



BARRIER REEF ORCHESTRA

A BOHEMIAN ROMANCE

Kats-Chernin

Dance of the Paper Umbrellas

Kodály

Dances of Galánta

Dvořák

Symphony No 8

Carolyn Watson

Conductor

Sunday March 17 2024 at 5:30pm
Sir George Kneipp Auditorium JCU



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www.nqorchestra.com.au





Dear Friends and Patrons

It gives me a great sense of joy and privilege to return to Townsville in the recently announced capacity as Artistic Director of the Barrier Reef Orchestra.

In addition to my appearances with the orchestra in June and July, it gives me pleasure to welcome two highly accomplished young conductors in their first visits to Townsville: Australian Carolyn Watson and Venezuelan Joshua Dos Santos who will conduct the BRO in our October concert. I have been aware of Carolyn's successes in the United States for quite some time and it was exactly one year ago that we met when I was invited to conduct a masterclass at the University of Illinois, where Carolyn serves as Professor and Director of Orchestral Studies.

There is no doubt that the collaborations with these excellent conductors and the continued growth and excellence of the BRO will result in Townsville's musical highlights for 2024. I encourage and remain grateful for your generous support towards one of Australia's most important regional orchestras and look forward to meeting each of you throughout the 2024 concert season.

Theodore Kuchar



Carolyn Watson *Proudly supported by John Honeycombe*

Originally from Sydney, Carolyn Watson is Music Director at the La Porte Symphony Orchestra in Indiana and is the Director of Orchestras at the University Of Illinois. She has been Principal Guest Conductor of the Kansas City Chamber Orchestra's 2022-2023 Season and Music Director of the Interlochen Arts Academy Orchestra.

Her guest conducting engagements include concerts with the Austin Symphony, Detroit Symphony Civic Orchestra, Kansas City Ballet, and World Youth Symphony Orchestra, Brandenburger Symphoniker, BBC Concert Orchestra, Scottish Chamber Orchestra and the St. Petersburg Chamber Philharmonic, she has conducted for Staatsoper Berlin, held a residency at the Israeli National Opera, assisted Sir Charles Mackerras on his final two productions at The Royal Opera Covent Garden and Glyndebourne Festival Opera and has conducted for Amarillo Opera, Lyric Opera Of Kansas City and Des Moines Metro Opera.

Carolyn holds a PhD in Performance (Conducting) from the University of Sydney where she studied under Imre Palló, studied further with David Zinman at the American Academy of Conducting at Aspen, and has been a member of the masterclasses of Marin Alsop, Peter Eötvös, Yoel Levi, Martyn Brabbins and Alex Polishchuk.

Program

Kats-Chernin *Dance of the Paper Umbrellas*

Kodály *Dances of Galánta*

Dvořák *Symphony No.8 in G Major, Op.88*

Program Notes



Elena Kats-Chernin

Elena Kats-Chernin is one of Australia's leading composers. Trained in Moscow, Australia, and Germany, her distinctive idiom reflects her unique personal history. Her music often combines chiselled rhythmic pulsation with a bittersweet melodic/harmonic language. Kats-Chernin's diverse output includes operas, orchestral works, chamber and solo pieces, plus music for dance, film, and theatre. [from *Boosey & Hawkes*]

Elena Kats-Chernin was named Officer of the Order of Australia in 2019 and is "represented artist" of the Australian Music Centre. Her works are published exclusively by Boosey & Hawkes. [Jens Luckwaldt, November 2022]

"Her status as one of this country's most prolific and consistently innovative composers remains unchallenged... [She] appears to achieve the impossible, straddling the two seemingly irreconcilable camps of intellectualism and accessibility." – Sydney Morning Herald

DANCE OF THE PAPER UMBRELLAS

This piece was written for a Hush CD project. The idea for it started when I visited the leukemia ward at the Royal Children's Hospital in Melbourne and witnessed what wonderful work Dr Catherine Crock (the head of HUSH Music Foundation) and her team do. That experience was still with me, when a few days later I sat at my piano. I wondered what kind of piece I could write that would be uplifting. I wanted to enter the world of magic and dreams. I imagined a cake adorned with multi-coloured umbrellas. A dance formed in my head, starting with a pattern in harp, marimba, plucked strings and flutes. [Program notes by the composer]



Zoltán Kodály (1882 – 1967)

Was a prominent Hungarian composer, educator, ethnomusicologist, linguist, author and philosopher. Along with Bartók and Ligeti, he is one of the three major figures in Hungarian music this century. As a composer, Kodály did much to bridge the gap between Hungarian folk music and the European art music tradition. In the early 1900's, Kodály and his colleague, Béla Bartók focused their attention on their own native folk music traditions. Throughout Kodály's writings are the notions that a person cannot be complete without music and that music serves to develop a person on all levels – emotionally, spiritually and intellectually. Kodály believed that every person has musical aptitude and that, ideally, a music education should begin as early as possible in a person's life – firstly at home and then later within the school curriculum.

