

Orchestra

Patron: Bill Tweddell, Chancellor, James Cook University

Violin 1	Stephen Frewen-Lord (<i>concert master</i>) Elena James Julia Ramsbotham Annette Miller Lauren Jones Jacalyn Adcock	Cello	Wade Tattersall (leader) Sophie Wark Michael Carroll Una Glavin Margaret Loftus Carole Radovanovic Jack Camp	Horn	Andrew Ryder Annie Doherty Angus Marsh-Brown
Violin 2	Paul Allan (leader) Victoria Hultgren Lucy Fagez Lauren Shaw Ellen Conrad Damien Messmer Suva Leitch Zoe Coubrough	Bass	Olivia Adcock (leader) Stephen Kluver Emma Wootton	Trumpet	Arthur Florence Suzanne Darrigan
Viola	Jessica Winton (leader) Jacqui Lau Lily Conrad Julia Maccario-Slater Emily Matthews	Flute	Monika Orloff	Trombone	Lachlan Cutler Russell West Andrew Osborne
		Flute & Piccolo	James Hultgren	Tuba	Andrew Hodgson
		Oboe	Bernie Girard (Brisbane) Francesca Adcock	Piano	Sally Frewen-Lord
		Clarinet	Jacinta Payne Monika Ward Jason Vicary	Harp	Leah Li
		Bass Clarinet	Jason Vicary	Timpani	Phillip Wong
		Bassoon	Helen Land	Auxiliary Percussion	Ruby Ansic Alana Boyles

Concert Master: Stephen Frewen-Lord
Rehearsal Conductor: Mark Smith
Orchestra Manager: Sally Frewen-Lord

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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, St, Margaret Mary's School, Townsville Brass, TAFE North, our Business Partners, Benefactors, Sponsors and Committee of North Queensland Ensembles.

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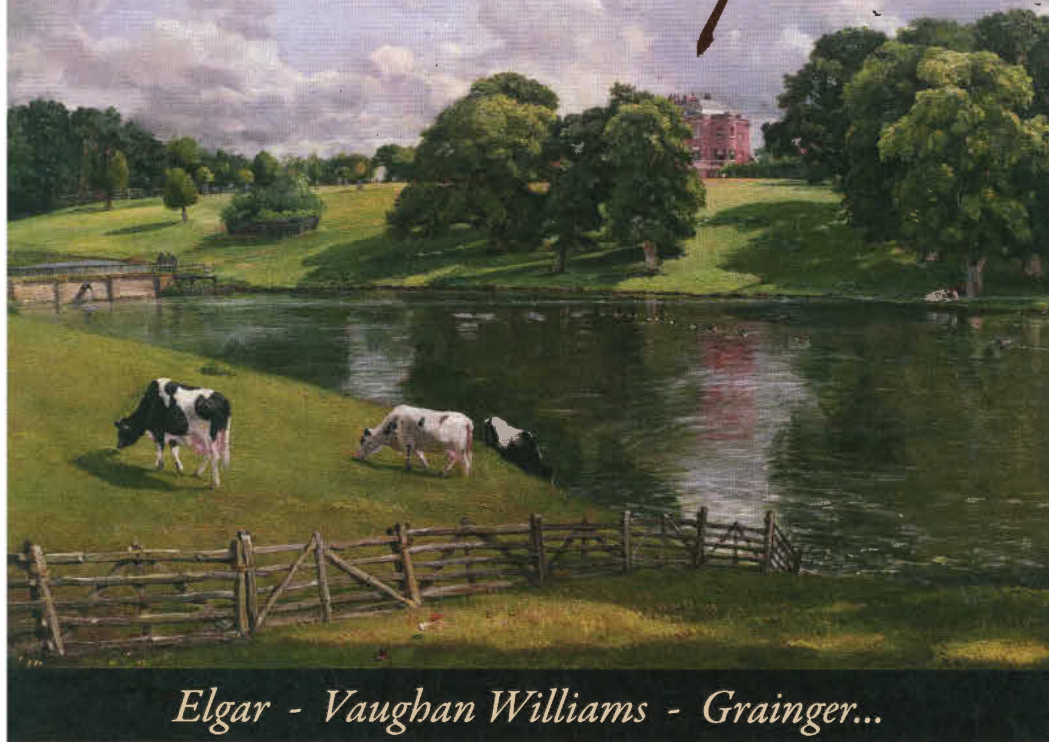


Barrier Reef Orchestra

Townsville's Community Orchestra

presents

English Landscapes



Elgar - Vaughan Williams - Grainger...

Conductor - Raymond Yong, Perth

Saturday 24th March, 2018
Riverway Arts Centre



www.nqorchestra.com.au





Program Notes

One definition of 'landscapes' is a picture representing an area of countryside. English Landscapes is an apt description for the musical pieces in this concert which represent the renaissance of English music composition at the beginning of the twentieth century. For almost two hundred years England was devoid of any native-born composer who held international respect. Indeed, from the death of Henry Purcell, until the rise of Sir Edward Elgar, the music scene in England represented little more than a copy of styles found on the European continent. This concert highlights this new era of English composers and this new British sound. In chronological order of composition:

The music of **Edward William Elgar (1857 – 1934)** has come to embody the very soul of Britishness in the Edwardian era. Elgar never received formal training in composition, and toiled in obscurity for many years. Enigma Variations, Op. 36 for orchestra, brought Elgar recognition as a leading composer and became his most frequently performed composition, premiering in June 1899. Nimrod is the ninth of the Enigma Variations. Each variation in the set is inspired by an important person from Elgar's life. The subject of Nimrod is Augustus Jaeger, a music editor and close friend of Elgar who encouraged him to continue composing at a particularly low point in his early career. The name Nimrod comes from a heroic biblical hunter, and hunter is Jaeger in German.

