

Orchestra

Patron Bill Tweddell, Chancellor, James Cook University

Violin 1	Stephen Frewen-Lord (leader), Elena James, Jacalyn Adcock, Amanda Bigney, Louise de Jersey, Bianca Parison, Alexandra Gorton*, Ella Beard*
Violin 2	Paul Allan (leader), Suva Leitch, Victoria Hultgren, Damien Messmer, Hannah Curnow, Susan Fraser, Kim Riskas
Viola	Aidan Fitzgerald (leader), Oliver de Jersey, Jacqui Lau, Lily Conrad, Julia Macario-Slatte
Cello	Wade Tattersall (leader), Margaret Loftus, Sarah Lone, Michael Carroll, Una Glavin, Ingrid Miller, Angelina Adcock, Jack Camp, Sam Yick, Sophie Wark
Bass	Olivia Adcock, Stephen Kluver
Flute	Monika Ortloff, James Hultgren
Oboe	Bernie Girard*, Elisa Brinkmann
Clarinet	Jacinta Payne, Monika Ward
Bassoon	Sarah Manthey, Helen Land
Horn	Suzanne Darrigan, Keegan Morrish, Annie Doherty, Daniel Harley
Trumpet	Mark Smith, Aaron Passfield
Timpani	Ruby Ansic

* Brisbane

Concert Master: Stephen Frewen-Lord

Rehearsal Conductor: Andrew Ryder

Orchestra Manager: Sally Frewen-Lord



Thank You

The Barrier Reef Orchestra would like to thank all who have made this concert possible. In particular, our business partners (whom we highly recommend to you) Sturt Business Centre; Signs of Excellence; ASAP printers. Thanks to the Australian Concerto & Vocal Competition committee who run the competition every year and who enable the excellent winners to be soloists with the Barrier Reef Orchestra the following year. We would also like to thank Chrissy Maguire, Cam Leitch and Pimlico State High School for the rehearsal venue and lastly, but certainly not least, the musicians and back and front stage workers.

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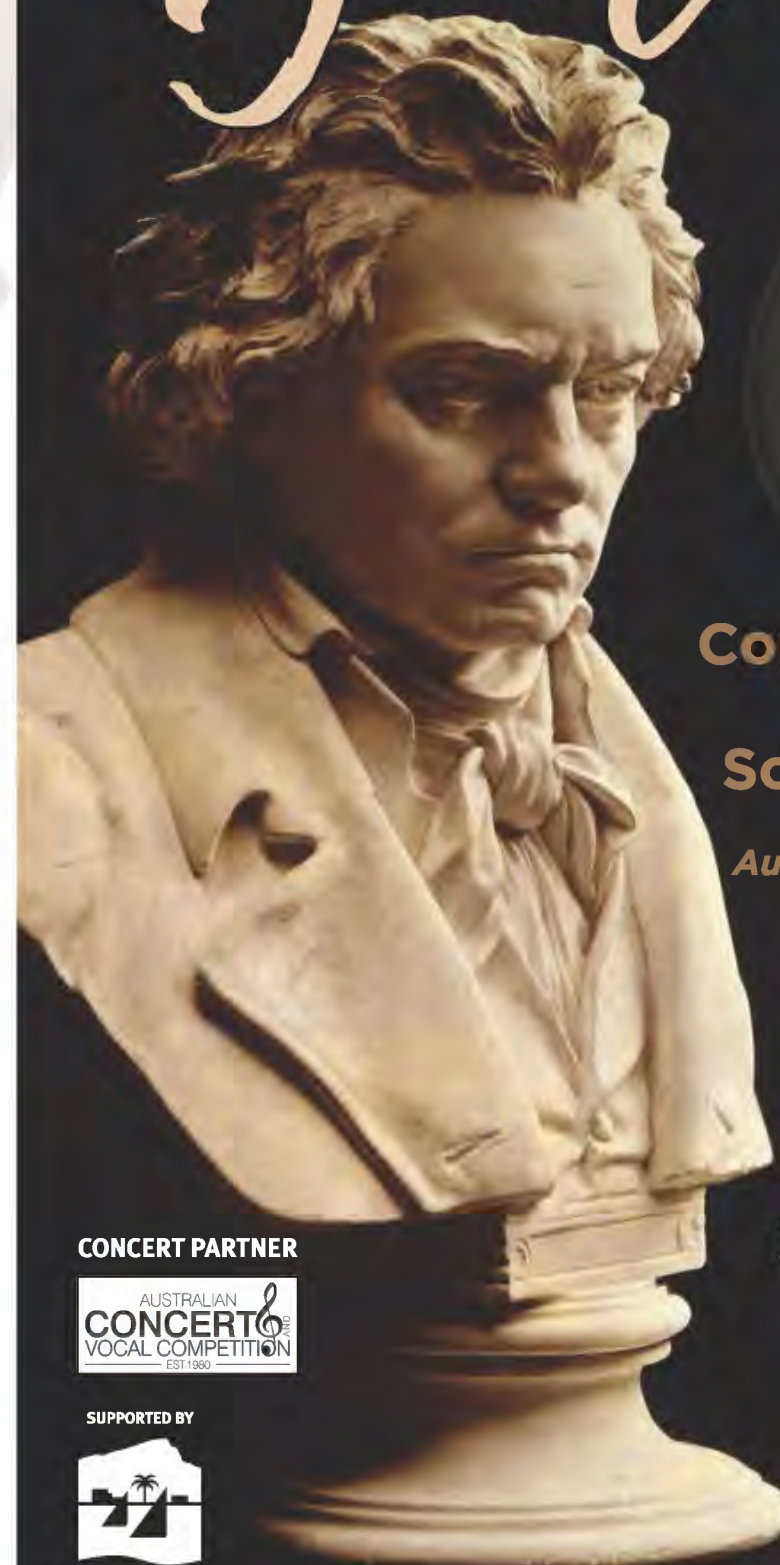
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Barrier Reef Orchestra

