

Orchestra

Patron Bill Tweddell, James Cook University Chancellor

Violin 1	Stephen Frewen-Lord (leader), Kimberly Riskas, Elena James, Emily Robson, Annette Beck, Jacalyn Adcock, Stacey Lun
Violin 2	Paul Allen (leader), Ellen Conrad, Ziyang Ni, Samantha Czech, Suva Leitch, Sophie Gregory, Emily Macdonald, Vicky Hultgren, Amy Schmidt
Viola	Aidan Fitzgerald (leader), Emily Matthews, Lilyann Conrad, Jacqui Lau
Cello	Wade Tattersall (leader), Carole Radovanovic, Jack Camp, Una Glavin, Arabella Campbell, Margaret Loftus, Rebecca Marki, Sophie Wark, Michelle Heijneman
Bass	Olivia Adcock, Stephen Kliver
Flute	Shinako Macdonald, Manuela Weilbach
Piccolo	Monika Ortloff
Oboe	Bernie Girard*, Georgina Kanowski
Clarinet	Jacinta Payne, Monika Ward
Bassoon	Sarah Hill, Helen Land
Horn	Andrew Ryder, Annie Doherty, Suzanne Darrigan, Daniel Harley
Trumpet	Arthur Florence, Harrison Murray, Sam Schimming, Jonathan Conrad
Trombone	Emi Miyoshi, Mark Land, Amy Windsor
Tuba	Andrew Hodgson
Harp	Leah Li
Timpani	Noel Price
Auxiliary Percussion	Ruby Ansic, Damien McCluskey

* Brisbane

Concert Master: Stephen Frewen-Lord
Rehearsal Conductors: Suzanne Darrigan & Andrew Ryder
Orchestra Manager: Sally Frewen-Lord



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In particular, our business partners (whom we highly recommend to you), Sturt Business Centre; Signs of Excellence; ASAP Printers. We would also like to thank Pimlico State High School and Mt. Louisa House of Praise for the rehearsal venues, Chrissy Maguire, Cam Leitch, Kayleen McLean and lastly but certainly not least the musicians and back and front stage workers.

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Program

Slavonic Dance Op. 46 No. 8.....	Antonin Dvořák
Academic Festival Overture Op. 80.....	Johannes Brahms
Romanian Folk Dances Sz. 56.....	Bela Bartók
Romanian Rhapsody OP. 11 No.1.....	George Enescu
Symphony No.8 Op. 88.....	Antonin Dvořák

Program Notes

Slavonic Dance Op. 46 No. 8 - Antonin Dvořák

The Slavonic Dances (Czech: Slovanské tance) are a series of 16 orchestral pieces composed by Antonín Dvořák in 1878 and 1886 and published in two sets as Opus 46 and Opus 72 respectively.

In 1875 Dvořák was awarded a state grant by the Austrian government, and this award brought him into contact with Johannes Brahms, with whom he formed a close and fruitful friendship. Brahms not only gave him valuable technical advice but also found him an influential publisher in Fritz Simrock, and it was with his firm's publication of the Slavonic Dances (1878) for piano duet that Dvořák first attracted worldwide attention to himself. This duet was orchestrated at the request of Dvořák's publisher soon after composition. The pieces, lively and full of national character, were well received at the time and today are among the composer's most memorable works, occasionally making appearances in popular culture.

This furiant in G minor from Dvořák's set of eight Slavonic Dances, Op. 46, is a short, but exciting, dance and is one of the most often recorded of all his dances.

Academic Festival Overture Op. 80 - Johannes Brahms

Brahms composed this work in the summer of 1880 in Bad Ischl, Austria, on the occasion of his receiving an honorary doctorate of music from the University of Breslau (now the University of Wrocław in Wrocław, Poland). Brahms conducted the first Academic Festival performance in Breslau on January 3, 1881.

No doubt the premiere was intended to be a solemn occasion. As an unspoken reciprocation of their award, the University of Breslau had anticipated that Brahms, one of the greatest living composers (albeit one who had not attended college), would write a suitable new work to be played at the award ceremony. There is little doubt that what he provided confounded his hosts' expectations. Rather than composing some ceremonial equivalent of Pomp and Circumstance—a more standard response—Brahms crafted what he described as a “rollicking potpourri of student songs,” in this case mostly drinking songs. It is easy to imagine the amusement of the assembled students, as well as the somewhat less-amused reaction of the school dignitaries, to Brahms's lighthearted caprice.

