

Orchestra

Violin 1 Stephen Frewen-Lord (leader), Margot Doherty, Stacey Lun, Amy Schmidt, Florence Cappler-Shillington, Elena James, Jane Poon, Michael Wong

Violin 2 Alexandra Gorton (leader), Melanie Laird, Lauren Jones, Ellen Conrad, Sophie Gregory, Hannah Curnow, Stephanie Rigano, Sam Smith, Willem Weilbach, Victoria Kanowski, Suva Leitch

Viola Susan Fraser (leader), Caroline Lloyd-Doolan, Aidan Fitzgerald, Emily Matthews, Lotta Lindgren, Beth Wilkinson

Cello Wade Tattersall (leader), Ivy Wu, Arabella Campbell, Rebecca Marki, Carole Radovanovic, Margaret Loftus, Michael Carroll

Bass Olivia Adcock (leader), Stephen Kluver

Flute Shinako Macdonald, Manuela Weilbach

Piccolo Manuela Weilbach

Oboe Bernie Girard*, Georgina Kanowski

Cor anglais Anneka Celotto*

Clarinet Jacinta Payne, Monika Ward

Bass Clarinet Jacalyn Adcock

Bassoon Sarah Hill, Helen Land

Horn Andrew Ryder, Annie Doherty, Jessica Brake**

Trumpet Arthur Florence, Suzanne Darrigan

Cornet Ben Fixter, Harrison Murray

Trombone Dylan Troyahn, Mark Land, Julie Bingley

Tuba Andrew Hodgson

Harp Leah Li

Piano Stephanie Rigano

Timpani Noel Price

Auxiliary Percussion Ruby Ansic, Ben Fixter, Sally Frewen-Lord, Harrison Murray

* Brisbane, ** Mackay

Concert Master: Stephen Frewen-Lord
Rehearsal Conductors: Andrew Ryder, Ben Fixter & Glenn Rogers
Orchestra Manager: Sally Frewen-Lord



Thank You

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Townsville's Community Orchestra presents

Dreams and Dances



Saint-Saens

Marquez

Fauré

Debussy

Franch

Conductor: Richard McIntyre OAM

Tuesday 8th March 2016

Townsville Civic Theatre

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Program

“Danse Bacchanale” from *Samson & Delilah* Saint-Saens
“Pavane in F Sharp minor Op.50” Fauré
“L’Apres-midi d’un Faune” Debussy
“Danzon No 2” Arturo Marquez

Interval

“Symphony in D minor” Franck
I Lento Allegro non troppo
II Allegretto
III Allegro non troppo

Program Notes

BACCHANALE from Samson & Delilah – Camille Saint-Saëns

In 1867, Saint-Saëns’ initial idea for a dramatic work on the Biblical story of Samson and Delilah was to set it as an oratorio. But when he enlisted Ferdinand Lemaire to help on the libretto, Lemaire persuaded him to try it as an opera. The composer began with Act II, the pivotal seduction and betrayal, but after private piano performances it baffled everyone who heard it and Saint-Saëns broke off work on the project. The staging of his opera La Princesse Jaune in 1872 inspired Saint-Saëns to resume work on Samson and Delilah. He did not finish it until 1876, and when no French theatre was interested in the new work, the premiere was given by Franz Liszt in Weimar in 1877. Samson and Delilah did not begin provincial performances in France until 1890, and did not reach the Paris Opera stage until 1892.

It has remained in the repertoire ever since, the only one of Saint-Saëns’ numerous operas, ballets, and other stage works to do so. The opera is a dazzling virtuoso and expressive vehicle for the two leads, and is admired for its combination of brilliant sound and dramatic emotion. Those qualities are quite evident in the famous Bacchanale, the orgiastic, percussion-driven dance that precedes Samson’s destruction of the Philistine temple in Act III.

Pavane – Gabrielle Fauré

Pavane (probably from Italian padovana, “Paduan”), is a majestic processional dance of the 16th- and 17th-century European aristocracy. Until about 1650 the pavane opened ceremonial balls and was used as a display of elegant dress.

The Pavane was written in 1887 by French composer Gabriel Fauré written in 1887. It was originally a piano piece, but is better known in Fauré’s version for orchestra and optional chorus. Obtaining its rhythm from the slow processional Spanish court dance of the same name, the Pavane ebbs and flows from a series of harmonic and melodic climaxes, conjuring a haunting Belle Époque elegance.

Prélude à l’après-midi d’un faune (The Afternoon of a Faun) – Claude Debussy

Prélude à l’après-midi d’un faune is arguably Debussy’s most influential score. It was composed to precede a stage reading of a poem titled “The Afternoon of a Faun” by his Symbolist colleague Stéphane Mallarmé. The poem recounts the dream or a memory (it’s not clear which) of a satyr, a mythical creature. Half man, half goat, the faun marries the sexual desire and animal instinct of the body below to the rational thought or intelligence in the mind above. He spends his days in lustful pursuit of nymphs in the forest. On this particular afternoon, the faun lies exhausted from his escapades, resting on moist ground in the midday heat. He imagines future conquests while blowing through a reed pipe.

The following passage suggests the vague chain of relationships that Debussy recreates in his musical setting. Drops of water become musical pitches that then represent the breeze and the faun’s breath:

No murmur of water in the woodland scene,
Bathed only in the sounds of my flute.
And the only breeze, except for my two pipes,
Blows itself empty long before
It can scatter the sound in an arid rain.
On a horizon unmoved by a ripple
This sound, visible and serene,
Mounts to the heavens, an inspired wisp.

