

ORCHESTRA

Violin 1	Stephen Frewen-Lord, Tracey Cook, Stacey Lun, Kimberly Riskas, Michael Wong, Jasmine Martin, Jasmine Lee, Bianca Parison
Violin 2	Alexandra Gorton, Sophie Gregory, Julia Ramsbotham, Florence Cappler-Shillington, Ashley Harrington, Willem Weilbach, Suva Leitch
Viola	Jan Stuart-Street*, Cortney Husodo, Francine Maas#, Aidan Fitzgerald, Kate Cook, Emily Matthews
Cello	Ivy Wu, Caroline Arlett, Carole Radovanovic, Margaret Loftus, Rebecca Marki, Arabella Campbell, Zali Clark, Sam Yick, Rhys Jaa-Kwee
Double Bass	Olivia Adcock, Stephen Kluver, Emma Wootton
Flute	Jennifer Bradstreet, Manuela Weilbach
Piccolo	Sarah Binder
Oboe	Anneka Celotto*, Abbie Gatherum
Cor Anglais	Anneka Celotto*
Clarinet	Jacinta Payne, Elina Pope
Bassoon	Sarah Hill, Bianca Bacchiella
Alto Saxophone	Rianta Belford
Horn	Sarah Prideaux, Annie Doherty, Andrew Ryder
Trumpet	Arthur Florence, Ben Fixter
Trombone	Dylan Troyahn, Michael Henderson, Mark Land
Tuba	Andrew Hodgson
Harp	Leah Li
Timpani	Noel Price
Percussion	Ruby Ansic, Andrew Hodgson



Concert Master: Stephen Frewen-Lord
Rehearsal Conductor: Ben Fixter
Orchestra Manager: Sally Frewen-Lord
 *Brisbane #Cairns

Date Claimer

Please pencil in our next Concert Date!

World Music

Come on a musical journey with the Orchestra and special guest artists.

Saturday 5th Sept 2015

BENEFACTOR'S ROLL

David Crisafulli	Carol Dall'Osto	Cr Ray Gartrell
Bruce & Dorothy Gibson-Wilde OAM	Dr Kerry Gillespie	Judith Hunter OAM
Ewen Jones MP	David & Janine Kippen	Simon & Lorraine McConnell
Senator Ian McDonald	Dr Maria Moon	Terry O'Toole
Bronia & Neil Renison	Mr Graham Wheeler	Nita Vasilescu

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, ACVC, our Business Partners, Benefactors and Sponsors.

If you would like to support the Orchestra please become a Member or a Benefactor. Members receive great ticket discounts and a quarterly newsletter.



Barrier Reef Orchestra

Townsville's Community Orchestra presents

TCHAIKOVSKY

BIZET

MOZART
FLUTE & HARP CONCERTO

Sounds of Romance

CONDUCTOR: RAYMOND YONG

FLUTE: JENNIFER BRADSTREET, 2014 ACVC WINNER

HARP: LEAH LI

Sunday 29th March 2015

Townsville Civic Theatre



CONCERT PARTNER



www.nqorchestra.com.au



Townsville
PRINCIPAL SPONSOR

PROGRAM

Waltz of the Flowers from “Nutcracker” by Pyotr Ilyich Tchaikovsky

Flute Concertino in D Major, Opus 107 by Cecile Chaminade

Flute and Harp Concerto in C Major, K299/297C by Wolfgang Amadeus Mozart - Andantino (2nd Movt)

Excerpts from L’Arlésienne Suites by Georges Bizet

Suite 1: Prelude & Minuetto

Suite 2: Menuet & Farandole

INTERVAL

Symphony No. 2 in C minor “Little Russian” by Pyotr Ilyich Tchaikovsky



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 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 Conductor 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 appeared as guest conductor for the Melbourne Chamber Orchestra, the Port Fairy Spring Music Festival, Stonnington Symphony, Preston Symphony, and Kooyong Chamber Players. He has been a regular guest of the Barrier Reef Orchestra since 2011, conducting the Orchestra, performing as piano soloist, and giving conducting workshops to teachers and conductors in the Townsville area.

Raymond is also a sought-after piano soloist and accompanist. Concert highlights include chamber music performances at the Musica Viva Huntington Festival, Port Fairy Spring Music Festival, the Linari Classic in Italy, as well as piano concerto engagements with the Melbourne Symphony, Sydney Symphony, West Australian Symphony and Tasmanian Symphony Orchestras.

Jennifer Bradstreet is a flautist who won first prize in the Australian Concerto and Vocal Competition for all instruments in 2014 and appears with the Orchestra as part of her prize. She is also an active soloist and chamber musician performing in sponsored recitals in Sydney and Brisbane throughout 2015.

Jennifer performs regularly for the Australian Opera and Ballet Orchestra. She holds a Bachelor of Music (Hons) from the Sydney Conservatorium of Music, and a Postgraduate Diploma of Performance from the Royal College of Music (London) where she studied under British flautist Susan Milan. While at RCM, she played in side-by-side projects with the London Symphony and was invited onto the prestigious BBC Symphony Orchestral Pathway.

Jennifer runs a private studio practice in Leichhardt, Sydney for students of all ages/levels, from beginner to advanced. Her students have had success with AMEB and Trinity Guildhall syllabuses and beyond. She is an instrumental teacher for the University of NSW and also runs a flute studio at Pymble Ladies’ College. She has played at many international masterclasses, and has also been the recipient of many awards and scholarships which have enabled her to perform and pursue summer studies in Germany, England, Scotland and Italy.



Townsville based harpist **Leah Xiang Li** enjoys a diverse career as an orchestral and chamber musician, soloist, instrumental teacher and primary school language teacher.

