



conductor  
RAYMOND YANG



Soloist  
Blair Harris



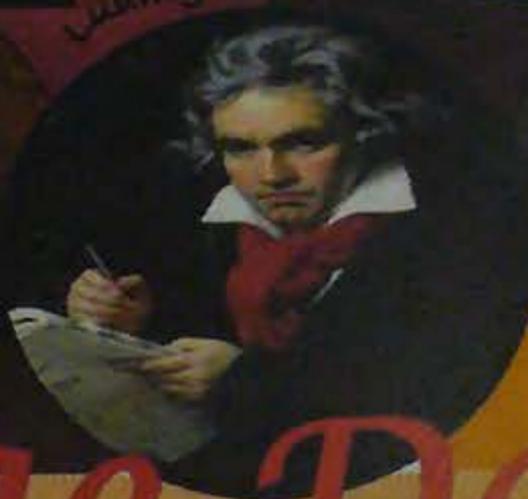
Camille Saint-Saëns



Gabriel Faure



Ludwig van



Felix Mendelssohn



Sundae Delights

Barrier Reef  
Orchestra

Sunday  
with  
March

at  
The  
Cultural  
Centre

2011





## ***BARRIER REEF ORCHESTRA***

### ***Sundae Delights Program***

#### **The Hebrides Overture, Op 26 (Fingal's Cave)**

**FELIX MENDELSSOHN (1809-1847)**

Fingal's Cave is on the uninhabited island of Staffa, near Mull in Scotland. It was described by Sir Walter Scott as "...one of the most extraordinary places I ever beheld. It exceeded, in my mind, every description I had heard of it ...composed entirely of basaltic pillars as high as the roof of a cathedral, and running deep into the rock, eternally swept by a deep and swelling sea, and paved, as it were, with ruddy marble . . ."

In 1829 Felix Mendelssohn visited Fingal's Cave. He wrote to his sister Fanny "In order to make you understand how extraordinarily the Hebrides affected me, I send you the following, which came into my head there." The musical extract he enclosed was the opening theme of the overture. The work was not completed until December 16, 1830 and was originally entitled *Die Einsame Insel* (The Lonely Island.) However, Mendelssohn changed the name, rather confusingly using the title "Hebrides Overture" on the orchestral parts, but "Fingal's Cave" on the full score.

The overture was premiered on May 14, 1832 in London. It is highly characteristic of Mendelssohn's work, being classical in form and harmony, yet containing romantic characteristics. The overture conjures up a whole seascape including the grandeur of the cave, the swelling of the sea, the light on the water and the fury of the waves breaking on the cliffs. It was one of the first works of music to evoke nature in this way, and remains one of the greatest of its genre.

#### **Pavane in F-sharp Minor, Op. 50**

**GABRIEL FAURÉ (1845 - 1924)**

The pavane was a court dance of the 16th and early 17th centuries. Literally hundreds of compositions for solo instrument or ensemble survive from the late Renaissance and early Baroque periods to testify to the popularity of the dance, first as an element in social life, later as an abstract musical style. The dance was a stately processional, as couples moved around the floor with grace and poise.

Fauré, however, composed his Pavane in 1886, and its world premiere in Paris in 1888 contained an added choral part. In 1919, Fauré reused the piece (without chorus) in his one-act ballet *Masques et bergamasques*, Opus 112. The structure of his pavane is a simple three-part song form, and the delicate opening flute solo is perhaps the best-known tune Fauré ever wrote.

#### **Cello Concerto in A Minor, Op. 33**

**CAMILLE SAINT-SAËNS (1835 - 1921)**

Camille Saint-Saëns, a child prodigy, began piano lessons at three, gave a drawing-room performance of a Beethoven Sonata at four, and made his formal debut performing Beethoven's Piano Concerto in C minor and Mozart's Concerto in B flat at the age of ten. This cello concerto was written in 1872 and was premiered at a Paris Conservatory concert in 1873 by the eminent cellist, Auguste Tolbecque, to whom it is dedicated. Of all Saint-Saëns' compositions for cello, this concerto is the only one that has really taken a firm hold in the repertoire.

