the University of Melbourne.

Whilst his commitment to his regular conducting posts account for the major portion of his yearly schedule, Shiell's guest conducting has included performances with the Melbourne Symphony Orchestra, West Australian Symphony Orchestra, Canberra Orchestra, St. Petersburg State Academic Symphony Orchestra, Moscow Symphony Orchestra, Orchestra Ensemble Kanazawa, Victorian Opera and Sydney Sinfonia.

Conducting engagements have taken Shiell across the globe but his love of community and youth music has kept him busy contributing to the growth and development of important initiatives in both of these areas here in Australia. Mark previously conducted the Barrier Reef Orchestra last year.

Soprano - Julie O'Connor

Julie, from Young N.S.W. has performed many lead roles in musical theatre including Mabel in 'The Pirates of Penzance', Laurie 'Oklahoma', Guinevere 'Camelot' and Cosette in 'Les Miserables'. She has worked closely with conductor Mark Shiell on a number of projects in recent years, including as a soloist in Handel's 'Messiah' with the Canberra Concerto Orchestra and in Melbourne's 'Summer Music Series' with the Zelman Memorial Symphony Orchestra.

Her first operatic role was as Despina in Mozart's 'Cosi Fan Tutte' with the Macquarie Philharmonia and followed it up this year, playing the role of Micaela in the Ballarat Symphony Orchestra's concert production of 'Carmen'. She performed popular Arias at 'Opera At The Dish' in Parkes and toured inland centres of NSW on The 'Bellini To Broadway' tour. Most recently she appeared at the 'The Symphony of Australia' concert in Mayfield Gardens, Oberon, NSW for Bathurst's 200 year celebration. Julie's strengths are in her ability to communicate with her audience and an ability to touch people's emotions. Her versatility is also displayed as she performs in a four part vocal harmony group, singing a wide range of styles including light jazz, gospel, celtic and classical.



Program Notes

Dvořák: Slavonic Dance Op. 46, no. 1 and no. 8

Two sets of dances written as piano duets, Nos. 1-8, Op.46, in 1878 , Nos. 9-16, Op.72, in 1886 . All orchestrations are by Dvořák, in which form they are now usually heard.

Brahms was so enthusiastic about the duets that in early December 1877 he wrote to his Berlin publisher Fritz Simrock. Brahms soon formed a close friendship with Dvořák. Simrock accepted the duets, and in one of his earliest letters to Dvořák commissioned the Slovanské tance.

Sibelius: Finlandia

Orchestral work, Op. 26 (1899, revised 1900), by Sibelius. This was written as the final tableau of a nationalist pageant to raise money for a press pension fund in Helsinki. Its patriotic fervour (though no folksong material was used) has led to its adoption as a symbol of Finnish nationalist aspirations. Finlandia formed the nucleus of the orchestral works that introduced Sibelius to the larger Europe in the early 1900s.

Bach: Double Violin Concerto - 1st movement

The Concerto for Two Violins, Strings and Continuo in D minor, BWV 1043, also known as the Double Violin Concerto, is perhaps one of the most famous works by J. S. Bach and considered among the best examples of the work of the late Baroque period. Bach may have written it between 1717 and 1723 when he was the Kapellmeister at the court of Anhalt-Köthen, Germany. In addition to the two soloists, the concerto is scored for strings and basso continuo.

Puccini: O Mio Babbino Caro from 'Gianni Schicchi'

Authorities disagree as to whether Puccini or Forzano first had the idea of basing a comedy on a brief passage in Canto 30 of Dante's Inferno concerning a sly rogue who cheated the poet's own relatives out of a substantial inheritance by marriage. Forzano submitted his scheme in March 1917 and completed the libretto in June. Puccini began work on it immediately, before laying it aside to finish the second part of Il Trittico, Suor Angelica. The autograph is dated 3 February 1918. Of the three operas that make up Il Trittico, Gianni Schicchi was the most readily accepted. Although it later yielded pride of place to Il Tabarro, it remains nonetheless among the acknowledged masterpieces of Italian comedy.

Strauss: 'Laughing Song' from Die Fledermaus'

Komische Operette in three acts by Johann Strauss. Two anecdotes attached to the early history of Die Fledermaus require comment. The first that the work was composed in 42 nights, and the second that it was such a failure that it had to be taken off after 16 nights. The work was indeed sketched out in six weeks, but six months elapsed from start of composition to production.

... Eisenstein soon spots Adele in her mistress's dress, but when he comments on her likeness to his maid she dismisses the suggestion in her famous 'Laughing Song' ('Mein Herr Marquis').

Brahms: Hungarian Dances No. 1 and No. 5

The Hungarian Dances (German: Ungarische Tänze) by Johannes Brahms, are a set of 21 lively dance tunes based mostly on Hungarian themes, completed in 1869. They are among Brahms most popular works, and were certainly the most profitable for him. Each dance has been arranged for a wide variety of instruments and ensembles. Brahms originally wrote the version for piano four-hands and later arranged the first 10 dances for solo piano. The most famous Hungarian Dance is No. 5 in F# minor, which was based on the csárdás by Béla Kéler titled "Bártfai emlék" which Brahms mistakenly thought was a traditional folksong.

Beethoven: Symphony No. 5, 1st movement

Soon after the 'Eroica' Symphony the Fifth Symphony was conceived, but somehow work got deflected into certain other C major and minor projects, and things did not come together until late 1807 and 1808. More than any other piece of music, the Fifth Symphony has come to typify the thematic unification that Beethoven developed to such a high degree in these years. The famous opening motif is to be heard in almost every bar of the first movement.

Mozart: Allelujiah from 'Exsultate Jubilate'

This religious solo motet was composed at the time Mozart was staying in Milan during the production of his opera Lucio Silla. Mozart composed the motet for his singer, castrato Venanzio Rauzzini, whose technical excellence he admired. Its first performance took place at the Theatine Church on 17 January 1773. Mozart made some revisions around 1780. In modern times, the motet is usually sung by a female soprano.

Dvořák: Song To The Moon from 'Rusalka'

Rusalka (pronounced [ru'salka] (listen)), Op. 114, is an opera ('lyric fairy tale') by Antonín Dvořák. The Czech libretto was written by the poet Jaroslav Kvapil (1868-1950) based on the fairy tales of Karel Jaromír Erben and Božena Němcová. Rusalka is one of the most successful Czech operas, and represents a cornerstone of the repertoire of Czech opera houses. A Rusalka is a water sprite from Slavic mythology, usually inhabiting a lake or river.

Rossini: William Tell Overture

This overture to the opera William Tell (original French title Guillaume Tell) was composed by Gioachino Rossini. It premiered in 1829 and was the last of Rossini's 39 operas. The overture is in four parts with no pauses. After 1829 Rossini went into semi-retirement composing cantatas, sacred music and secular vocal music.