

# Orchestra

<b>Violin 1</b>	Stephen Frewen-Lord, Kimberley Riskas, Margot Doherty, Satoshi Shiratsuchi, Tracey Cook, Jasmine Martin, Carla Littlefield, Fiona Hu
<b>Violin 2</b>	Alexandra Gorton, Victoria Hultgren, Julia Maurus**, Sophie Gregory, Suva Leitch, Bianca Bachiella, Erin Darrigan
<b>Viola</b>	Danielle Bijl, Cortney Husodo, Emily Matthews, Bethany Waller, Aidan Fitzgerald
<b>Cello</b>	Rachel Lind, Margaret Loftus, Samuel Yick, Skye-Tara Lewis, Rachel Hill, Caroline Arlett, Zali Clark
<b>Double Bass</b>	Phil Honey, Olivia Adcock, Emma Wootton, Maureen Wallace
<b>Flute</b>	Sally Faint, Yuri Wallace
<b>Flute/Piccolo</b>	Manuela Weilbach
<b>Oboe</b>	Bernie Girard*, Georgina Kanowski
<b>Clarinet</b>	Jacinta Payne, Rianta Belford
<b>Bassoon</b>	Carl Bryant, Helen Land
<b>Horn</b>	Andrew Ryder, Suzanne Darrigan, James Bradley*, Adian Gabriels*
<b>Trumpet</b>	Derek Larsen, Claire Dickson, Seawong Jang
<b>Trombone</b>	Dylan Troyahn, Mark Land, Haong-Tuong Nguyen-Hao
<b>Tuba</b>	Patrick Parker
<b>Timpani</b>	Noel Price

**Concert Master:** Stephen Frewen-Lord  
**Rehearsal Conductor:** Ben Fixter, Suzanne Darrigan and Andrew Ryder  
**Orchestra Manager:** Sally Frewen-Lord

\*Brisbane \*\*Cairns

## Benefactor's Roll

We wish to thank our benefactors for their generous support:

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Dr Maria Moon	John & Geraldine O'Brien	Bronia & Neil Renison
Dr Pat Ryan	Alan & Margaret Stephenson	Mr Graham Wheeler

Become a Orchestra benefactor and assist Townsville's Community Orchestra with your personal and publicly acknowledged support which encourages others to do the same. For more information see the application form.

## Thank You

We would like to thank everyone who has made this concert possible. In particular Pimlico State High School, Cam Leitch, the committee of North Queensland Ensembles Inc. and the Australian Concerto and Vocal Competition.



**OUR NEXT CONCERT IS:**

**LAST NIGHT AT THE PROMS**

**Saturday 1st November 2014 - 7.30pm at the Civic Theatre**



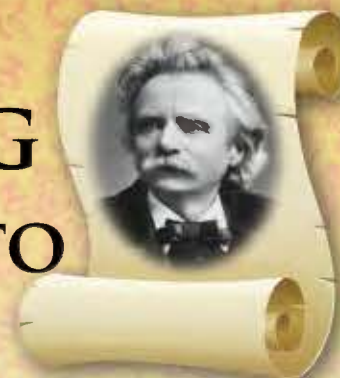
# Barrier Reef Orchestra

Townsville's Community Orchestra presents

# Masterworks



**TCHAIKOVSKY**  
**SYMPHONY No. 5**



**GRIEG**  
**PIANO CONCERTO**

**CONDUCTOR: MARK SHIELL**  
**SOLOIST: STEFAN CASSOMENOS**

**TOWNSVILLE CIVIC THEATRE**  
**SATURDAY 6TH SEPTEMBER 2014**

**BURDEKIN THEATRE**  
**SUNDAY 7TH SEPTEMBER 2014**





# Program

Piano Concerto in A Minor, Opus 16 by Edvard Grieg

1. Allegro molto moderato
2. Adagio
3. Allegro

Interval

Symphony No. 5 in E Minor, Opus 64 by Pyotr Ilyich Tchaikovsky

1. Andante - Allegro con anima
2. Andante cantabile
3. Valse
4. Finale

## GRIEG: PIANO CONCERTO IN A MINOR, OPUS 16

The 25-year-old composer himself could not be present when his Piano Concerto in A Minor, opus 16, received its first performance in Copenhagen in April of 1869. He had to attend his duties in Kristiania (Oslo) where he lived from 1866 to 1877. In the autumn of 1866, he presented himself by holding a concert of Norwegian works, including his Piano Sonata, opus 7, and "Melodies of the Heart", opus 5. Nina Hagerup, his fiancé and cousin, was the soloist. Grieg's idealism and creative drive were soon put to a severe test. For years he struggled to make a decent living here. He tutored more or less talented piano students for poor pay, while trying to establish a Norwegian Music Academy with his colleague, Otto Winter-Hjelm. After only a year, they had to abandon their project due to a lack of economic support. The musical life of the Norwegian capital offered few concerts, and an orchestra dominated by amateurs. One of the few highlights of this period came when Grieg helped establish the Kristiania Musikforening, which soon became the capital's own symphony orchestra. Suddenly audiences could attend concerts and they gave Grieg accolades as a conductor.

