



GREAT BARRIER REEF ORCHESTRA

Shooting FOR THE Stars

Conductor Theodore Kuchar

Soloist Hannah Kim Violin

SCULTHORPE Earth Cry

BRUCH Violin Concerto No. 1 in G minor

BEETHOVEN Symphony No. 5 in C minor, Op. 67

GERSHWIN Porgy and Bess

Saturday 14 June - 5:30pm
Townsville Civic Theatre



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Theodore Kuchar (Conductor)

Described by ClassicsToday.com as "One of the 10 greatest conductors alive today", the multiple award-winning conductor Theodore Kuchar, Artistic Director of the Great Barrier Reef Orchestra, is one of the most recorded conductors of his generation and appears on over 150 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 having served as the Principal Conductor of the Slovak Sinfonietta, the Polish Wieniawski Philharmonic Orchestra of Lublin, the Artistic Director and Principal Conductor of the Orquesta Sinfonica de Venezuela and prior to that served as the Music Director and Principal Conductor of the Queensland Philharmonic Orchestra in Brisbane, Australia. 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).
(Supported by Dr Steven Lun and Janelle Lun)



Hannah Kim (Violin)

Hannah Kim is a first-year violin student at the Sydney Conservatorium of Music studying under Ms. Janet Davies and is a recipient of the Ted and Susan Meller Memorial Scholarship Fund. She previously attended Ravenswood School for Girls on a full music scholarship under the tutelage of Mrs. Elisabeth Mitchelmore. She began playing the violin at age five, earning her A.Mus.A in 2020 and L.Mus.A with distinction in 2021. In 2024, she won first prize at the Australian Concerto and Vocal Competition, leading to the performance with the Great Barrier Reef Orchestra in 2025. Recent performances include a featured appearance as soloist in the Bruch Violin Concerto with the Tim Li Orchestra at Verbrugghen Hall within the Sydney Conservatorium of Music.

Her accolades include first place in the 2021 Polish Music Competition, the 2022 Edna Wilde Instrumental Award, and the Virtuoso Prize at the New Talent British Festival. She has also placed in several national and international competitions, including the Kendall National Violin Competition, ArsClassica International Junior Competition and Mimas Music Festival Violin Competition.

A dedicated ensemble musician, Hannah has been a member of the Australian Youth Orchestra (AYO) since 2022 and joined the AYO Flagship Orchestra in 2023. She recently returned from the AYO Summer Season and will embark on the AYO international tour in July. She has also performed with the Sydney Youth Orchestra and ACO Academy.

Program

SCULTHORPE

Earth Cry (11')

BRUCH

Violin Concerto No. 1 in G minor, Op. 26 (22')

Vorspiel: Allegro moderato

Adagio

Finale: Allegro energico

INTERVAL

BEETHOVEN

Symphony No. 5 in C minor, Op. 67 (32')

Allegro con brio

Andante con moto

Scherzo. Allegro

Allegro

GERSHWIN

Porgy and Bess - A Symphonic Picture (15')

Program Notes

Peter Sculthorpe – Earth Cry (Composed 1986)

My initial idea for this work was to write the second piece of a projected Mangrove series. I found, however, that my thoughts were more concerned with Australia as a whole than with particular parts of it. For instance, whenever I have returned from abroad in recent years, this country has seemed to me to be one of the last places on earth where one could honestly write quick and joyous music. I decided, therefore, to write such a piece.

Reflecting upon this, it soon became clear that it would be dishonest of me to write music that is altogether quick and joyous. We still lack a common cause, and the self-interest of many has drained us of much of our energy. A bogus national identity and its commercialisation have obscured the true breadth of our culture. Most of the jubilation, I came to feel, awaits us in the future. Perhaps we now need to attune ourselves to this continent, to listen to the cry of the earth, as the Aborigines have done for many thousands of years.

Earth Cry is a straightforward and melodious work. Its four parts are made up of a quick ritualistic music framed by slower music of a supplicatory nature, and an extended coda. It owes a debt to a setting of Aboriginal poetry, The Song of Tailitnama, that I completed in 1976.

While the music of Earth Cry is very much in my own personal idiom, the treatment of the orchestra represents a new departure. This is particularly noticeable in the way that instruments are doubled. First and second violins, for instance, sing in unison for most of the work; and lower strings often sing with the lower brass. I have done this in order to summon up broader feelings and a broader landscape. (*Peter Sculthorpe – composer's notes*)

Max Bruch – Violin Concerto No. 1 in G minor, Op. 26 (Composed 1866)

The first movement Vorspiel: Allegro moderato (Prelude) gives us a sense of a gradual awakening. A hushed timpani roll and a solemn woodwind chorale serve as a musical call to order. The solo violin enters alone with a cadenza which rises from the lowest string (G) to the highest register. Soon, we are swept into the exhilarating, dance-like first theme. The melody is adorned with virtuosic flourishes which give the music an improvisatory quality. The passionate, expansive second theme builds to a soaring climax in the highest reaches of the violin's E string. As the movement builds in intensity, an orchestral tutti section erupts in which the violin section takes up the fast, running notes that we might expect in the solo part. The orchestration is dark, well-proportioned, and classical, in the vein of Brahms.

