



BARRIER REEF
Orchestra

The Magic of Vienna

Featuring Music by
Wagner and Strauss

International Conductor:
Theodore Kuchar

Saturday 10th June 2023 at 5.30pm
Sir George Kneipp Auditorium, JCU



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Theodore Kuchar - *Conductor*

The multiple award-winning conductor Theodore Kuchar is the most recorded conductor of his generation and appears on over 140 compact discs for the Naxos, Brilliant Classics, Ondine, Marco Polo, Toccata Classics and Centaur labels. He presently serves as the Principal Conductor of the Lviv National Philharmonic Orchestra of Ukraine and has served as the Artistic Director and Principal Conductor of two of Europe's leading orchestras, the National Symphony Orchestra of Ukraine and the Janacek Philharmonic Orchestra (formerly the Czech Radio Orchestra) while also serving as the Principal Conductor of the Slovak Sinfonietta. He has collaborated with major artists including James Galway, Jessye Norman, Lynn Harrell, Itzhak Perlman, Yo-Yo Ma, Sarah Chang, Mstislav Rostropovich, Joshua Bell, Joseph Calleja and Frederica von Stade, among others. In addition to his conducting activities, he has served as the Artistic Director of two of the world's pre-eminent chamber music festivals, The Australian Festival of Chamber Music (1991-2007) and the Nevada Chamber Music Festival (2003-2018).



With the Lviv National Philharmonic Orchestra of Ukraine, he recently completed a six-week, 40 concert United States Tour during the period January-February 2023, including sold-out performances in New York City's Carnegie Hall and Radio City Music Hall.

Commencing with the 2023-24 season, Mr. Kuchar assumes the title of Principal Conductor of the Polish Wieniawski Philharmonic Orchestra of Lublin. He will also embark on his new role of Artistic Director of the Barrier Reef Orchestra.

Program

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| 1. Rienzi Overture, WWV 49 | Richard Wagner |
| 2. Symphony No. 41 in C major, K. 551 Jupiter | Wolfgang Amadeus Mozart |
| <i>Interval</i> | |
| 3. Tritsch-Tratsch Polka, Op. 214 | Johann Strauss II |
| 4. Ritter Pasman: Czardas, Op. 441 | Johann Strauss II |
| 5. Persian March, Op. 289 | Johann Strauss II |
| 6. Eljen a Magyar!, Op. 332 (Hail to Hungary) | Johann Strauss II |
| 7. The Blue Danube Waltzes, Op. 314 | Johann Strauss II |

Program Notes

1. *Rienzi Overture*, WWV 49

Richard Wagner

Rienzi premiered in Dresden on the 20th of October 1842, lasted over six hours with breaks, and included a 40-minute-long ballet. It is perhaps due to its unwieldy dimensions, that *Rienzi* is rarely performed as a full opera in recent times. The *Rienzi Overture* begins with a single trumpet call which foreshadows the battle calls of Act III. Gradually, the other instrumental voices join in, and the music flows into a theme which returns in Act IV as *Rienzi's* prayer. The *Overture*, which is an orchestral tour de force, concludes with a military march from Act III.

2. *Symphony No. 41 in C major*, K. 551 *Jupiter*

Wolfgang Amadeus Mozart

Symphony No. 41 is universally known as the *Jupiter Symphony*, and as with so many musical nicknames, this one did not originate with the composer. The work is written in four movements, with the first bearing a fast tempo marking, (*Allegro vivace*), but its opening phrases are stately. The slow second movement (*Andante cantabile*), has at times been described as being rooted in the *Sarabande*, a French courtly dance of the Baroque era. The third movement, *Menuetto*, is similar to a *Ländler*, a popular Austrian folk-dance form, while the finale (*Molto allegro*) shows Mozart's sheer brilliance as a composer.

3. *Tritsch-Tratsch Polka*, Op. 214

Johann Strauss II

The polka charged into the ballrooms of Europe from rural Bohemia. It may have originated in Poland ('polka' being the Czech word for a Polish woman) but the precise origins of the dance and its name are not known. In any case, the polka became tremendously popular in the 1840s and was danced from Prague to St Petersburg, Paris to Vienna, London to Calcutta. A round dance (i.e. the dancers form a large circle), the polka is most typically a lively dance but several varieties developed in Vienna in the 1850s, including a slowish variety and even one in triple time. This work, the *Tritsch-Tratsch-Polka*, is most definitely an example of the lightning quick variety. It is one of Strauss's most popular works. The work always goes by its German title, 'tritsch-tratsch' which might be translated as 'chit-chat' – Vienna being a city that has always loved gossip and intrigue.