Leah graduated from the Queensland Conservatorium Griffith University under the tutelage of Sebastien Lipman. She was the recipient of Ross Peters 4MBS Chamber Music Prize and performed for the Honourable Dame Quentin Bryce (former Governor-General of Australia). She was also the principal harpist for Australian International Symphony Orchestra Institution, Queensland Youth Symphony Orchestra, Queensland Conservatorium Symphony Orchestra and Queensland Conservatorium Opera Orchestra.

Leah’s repertoire spans from the Baroque to the present day. She has a special interest in Jazz and is seeking to fulfil this passion through further study. Leah is also dedicated to education, community outreach and musical advocacy as demonstrated by her current involvement in Barrier Reef Orchestra.

Waltz of the Flowers from Nutcracker by Pyotr Ilyich Tchaikovsky

The Nutcracker is a two-act ballet, originally choreographed by Marius Petipa and Lev Ivanov. The libretto is adapted from E.T.A. Hoffmann’s story, The Nutcracker and the Mouse King. It was given its première at the Mariinsky Theatre in St. Petersburg on Sunday, December 18, 1892, on a double-bill with Tchaikovsky’s opera.

Although the original production was not a success, the 20-minute suite that Tchaikovsky extracted from the ballet was. However, the complete Nutcracker has enjoyed enormous popularity since the late 1960s.

Waltz of the Flowers is very popular and is the last number in his Nutcracker Suite. It has been arranged for various instruments and for various combinations of instruments. Percy Grainger arranged the waltz for piano solo as Paraphrase on Tchaikovsky’s Flower Waltz. Walt Disney Studios animated the waltz for the movie Fantasia.

Flute Concertino in D Major, Opus 107 by Cecile Chaminade

Very, very few composers (let alone female ones) have ever risen to such fame as Cecile Chaminade, or fallen into such obscurity after their death. Her opus numbers run to Op. 144, but it is safe to say that what remains of her reputation now rests on the Concertino for Flute and Orchestra, which was written for the Paris Conservatoire Flute Concours of 1907. It lost, alas, to a far inferior work by Claude Paul Taffanel in a sympathy vote for the ailing great French flautist. Taffanel responded by taking to his deathbed.

Those who detect more emotion in this piece than might be expected for a technical showpiece is quite correct. For many years, Chaminade carried on a very ill concealed love affair with the first flautist of the Orchestre de la Société des Concerts du Conservatoire, only to see him become engaged to someone else in 1906. The Concertino was written immediately afterwards. Chaminade’s composition opens with a broad melody, has a highly decorative solo part and is regarded as quite demanding for the flautist. After a more active central section, marked Più animato agitato in the score, there is a short oboe phrase that leads into a cadenza for the soloist. The piece concludes with a reprise of the opening melody and a coda.

Flute and Harp Concerto in C Major, K299/297C by Wolfgang Amadeus Mozart - Andantino (2nd Movt)

This is one of only two true double concertos that Mozart wrote, as well as the only piece of music by Mozart that contains the harp. The piece is one of the most popular such concerti in the repertoire, as well as often being found on recordings dedicated otherwise to either one of its featured instrument.

In the classical period, the harp was still in development, and was not considered a standard orchestral instrument. It was regarded more as a plucked piano. Therefore, harp and flute was considered an extremely unusual combination. Currently, there is much more repertoire for a flute and harp duo, especially without Orchestra. Composers wrote much of this repertoire in the nineteenth century. Mozart’s opinion of the harp, however, was perhaps dubious at best, for he never wrote another piece that employed it.

The soloists in the piece will sometimes play with the Orchestra, and at other times perform as a duo while the Orchestra is resting. The flute and harp alternate having the melody and accompanying lines. In some passages, they also create counterpoint with just each other.

Excerpts from L’Arlésienne Suites by Georges Bizet

Suite 1: Prelude & Minuetto

Suite 2: Menuet & Farandole

Bizet composed incidental music for Alphonse Daudet’s play L’Arlésienne in 1872. Bizet drew a four-movement concert suite from the score, and in 1879, four years after the composer’s death, Ernest Guiraud compiled a second suite of four selections, which is performed at these concerts. The Orchestra consists of two flutes and piccolo, two oboes and english horn, two clarinets, two bassoons, alto saxophone, four horns, two trumpets and two cornets, three trombones, timpani, tambourine, bass drum, cymbals, harp, and strings.

Despite the poor reviews of the incidental music, Bizet arranged his work into a suite of four movements. Now known as L’Arlésienne Suite No. 1, the suite used a full symphony Orchestra but without the chorus. The first performance was at a Padeloup concert on 10 November 1872.

Symphony No. 2, Opus 17 in C minor “Little Russian” by Pyotr Ilyich Tchaikovsky

One of Tchaikovsky’s joyful compositions, composed in 1872, it was successful right from its premiere and also won the favour of the group of nationalistic Russian composers known as “The Five”, led by Mily Balakirev. Because Tchaikovsky used three Ukrainian folk songs to great effect in this work, it was nicknamed the “Little Russian” by Nikolay Kashkin, a friend of the composer as well as a well-known musical critic of Moscow. Ukraine was at that time frequently called “Little Russia”.

Despite its initial success, Tchaikovsky was not satisfied with the symphony. He revised the work extensively in 1879-80, substantially rewriting the opening movement and shortening the finale. This revision is the version of the symphony usually performed today, although there have also been supporters of the original version. Among those advocates was the composer’s friend and former student, Sergei Taneyev, who was himself a noted composer and pedagogue.

Program Notes by Dr. David Salisbury