Townsville's Community Orchestra presents

Beethoven



Conductor: Gyula A. Cseszkó

Soloist: James Dong, Violin

*Winner of the 2016
Australian Concerto and Vocal Competition*

Saturday 19th August

Townsville Civic Theatre

CONCERT PARTNER



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Program

Egmont Overture Op. 84

Symphony No. 7 in A Major Op. 92

1. Poco sostenuto – Vivace
2. Allegretto
3. Presto – Assai meno presto (trio)
4. Allegro con brio

INTERVAL

Violin Concerto in D Major Op. 61

1. Allegro ma non troppo
2. Larghetto
3. Rondo Allegro

Conductor

Gyula Cseszkó (Jules)

Born in Adelaide to Hungarian and Dutch parents, Jules obtained a Bachelor degree in Music Performance on the Viola and as a young man made his conducting debut at the Adelaide Town Hall. Conductor Henry Krips commented after observing Jules at this performance, that the “young man showed great promise”.

He began teaching viola at Prince Alfred College in Adelaide and was Assistant Director for Marie Clarke Singers’ production of Romberg’s Desert Song. He also formed the Marlene Orchestra which performed two concerts and provided backing tracks for a pop CD.

Jules moved with his family to Melbourne in 2002 to commence a Master’s degree in Conducting at Melbourne University, studying under Professor John Hopkins OBE on a Research Training Scholarship, where he conducted the Melbourne University Orchestra on numerous occasions. Jules has also conducted the Ballarat Symphony Orchestra, the Victorian Youth Symphony Orchestra, the Preston Symphony Orchestra, the Heidelberg Symphony Orchestra, Frankston Symphony Orchestra, Apollo Health Music Society, the Diamond Valley & Eltham Community Orchestra and directed the Henri Touzeau Strings at Melbourne Youth Music.

Jules also conducts and teaches in America, including the role Director of the Orchestral program at Greater Atlanta Christian School and conductor of the Da Salo Solisti. His work includes teaching in churches a particular style of Christian Akapella, which he developed when working with John Hopkins OBE.

Jules has also studied with conductors Nicholas Braithwaite, Carl Crossin, Shalom Ronly-Riklis, Carlo Felice Cillario, Denis Vaughan and Graham Abbott.



Soloist

James Dong

James Dong began learning the violin at the age of 6 and has studied with Sook Yoon, Mark Drummond, Robert Wakely, George Vi, Ole Bohn and Igor Ozim. He is currently studying a Masters Degree with Esther Hoppe at the Mozarteum University of Salzburg.

In 2012 he won first prize at the Kendall National Violin Competition as well as the Gisborne International Music Competition. In 2014 he became the first student in the history of the Sydney Conservatorium to receive full marks for the final recital. In 2016 he won 1st prize in the Instrumental Section of the Australian Concerto and Vocal Competition, and 3rd prize at the Lipizer International Violin Competition in Italy. Most recently in 2017, he won 1st prize at the Ricci Violin Competition in Salzburg.