The orchestral version of Chanson de Nuit, Op.15, No.1 by Elgar was published in 1899 and first performed at a Queens Hall Promenade Concert, conducted by Henry Wood, on 14th September 1901. Elgar originally wrote this piece for violin and piano ten years earlier.

George Percy Grainger (1882 – 1961) was an Australian-born composer and pianist who worked under the stage name of Percy Aldridge Grainger. Grainger moved to London in 1901. Encouraged by his friend Edward Grieg, he took an interest in English folk music and with the help of a wax cylinder recorder, persuaded the locals to sing their rural songs, which he proceeded to arrange. Grainger moved to the United States at the outbreak of World War I in 1914, where he enlisted as an Army Bandsman.

Country Gardens is an English folk tune collected by the British folk song expert Cecil Sharp. Grainger arranged this tune for piano in 1918 as a birthday gift for his beloved mother which went on to become his biggest success.

Shepherd's Hey is also based on a folk tune collected by Cecil Sharp and arranged by Grainger. The first arrangement appeared in 1909 with the band version coming in 1918. The tune itself is a Morris dance, a centuries-old tradition of fluid, group dancing from England.

Irish Tune from County Derry is a tune from the Irish county of Derry in the North (also sometimes called Londonderry) which Grainger arranged in 1918. While this tune is widely associated with the lyrics Danny Boy Grainger himself used no particular lyrics.

Ralph Vaughan Williams (1872 - 1958) once commented "The art of music, above all arts, is the expression of the soul of the nation". English Folk Song Suite was written in 1923. Vaughan Williams was rather sentimental about military bands which he recognised as being crucially important to the UK's cultural and community life. English Folk Song Suite is one of his most famous works for military band. The premiere was given at Kneller Hall on 4th July 1923, conducted by Lt. Hector Adkins.

Fantasia on Greensleeves is when Vaughan Williams manages to capture the very essence of England in music, including serene pastoral sounds. This piece originally appeared in Vaughan Williams' 1928 opera Sir John in Love. The piece also incorporates a folk song called Lovely Joan which Vaughan Williams came across in Sussex.

Eric Coates (1886 - 1957) wrote By the Sleepy Lagoon in 1930. Coates had originally been inspired to write the piece while looking across the 'lagoon' from the East beach at Selsey towards Bognor Regis in West Sussex. It is a pebble beach leading steeply down, and the sea at that time was an incredibly deep blue, like the Pacific. That impression, with Bognor having a pink hue, looking almost like an enchanted city, with the blue of the Downs behind it, inspired Sleepy Lagoon.

William Walton (1902 - 1983) wrote the orchestral march Crown Imperial in 1937, and is said to have modelled it on the Pomp and Circumstance Marches of Elgar. The title of this piece Crown Imperialis derived from the line "In beawtie berying the crone imperial" from William Dunbar's poem, In Honour of the City of London. The march was first performed at the coronation of King George VI in 1937 and performed again at the coronation of Queen Elizabeth II in 1953.

Sheep May Safely Graze comes from the one act ballet The Wise Virgins which was first performed on 24 April 1940 by the Vic Wells Company (The Royal Ballet) at Sadler's Wells Theatre. The Wise Virgins is based on the biblical Parable of the Ten Virgins. It was created in 1940 with choreography by Frederick Ashton, musical score by Johann Sebastian Bach and orchestration by William Walton.

Arthur Wilkinson (1919 – 1968) began composing while serving in the Royal Air Force during World War II, and made many contributions to film, stage shows and television. The Beatcracker Suite contains snippets of songs by the Beatles in this unusual version of Tchaikovsky's The Nutcracker Suite.



Program

Crown Imperial March
Sheep May Safely Graze
Chanson de Nuit Opus 15 No. 1
English Folk Songs Suite
 i) Seventeen Come Sunday
 ii) My Bonny Boy
 iii) Folk Songs from Somerset

Fantasia on Greensleeves
Nimrod from Enigma Variations Opus 36. No. 9
Beatcracker Suite

By the Sleepy Lagoon
Country Gardens
Irish Tune from County Derry
Shepherd's Hey

William Walton
J.S. Bach arr. William Walton
Edward Elgar
Ralph Vaughan Williams

Ralph Vaughan Williams
Edward Elgar
Wilkinson, Lennon
and McCartney (*and Tchaikovsky*)
Eric Coates
Percy Aldridge Grainger
Percy Aldridge Grainger
Percy Aldridge Grainger

Conductor - Raymond Yong



Raymond Yong was born in Malaysia, emigrating to Australia at the age of two. He received his initial musical training in Perth, performing regularly in public piano recitals from an early age. It was in high school that he first took to the podium as a conductor, directing his school orchestra and choir.

Raymond Yong went on to study conducting at the University of Melbourne as a pupil of John Hopkins, and received further training in the Symphony Australia Young Conductors Development program. He became the Music Director of the Victorian Youth Symphony Orchestra and Victoria Chorale, and was the founding Artistic Director of Orchestra 21.

He has conducted concerts for the Melbourne Chamber Orchestra, the Port Fairy Spring Music Festival, Stonnington Symphony, Preston Symphony, Kooyong Chamber Players and is a regular guest of the Barrier Reef Orchestra in North Queensland.

Raymond Yong is also a sought-after piano soloist and recitalist. He has performed in concert with many of Australia's foremost classical instrumentalists, singers and ensembles, including piano concerto engagements with the Melbourne Symphony, Sydney Symphony, West Australian Symphony and Tasmanian Symphony Orchestras.

Raymond is currently based in Perth, where he is Music Fellow in Residence at St George's College, University of Western Australia.