4. *Ritter Pásmán: Csárdás*, Op. 441

Johann Strauss II

A *csárdás* is a Hungarian dance in two contrasting sections: the first slow, the second fast and wild. A 'csárda' is a country inn but there is no reason to believe that the *csárdás* originated as a rustic dance. It was more likely invented by aristocrats. Franz Liszt was among the first to popularise the dance in his piano music. *Ritter Pásmán* is Johann Strauss's only opera (his works for the stage are mostly operettas). That said, it was not particularly successful in its opening season in 1892 (it was premièred at the Vienna Court Opera) nor has it entered the repertory since. Nevertheless, the *csárdás* from *Ritter Pásmán* has enjoyed success as a concert work.

5. *Persian March*, Op. 289

Johann Strauss II

The *Persian March* was the hit of Strauss's 1864 season with his orchestra at the Russian summer resort town of Pavlovsk, near St Petersburg. For his efforts, Strauss was awarded the *Persian Order of the Sun* by the Shah of Persia, Naser al Din. Like the *Egyptian March*, the *Persian March* demonstrates Strauss in 'Oriental' mode (indeed, it predates the *Egyptian March*) and, like the later work, relies to a large extent upon use of the augmented second interval to provide 'exotic' colour. Strauss reprised the work in Vienna later that year at a concert marking the 20th anniversary of his career in music. © Robert Gibson 2014

6. *Eljen a Magyar!*, Op. 332 (*Hail to Hungary*)

Johann Strauss II

Johann Strauss II composed *Eljen A Magyar!* (*Hail to Hungary*) in 1869 and it premiered on March 16, 1869, at the Redoutensaal in Pest, Hungary, with the composer leading the Strauss Orchestra.

7. *The Blue Danube Waltzes*, Op. 314

Johann Strauss II

An der schönen blauen Donau, composed in 1866–67, was dedicated to the Vienna Men's Choral Society. It premiered, in its original version with chorus and orchestra on February 18, 1867, in Vienna, by the orchestra and singers of the "George V, King of Hanover" 42nd Infantry Regiment, with Rudolf Weinwurm as conductor.

Orchestra

Violin 1

Stephen Frewen-Lord
Jasmine Lee
Julia Ramsbotham
Chloe Shieh
Melissa Nichols
Robyn Shaw
Finn Williams (Airlie Beach)

Violin 2

Olivia Jung
Helen Truong
Philip Haig
Eleanor Howard
Lily Haig
Alexander Thomas

Viola

Emily Wilson
Jess Winton
Lucas Collier
Sienna Graffin

Cello

Carla Mulligan
Spycer Morse
Austin Park
Angela Summers
Miles Devlin
Isabelle Yu
Margaret Loftus
Melissa Kleinberger (USA)

Bass

Olivia Adcock
Sam Pankhurst

Piccolo

Linda Bridge

Flute

Monika Orloff
Shona Wood

Oboe

Sylvia Caban (Brisbane)
Francesca Adcock

Clarinet

Monika Ward
Erin Smart

Bassoon

Sarah Wagner (Brisbane)
Do Young Park

Horn

Alexandra Bowman
Annie Doherty
Andrew Ryder
Suzanne Darrigan

Trumpet

Arthur Florence
Jeffrey Bird
Mark Smith
Bailey Gould

Trombone

Cynthia Chambers
Russell West
Theo Burnett

Tuba

Sebastian Florence

Timpani

Maxwell Hanks

Percussion

Noel Price
Andrew Hodgson

Concert Master:

Stephen Frewen-Lord

Orchestra Manager:

Sally Frewen-Lord

Rehearsal Conductor:

Suzanne Darrigan

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Barrier Reef Orchestra acknowledges the Wulgurukaba and Bindal people, traditional owners and custodians of the land on which we perform today. We pay our respects to Elders past, present and emerging. We acknowledge and respect their continuing culture and the contributions they make to the life of our city. May we walk gently and respectfully upon this land.

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