When he is not practising, James loves to play chess and tennis, and also compose.

James currently plays on a violin and bow generously on loan from Ole Bohn.



Program Notes

Egmont Overture Op. 84 - Ludwig van Beethoven

Egmont is a play by Johann Wolfgang von Goethe, which he completed in 1788. Beethoven composed incidental music, consisting of this Overture and nine musical numbers, for Goethe’s Egmont, between October 1809 and June 1810. The first performance was given on June 15, 1810, in Vienna.

The story of Egmont is not just a tale of freedom and national liberation, but also of a hero who dies for his cause, a theme that prompted Beethoven to write some of his most powerful music of his career. Even in Beethoven’s time, the event that inspired Goethe’s drama was ancient history. Count Egmont, who led the Flemish resistance against the Spanish rule of the Netherlands, was beheaded in the Brussels marketplace on June 5, 1568. But to Beethoven it was both personal and timely, recalling his own Flemish ancestry and closely paralleling the current political situation in Vienna, which had been occupied by the French since May 1809. (During the bombardment, Beethoven hid in his brother’s cellar and covered his head with pillows to mute the noise).

This work was originally scored for soprano, narrator and full symphony orchestra. In later years, when impresarios wanted to perform Beethoven’s score without staging the entire play—the complete undertaking is Wagnerian in scale—the tradition of narrating the drama was born. Franz Grillparzer, the Austrian poet who would write Beethoven’s funeral oration in 1827, provided one of the most popular of these narrations, using more of his own words than Goethe’s.

Symphony No. 7 in A Major Op. 92 - Ludwig van Beethoven

Beethoven began his Symphony No. 7 in the summer of 1811, while residing in the Bohemian spa city of Teplitz, completing it several months later. He himself conducted the premiere, at a concert to benefit Austrian and Bavarian soldiers wounded at the battle of Hanau in the Napoleonic Wars, held in Vienna on December 8, 1813.

Beethoven called the Symphony No. 7 his “most excellent symphony”, and one music critic of the time reported, “this symphony is the richest melodically and the most pleasing and comprehensible of all Beethoven symphonies”. On the dissenting side, Carl Maria von Weber (1786-1826) heard the piece as evidence that its composer had lost his mind, and, Friedrich Wieck (1785-1873), a renowned piano teacher, maintained that the music could only have been written by someone who was seriously intoxicated.

Regardless of Beethoven’s state of sanity—or his state of sobriety—this symphony is one of the composer’s most optimistic works and it quickly won some powerful friends. Richard Wagner (1813-83), who often faced his own hostile critics, thought the piece was perfect dance music, calling it “the apotheosis of the dance”. In Wagner’s words, “if anyone plays the Seventh, tables and benches, cans and cups, the grandmother, the blind and the lame, aye, the children in the cradle fall to dancing”.

Violin Concerto in D Major Op. 61 - Ludwig van Beethoven

The initial impetus and destiny of Beethoven’s Violin Concerto in D, Op. 61 were intimately tied to Franz Clement, a violin and piano prodigy. Upon first hearing him in 1794 Beethoven was hugely impressed and predicted in the 14-year old’s autograph album that he “would reach the greatest goal possible to an artist here on earth” and implored him to “return soon so that I may hear your dear magnificent playing”.

Their paths next crossed when Beethoven’s “Eroica” Symphony was given its premiere at an 1805 concert featuring one of six violin concertos Clement wrote for himself. Heard today, the Clement concerto is pleasant but rather conventional, yet its sheer length of over 40 minutes far exceeded that of any prior violin concerto and paved a way for Beethoven to follow. It has been speculated that Beethoven wrote his own concerto in appreciation for Clement, especially as the two works share common keys, instrumentation and figurations, with possible collaboration implied. The high range and overall sweetness of the violin part seemed to be intended to exploit the hallmarks of Clement’s style – a remarkable fluency in the upper register and delicate arabesques that decorate the melodies. This Concerto was premiered in December 1806, in Vienna, with Clement playing the Violin.

Well beyond its sheer scope, Beethoven’s concerto was revolutionary, being far removed from the conception of Beethoven’s contemporaries, replacing formal freedom with a tightly-knit symphonic structure in which the soloist becomes a commentator upon and embellisher of the orchestral themes and statements. Rather than a pretext for exhibitions of virtuosity, the soloist assumes the role of a hero to triumph over the orchestral gaps.

Notes by Dr. David Salisbury