DANCES OF GALÁNTA

Kodály's work is an expanded *verbunkos* (from the German *werben*, to recruit), the *verbunkos* being in 18th- and 19th-century Hungary a dance-show put on by the recruiting sergeant and his hussars for the potential enlistees, the message being that the soldier's life is endless fun. The *verbunkos* traditionally consists of two sections, the *lassú* (literally, "slow") and the *friss* ("fresh"). The structure of Kodály's *Dances of Galánta* consists of a three-part *lassú* (the orchestral introduction, the clarinet's cadenza, and the luscious subsequent andante maestoso section) followed by a *friss* that begins allegro moderato and then erupts into four different fast dances, separated by brief references to the andante maestoso. [Herbert Glass]



Antonín Dvořák (1841 – 1904)

Born in Nelahozeves, Bohemia, Dvořák achieved worldwide recognition, noted for turning folk material into 19th-century Romantic music. He came to know music early, in and about his father's inn, and became an accomplished violinist as a youngster. When he was about 12 years old, he moved to Zlonice to live with an aunt and uncle and began studying harmony, piano, and organ. In 1875 Dvořák was awarded a state grant by the Austrian government, and this award brought him into contact with Johannes Brahms, with whom he formed a close and fruitful friendship. Brahms not only gave him valuable technical advice but also found him an influential publisher in Fritz Simrock, and it was with his firm's publication of the *Moravian Duets* (composed 1876) for soprano and contralto and the *Slavonic Dances* (1878) for piano duet that Dvořák first attracted worldwide attention to himself and to his country's music.

SYMPHONY NO.8 IN G MAJOR, OP.88

1. Allegro con brio 2. Adagio 3. Allegretto grazioso – molto vivace 4. Allegro, ma non troppo

The Eighth Symphony broke new ground from the moment of its premiere, which Dvořák conducted in Prague on February 2, 1890. Op. 88 was, as the composer explained, meant to be "different from the other symphonies, with individual thoughts worked out in a new way." This "new way" refers to Dvořák's musical transformation of the Czech countryside he loved into a unique sonic landscape. Within the music, Dvořák included sounds from nature, particularly hunting horn calls and birdsongs played by various wind instruments.

The bucolic opening of the first movement has two main ideas – the dark but peaceful opening (sounding like a richly mellow chorale) and the subsequent cheerful birdcalls in the flute.

The rhapsodic Adagio of the second movement is unified by a recurring motive – a quick-rising triplet upbeat figure (it's the first thing you'll hear). While rarely absent for more than a few measures, it never feels repetitive as Dvořák constantly varies it – especially in the clarinet's exotic version.

The main portion of the third movement feels like a wistful minor-key waltz, but be ready for the coda that effortlessly recasts some of the material from the middle of the movement in duple meter.

The finale opens with an unusual trumpet fanfare, of which conductor Rafael Kubelik explained: "in Bohemia the trumpets never call to battle – they always call to the dance." Indeed, much of the remainder of the jubilant movement brings to mind Dvořák's raucous Slavonic Dances.

Orchestra

Violin 1

Stephen Frewen-Lord
Do Young Park
Chloe Shieh
Meredith Betts
Melissa Nichols
Lily Haig

Violin 2

Olivia Jung
Katrina Jones
Kristy Prasad
Amy Cantrill
Mary Anne Anderson
Eleanor Howard
Philip Haig

Viola

Joshua Weston
Laura Richardson
Alanna Kelly
Suva Leitch

Cello

Carla Mulligan
Austin Park
Wade Tattersall
Carole Radovanovic
Isabelle Yu
Angela Summers
Eryn Matters

Bass

Deborah Ayres
Sam Pankhurst
Anjali Rao

Piccolo

Monika Ortloff

Flute 1

Mia Yoo (Bris)

Flute 2

Monika Ortloff

Oboe 1 / Cor Anglais

Sylvia Caban (Bris)

Oboe 2

Francesca Adcock

Clarinet 1

Jacinta Payne

Clarinet 2

Monika Ward

Bassoon 1

Sarah Wagner (Bris)

Bassoon 2

Aimee Segal

Horn 1

Andrew Ryder

Horn 2

Annie Doherty

Horn 3

Alexandra Bowman

Horn 4

Nicholas Bail

Trumpet 1

Tomas Cooney

Trumpet 2

Greg Finlay

Trombone 1

Lachlan Cutler

Trombone 2

Cynthia Chambers

Bass Trombone

Gianni Adcock

Tuba

Andrew Hodgson

Piano

Jo Batterham

Harp

Leah Li

Timpani and Percussion

Lorelei Williamson

Andrew Hodgson

Conductor

Carolyn Watson

Concertmaster

Stephen Frewen-Lord

Orchestra Manager

Sally Frewen-Lord

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Thank You

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For more information see the application form available in the foyer or on our website.

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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