The first movement fades away, resting on a single B-flat, and, without pause, we find ourselves in the serene, magical world of the second movement. At first tender and introspective, the solo violin rises to heroic heights. A sunny musical "proclamation" arrives with the grandeur of a mountaintop view.

The final movement is an exhilarating Gypsy-infused Hungarian dance. The violin introduces the spirited main theme, with thirds in double stops (two strings played simultaneously). The coda section brings a thrilling accelerando, and the final cadence arrives in a blazing, fun-loving flash. (*Timothy Judd, August 2024, The Listener's Club.*)

Ludwig van Beethoven – Symphony No. 5 in C minor, Op. 67 (Composed 1804 – 08)

Fate struck Beethoven most cruelly in about 1802 when, still in his early 30s, he acknowledged his deafness and began the long process of coming to terms with a handicap that was less of a musical disability (it did not interfere with his ability to compose) than a social one. Beethoven may have — privately — felt inordinately sorry for himself, but there is no self-pity in his music. Defiance, certainly, although the sense of triumph expressed in the conclusion of the Fifth Symphony is surely more than a tongue-sticking-out, I-told-you-so addressed to Fate.

The four movements are concise and focused. The first movement is built almost entirely around the four-note opening motive — stated again and again, as foreground, then background, upside down and forward again, in unison and harmonized.

The second movement takes a graceful line and works it through various guises, almost always with a sense of expectancy underneath and bursting forth toward a stronger and stronger presence.

The third movement continues in this confident vein, only to alternate between quiet uncertainty and forthright declamations. Near the end, a section of quietly forbidding darkness leads directly into the bright sunshine and C major of the last movement. Here, at last, Beethoven revels in the major key, then develops a strong musical idea through to an unstoppable finish, repeated and extended, emphatic and ... triumphant. (*Eric Sellen, Cleveland Orchestra editor emeritus.*)

George Gershwin – Porgy and Bess - A Symphonic Picture (arranged by Robert Russell Bennett)

George Gershwin based his 3-act opera on Porgy, a novel by the American writer DuBose Heyward — a dark, gritty tale of African American life in the tenements of Charleston, South Carolina. By any standards, the subject-matter of the new opera was controversial. Murder, race issues, domestic violence, prostitution and substance abuse all feature in Porgy and Bess. Additionally, Gershwin insisted on an all-black cast, a stipulation much more radical for the white-dominated world of 1930s opera than it would be today. Yet Gershwin had a clear vision of what he wanted to achieve in presenting Heyward's story of a crippled beggar who finds temporary solace with Bess, a marginalised woman struggling to free herself from her controlling lover, Crown, and drug dependency. By writing what he called a 'folk opera', Gershwin intended to 'appeal to the many rather than to the cultured few'.

Porgy and Bess: A Symphonic Picture, premiered in Pittsburgh in 1942, and is an orchestral medley arranged by George Gershwin's good friend and sometimes assistant, Robert Russell Bennett, which includes most of the best-known songs from the Gershwin opera Porgy and Bess, although not in the exact order of their appearance. (*Terry Blain, September 2022, BBC Music Magazine.*)

Orchestra

Violin 1

Stephen Frewen-Lord
Alison Brown
Helen Carvolth
Jonathon de Hoog
Sophia Goodwin
Robyn Kent
Do Young Park
Chloe Shieh

Violin 2

Soroosh Azemikhah
Lucy Doherty
Philip Haig
Caitlyn Hellier
Eleanor Howard
Katrina Jones

Viola

Emily Wilson
Suva Leitch
Joshua Weston
Jessica Winton

Cello

Wade Tattersall
Tobias Burbidge
Miles Devlin
Jamie Gould

Margaret Loftus
Mia Parnell
Carole Radovanovic
Angela Summers

Flute

Monika Ortloff
Nadja Schnelle
Melisa Lilian Ruiz

Oboe

Hannah Gow
Francesca Adcock

Clarinet

Richard Shaw
Monika Ward

Doubling Clarinetists

Gabrielle Penaluna

Bass Clarinet

Erin Smart

Bassoon

Sarah Wagner
Irelna Lowrie

Contrabassoon

Angela Cook

Horn

Andrew Ryder
Annie Doherty
Suzanne Darrigan
Jeff Hermono

Trumpet

Arthur Florence
Jeffrey Bird
Joel Offerman

Trombone

Lachlan Cutler
Jakob Andrews
Abe Dubbeld

Bass Trombone

Cynthia Chambers

Tuba

Dylan Cutler

Timpani

Maxwell Hanks

Percussion

Noel Price
Julia Webster
Adam Seawright

Banjo

Pete Clay

Piano

Sally Frewen-Lord

Harp

Loni Fitzpatrick

Alto Saxophone

Rianta Belford
Fermin Ferreyra Rey

Tenor Saxophone

Gabrielle Penaluna

Concertmaster

Stephen Frewen-Lord

Orchestra Manager

Jessica Winton

Rehearsal Conductor

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Great 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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