Drawing inspiration from the poem, Debussy emphasizes wind instruments. The flute dominates, along with the clarinet, oboe, and harp. The famous opening flute passage recurs seven times in the piece, in accord with the seven sections-seven symbolic layers-of the poem. The number of measures in the score, moreover, is equal to the number of lines in the poem.

In 1912, the piece was made into a short ballet which was choreographed and performed by renowned dancer Vaslav Niiikinsky.

Danzón No. 2 for Orchestra – Arturo Marquez

Márquez entered the Mexican Music Conservatory in 1970 where he studied with Joaquin Gutierrez Heras and Federico Ibarra. Later he received a scholarship from the French government to study composition with Jacques Casterede in Paris. After studying in France he received a prestigious Fulbright Scholarship in the US, which he used to obtain a MFA degree from the California Institute of the Arts.

Until the early 1990s Márquez’ music was largely unknown outside his native country. That changed when he was introduced to the world of Latin ballroom dancing. The movement and rhythms led him to compose a series of pulsating Danzones. The Danzones are a fusion of dance music from Cuba and the Veracruz region of Mexico. The most popular of the Danzones is the Danzón No. 2. It thrills audiences with its entrancing, seductive rhythms. The Danzón No. 2 was commissioned by the National Autonomous University of Mexico (UNAM), and because of its popularity, it is often called the second national anthem of Mexico.

Symphony in D minor – César Franck

The Symphony in D minor is the most famous orchestral work and the only mature symphony written by the 19th-century Belgian composer César Franck. After two years of work, the symphony was completed on 22 August 1888. It was premiered at the Paris Conservatory on 17 February 1889 under the direction of Jules Garcin. Franck dedicated it to his pupil Henri Duparc. Like the earlier works of Saint-Saëns and Berlioz, as with his own compositions, Franck also made use of a cyclic structure in the composition of his symphony. Indeed, the Symphony in D minor remains the most outstanding example of cyclic symphonic writing in the Romantic tradition. However, Franck also used a typically “Germanic” sound, eschewing both the novelties of orchestration or nationalist thematic inspiration.As a result, Franck’s Symphony in D minor can be seen as the union of two largely distinct national forms: the French cyclic form with the German romantic symphonic form, with clear Wagnerian and Lisztian influences.

Due in part to this unexpected fusion, the piece was poorly received upon its first performance. More importantly, however, the reception of Franck’s symphony was greatly affected by the politicised world of French music following the split in the Société Nationale de Musique, which had been founded by Saint-Saëns in 1871 in the anti-German spirit aroused by the Franco-Prussian War, to promote a French style of music. This unacceptable betrayal of French music led several conservative members of the Société, led by Saint-Saëns, to resign; Franck himself thereon assumed the presidency. The resulting environment was poisonous. The controversy permeated the Conservatoire de Paris and made it very difficult for Franck to get his symphony premiered. His score rejected by the leading conductor Charles Lamoureux, Franck resorted to the conservatory orchestra which was obliged to play faculty works. Even then, rehearsals were desultory and reaction negative.

Program Notes by Dr. David Salisbury

Conductor - Richard McIntyre OAM

Richard McIntyre has maintained a long and distinguished career as bassoonist, music educator, conductor and arranger. A Composition graduate from Sydney University, he was appointed Associate Principal Bassoon with the Sydney Symphony Orchestra as a 20-year-old in 1968, moving to The Canberra School of Music as a foundation member of the Canberra Wind Soloists in 1978. With this renowned quintet, he recorded and toured internationally during a 30-year period, and gave it a unique repertoire with his virtuoso arrangements of large-scale orchestral works. He was for many years Principal Bassoon with the Australian Chamber Orchestra, and appeared on many occasions as guest Principal Bassoon with most of the Symphony Australia Orchestras - also as concerto soloist, and independently as a recitalist. His continuing work as Principal Bassoon with the Canberra Symphony Orchestra dates back to student days of 1965 - 67. If you’d like to hear some of his work as bassoonist, chamber musician, and arranger, you’ll find it on YouTube under Canberra Wind Soloists.



Simultaneously, he has sustained a career as one of Australia’s most respected bassoon teachers, at all levels from beginner to post-graduate and professional. In addition he has worked tirelessly in the development of orchestral and ensemble skills with students of all instruments, particularly at the advanced tertiary level. He was for many years a regular tutor and conductor at the Australian Youth Orchestra’s National Music Camps. He has taught over many years in south-east Asia.

His work as a conductor is well-known, particularly in Canberra. He was Conductor and Musical Director of the Canberra Youth Orchestra from 1980 - 1990, greatly broadening its repertoire and general endeavour, and led it on three highly-successful and widely-acclaimed European tours. His Canberra contribution has included development of and much work with the School of Music Orchestra, Canberra Opera, Canberra Philharmonic Society, thirteen-years as Musical Director of The Llewellyn Choir (with development of its accompanying professional ensemble, The Canberra Chamber Orchestra), and three years as Musical Director of The Oriana Chorale.

His numerous conducting activities outside of Canberra have included the foundation and development of the Barrier Reef Orchestra, with which he continues his association as Artistic Advisor and frequent conductor.

His 35-year career at the Canberra (now ANU) School of Music played a significant part in the creation of its erstwhile international reputation. Awards have included 1986 Canberran of the Year, Advance Australia, Sounds Australian, and National Critics’ Circle awards. In 1992 he was granted an Order of Australia Medal, for services to Music and Music Education, particularly for his work with the Canberra Youth Orchestra. In 2013, he was elected President of the Australian Double Reed Society.