He chose four student drinking songs. In the order of their appearance, these are “What comes there from on high” “We have built a stately house” “Der Landesvater” (The Sovereign), and finally, the most famous song of all, the medieval student song “Gaudeamus igitur” (Let us therefore rejoice).

Romanian Folk Dances Sz. 56 - Béla Bartók

Béla Bartók was born in the small Banatian town of Nagyszentmiklós in the Kingdom of Hungary, Austria-Hungary on 25 March 1881. Bartók had a diverse ancestry – Hungarian, Serbian and German.

Bartók performed piano recitals from a young age and studied composition at the Royal Academy of Music in Budapest where he met Zoltan Kodaly who went on to become a lifelong friend. Together with Kodaly, they tramped along country roads in Romania, Hungary and Slovakia, seeking out the remote villages hoping to find true, uncorrupted folk music. They collected thousands of folk songs which they both incorporated into their music.

Conductor - Mark Shiell



Mark has guest-conducted ensembles including the Melbourne Symphony Orchestra, West Australian Symphony, Moscow Symphony Orchestra, State Academic Symphony Orchestra of St. Petersburg, Victorian Opera, Orchestra Ensemble Kanazawa, Canberra Symphony Orchestra, Sydney Sinfonia, Melbourne Youth Orchestra, University of Melbourne Symphony Orchestra and the Orchestras of the State Music Camps in Melbourne and Adelaide.

Currently he serves as Artistic Director and Principal Conductor of Zelman Symphony Orchestra, the Ballarat Symphony and the Macquarie Philharmonia.

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. Most recently, Mark developed a Regional Orchestra Weekend for ensembles from across Victoria to meet and perform together, with the aim to make this an annual event.

Mark is also passionate about the education and training of future conductors, and has been frequently involved as a guest teacher of the Masters of Conducting students at the Melbourne Conservatorium and conducted workshops with our own Orchestra in 2015.

Program Notes continued

This is the orchestral version of the composer's 1915 Romanian Folkdances for piano, Sz. 56. They are, in either version, very short, light pieces, and while their quality is of Bartók's usually high standard, they are ultimately less significant works in the output of the composer.

Romanian Rhapsody OP. 11 No.1 - George Enescu

George Enescu, the composer, the conductor, the pianist, the violinist and the professor (1881 – 1955) goes down in history as one of the most remarkable men of culture of the 20th century. He involved himself actively in promoting Romanian music, composers, conductors and performers internationally.

Considered to be a wonder-child, little Jurjac (the pet-name given by his family and the close ones), as early as the age of five, dreamt to be a composer: “It's odd though: I never knew anything, I never listened to anything or to very little, I never had anyone near me who could influence me. And still, as a child, I had a definite idea about being a composer. Just a composer”, George Enescu said later to Bernard Gavoty, a music critic and a radio journalist.

The Romanian Rhapsody No. 1 dates from 1901. Although its popularity tends to eclipse other equally deserving works in Enescu's oeuvre, the first rhapsody deserves its universal acclaim, for its succinct encapsulation of the Romanian gypsy style of music, as well as its masterful deployment by a virtuosic composer. Though in later years Enescu relied less on quotation of actual folk music, allowing the elements of folk style to shape his original themes, in this rhapsody he makes use of a number of Romanian folk songs and dances, arranged to produce a relentless acceleration of tempi leading up to the climax.

Symphony No.8 Op. 88 - Antonin Dvořák

Dvořák was born, the first of nine children, in Nelahozeves, a Bohemian (now Czech) village on the Vltava River north of Prague on September 8, 1941. Dvořák, is the first Bohemian composer to achieve worldwide recognition, noted for turning folk material into the language of 19th-century Romantic music.

He was an accomplished violinist as a youngster and was enrolled in the Institute for Church Music in Prague in 1857. In 1884 he made the first of 10 visits to England where his choral works were very popular and in 1892 accepted the post of director of the newly established National Conservatory of Music in New York in 1892.

When Cambridge University honoured Dvořák as a Doctor of Music in 1892, he submitted the Eighth Symphony as his obligatory “exercise.” Thus it came to be called the “English” Symphony for many years, despite its obvious Czech grammar and diction –Dvořák's declaration of independence, in fact, from Germanic influences in the first seven symphonies.

Dr David Salisbury, Senior Lecturer, James Cook University