Saint-Saëns' broke with convention by writing a one-movement, continuous concerto rather than the usual three movements. Despite this, the piece falls into three distinct sections, and the various themes are ingeniously combined into one continuous movement. Sir Donald Francis Tovey later wrote, "Here, for once, is a violoncello concerto in which the solo instrument displays every register without the slightest difficulty in penetrating the orchestra." In fact, many composers, including Shostakovich and Rachmaninoff, considered this concerto to be the greatest of all cello concertos.

**INTERVAL**

## Symphony No. 2 in D Major, Op. 36

LUDWIG VAN BEETHOVEN (1770 - 1827)

When one reads the October 1802 document known as the *Heiligenstadt Testament*, we begin to understand some of the despair that Beethoven felt with the isolation that his increasing deafness imposed. The contrast in the music that comes from the same period of this document is all the more striking. The playful, buoyant *Symphony No. 2 in D* - one of his most energetic, cheerful, and outgoing works - hardly seems compatible with the document's sentiments: "I came near to ending my own life; only my art held me back, as it seemed to me impossible to leave this world until I have produced everything I feel it has been granted to me to achieve."

Beethoven composed this symphony during 1802 and conducted its first performance in 1803. It contains four movements, *Allegro con brio* (beginning with a slow introduction), *Larghetto*, and instead of the standard minuet-and-trio for the third movement, Beethoven wrote a scherzo; providing the composition with even greater energy. The explosive finale is what we now call pure Beethoven, although audiences in 1803 didn't yet know what that meant, and no doubt found it shocking and unpredictable. While history may have delegated Beethoven's subsequent work *Eroica* as the ground-breaking symphonic work, the *Symphony No. 2* must certainly take its place of honour in the composer's development of the genre.

## **OUR GUESTS**

### **RAYMOND YONG: CONDUCTOR**

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 recitals from an early age. Now living in Melbourne, he enjoys a busy career as a piano soloist, chamber musician, vocal accompanist and conductor, performing in concerts and music festivals around Australia. As an emerging young conductor, Raymond Yong made his debut as Guest Conductor of the Melbourne Chamber Orchestra in 2010, and will conduct the Auckland Philharmonia as part of the 2011 Symphony Australia Young Conductor Development program. He is the Music Director of the Victorian Youth Symphony Orchestra, Music Director of the Victoria Chorale, and founding Artistic Director of Orchestra 21, a new chamber orchestra based in Melbourne. In 2011 he will be guest conductor for the Stonnington Symphony Orchestra, the Kooyong Chamber Players. He now conducts the Barrier Reef Orchestra in North Queensland for the first time.

As a pianist, Raymond Yong has performed as concerto soloist with the Melbourne Symphony, West Australian Symphony, and Queensland Symphony Orchestras, and has given concerts in Italy, Germany, United Kingdom, Singapore and Malaysia. He has appeared as a guest artist at Musica Viva's Huntington Festival, the Melbourne International Arts Festival, the Port Fairy Spring Music Festival, and the Linari Classic in Italy. His performances are regularly broadcast across Australia on the ABC Classic FM radio network. Raymond Yong studied piano performance and conducting at the University of Melbourne where his teachers were Stephen McIntyre (piano) and John Hopkins (conducting). The award of a German government grant led to three years of piano studies at the University of Music and Theatre in Hannover, as a pupil of Karl-Heinz Kämmerling.

### **BLAIR HARRIS: SOLOIST**

Blair is one of the most 'in demand' cellists in Melbourne. He plays with the Melbourne and Tasmanian Symphony Orchestras and regularly tours Australia with Oz Opera. Since completing three years on full scholarship at the Australian National Academy of Music Blair has gone on to perform numerous solo engagements with the Melbourne Symphony Orchestra, Orchestra Victoria and the Preston Symphony. He is also regularly broadcast on ABC Classic FM and 3MBS Melbourne, including a live to air recital in 2004. In 2007 he attended the coveted International Music Seminars Prussia Cove, on full scholarship, studying chamber music under the guidance of Valeria Szervanszky. Blair's solo career has seen him perform Tchaikovsky's 'Rococo Variations' as a soloist with the Orchestra Victoria. Most recently Blair was appointed principal cello with Opera Australia's National tour of Puccini's *Madame Butterfly*.