The first movement is noted for the timpani roll in the first bar that leads to a dramatic piano flourish. The movement is in the Sonata form. The movement finishes with a virtuosic cadenza and a similar flourish as in the beginning.

The second movement is a lyrical movement in D-flat major, which leads directly into the third movement. The third movement opens in A minor 4/4 time with an energetic theme (Theme 1), which is followed by a lyrical

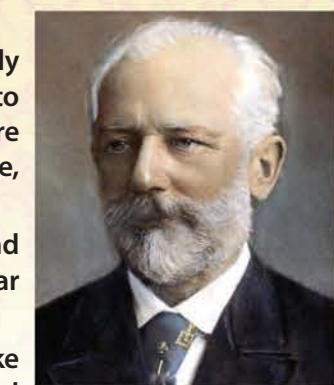
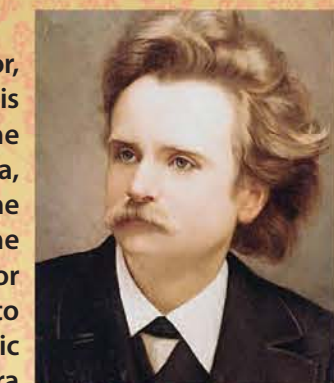
theme in F major (Theme 2). The movement returns to Theme 1. Following this recapitulation is the 3/4 A major Quasi presto section, which consists of a variation of Theme 1. The movement concludes with the Andante maestoso in A major, which consists of a dramatic rendition of Theme 2 (as opposed to the lyrical fashion with which Theme 2 is introduced).

## TCHAIKOVSKY: SYMPHONY NO. 5 IN E MINOR, OPUS 64

Tchaikovsky approached his Fifth Symphony from a position of extreme self-doubt, nearly always his posture vis-à-vis his incipient creations. In May 1888, he confessed in a letter to his brother Modest that he feared his imagination had dried up, that he had nothing more to express in music. Still, there was a glimmer of hope: "I am hoping to collect, little by little, material for a symphony."

The Symphony No. 5 in E minor, Op. 64 was composed between May and August 1888 and was first performed in St Petersburg at the Mariinsky Theatre on November 18 of that year with Tchaikovsky conducting. It is dedicated to Theodore Av.-Lallemant.

Like the Symphony No. 4, the Fifth is a cyclical symphony, with a recurring main theme. Unlike the Fourth, however, the theme is heard in all four movements, a feature Tchaikovsky had first used in the Manfred Symphony, which was completed less than two years before the Fifth. The theme has a funereal character in the first movement, but gradually transforms into a triumphant march, which dominates the final movement. According to an entry in the composer's notebook, dated 15 April 1888 about one month before he began composition of the symphony, the composer described the introduction as "a complete resignation before fate, which is the same as the inscrutable predestination of fate." The changing character of the theme over the course of the symphony seems to imply optimism with regard to providence, an outlook that would not return in his Sixth Symphony.



*Notes by Dr David Salisbury*

# Conductor

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 Percy Grainger Youth 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 in 2006.



# Soloist

Melbourne pianist and composer Stefan Cassomenos is one of Australia's most vibrant and versatile musicians. Stefan has performed internationally since the age of 10, and performed the premiere of his own composition Piano Concerto No 1: Aegean Odyssey with the Adelaide Symphony Orchestra at the age of 16. More recently, he has performed concertos with the Beethoven Orchestra Bonn, Melbourne Symphony Orchestra, Queensland Symphony Orchestra, and Orchestra Victoria. He has worked with many conductors including Olari Elts, Fabian Russell, Christopher Seaman, Nicholas Braithwaite, and Arvo Volmer. Stefan now gives regular solo recitals and concerto performances throughout Australia, Europe, and Asia.

Born in 1985 in Melbourne, Stefan began his studies with Margarita Krupina, before completing his tertiary studies on full scholarship at the University of Melbourne and the Australian National Academy of Music, majoring in piano performance, under the mentorship of Stephen McIntyre, Ian Munro, and Michael Kieran Harvey.

In 2013, he was a grand finalist and recipient of the Second Grand Prize in the prestigious International Telekom Beethoven Piano Competition Bonn, in Germany. He was also the recipient of the Chamber Music Prize. In 2012, he was a grand finalist in the Rhodes International Piano Competition. He was also a grand finalist and prize-winner in the 2013 Lev Vlassenko Piano Competition, the 2013 ABC Symphony Australia Young Performer Awards, and the 2013 Australian Concerto and Vocal Competition.

Stefan is well known for performances of chamber music and art song. Stefan's acclaimed disc of English and Australian art song with tenor Christopher Saunders, recorded on the Master Performers label, was named CD of the week by ABC Classic FM in September 2012.

Stefan has been writing music since the age of seven, and his compositions are regularly commissioned and performed throughout Australia. Stefan's music has been performed by the Melbourne and Adelaide Symphony Orchestras, the Queensland Youth Symphony, Orchestra 21, and the Royal Melbourne Philharmonic Choir. In 2012 he was awarded the annual Lyrebird Music Society Commission, culminating in the world premiere of his String Quartet No 1 by the Curro String Quartet.

Stefan's appearance with the Orchestra is generously supported by the Australian Concerto and Vocal Competition.