Blair also takes time to enjoy the music of a lighter style. He is a principal performer on 'Dancing with the Stars', 'It Takes Two', 'TV Week Logie Awards' and is the String Director for 'Australia's Got Talent'. Blair recently performed a duet with renowned singer Sylvie Palladino to a crowd of over 40,000 at Channel Nine's *Carols By Candlelight*. He has also been invited by many of today's leading pop musicians to perform in studio and concert, including Michael Buble, Westlife, Delta Goodrem, Alex Lloyd, Smokey Robinson, The Veronicas, Human Nature, Natalie Bassingthwaite and Olivia Newton-John just to name a few. Currently freelancing in Melbourne, Blair is frequently flown to Tasmania as a regular guest with the Tasmanian Symphony Orchestra. Blair was the 2010 winner of the Australian Concerto and Vocal Competition held in Townsville. His appearance with the Barrier Reef Orchestra is facilitated by ACVC as part of his prize.



# BARRIER REEF ORCHESTRA

ORCHESTRA MANAGER: Andrew Ryder  
CONCERT MASTER: Stephen Frewen-Lord

<b>Violin I</b> Stephen Frewen-Lord# Ashley Harrington Carla Littlefield Eddie Chong Henry Orton Liz Malone Margot Doherty Stacey Lun	<b>Violin II</b> Karin Croft # Alexandra Gorton Donna Gandini Gabrielle Stennett Inez Graham Molly Mahlouzarides Nerida Ramsbotham Suva Leitch	<b>Viola</b> Val Railey# Kimberley Salmon Michael Hanrahan Susan Fraser	<b>Cello</b> Richard Newell# Aleisha Strom Lara Darrigan Una Galvin	<b>Double Bass</b> Phil Honey#
<b>Flute</b> Caradoc Jones# Anne Milanovic Jade Williams	<b>Oboe</b> Bernard Girard#* Nathaniel Ah Kit	<b>Clarinet</b> Jacinta Payne# Sarah Ridd	<b>Bassoon</b> Helen Land# Katy Frewen-Lord Tammy Unwin	<b>Horn</b> Andrew Ryder# Kieri Darrigan
<b>Trumpet</b> Suzanne Darrigan# Emily Fox	<b>Percussion</b> Noel Price#	Rehearsal Conductor: Suzanne Darrigan	*Augmenting player from Brisbane	# Section Leader

North Queensland Ensembles Inc. the parent body of the Barrier Reef Orchestra would like to thank all who have contributed to this concert, especially Pimlico State High School, 1RAR Band, Australian Concerto and Vocal Competition, Chrissy Maguire, Linda Taylor, Michele Adams and the committee: Simon McConnell, Alan Nixon, Annette Elliss, Judy Hunter, Lorraine Gray-McConnell, Marg Naylor, Ron Piper, Sally Frewen-Lord. We also receive valuable in-kind assistance from ASAP Printers, Sturt Business Centre and kaptive media (web page). Of course everything revolves around the musicians and we thank them for their time and talent with special thanks and acknowledgment to our Orchestra Manager, Andrew Ryder and Rehearsal Conductor Suzanne Darrigan.

You can support the Orchestra by becoming a member. This helps us in obtaining grants and it helps you by getting discounts on tickets and invites to functions, e.g. the next BRO concert will be the great Choral Symphony by Beethoven – Symphony No. 9 in D minor op 125 at the Civic Theatre, member's price is just \$25. Membership forms are available in the foyer or go online at [nqorchestra.com.au](http://nqorchestra.com.au)



We would like to thank and acknowledge the RSL Queensland State Branch for the gift of music stand lights in addition to the music stands given last year.

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