

Orchestra

Violin 1 Stephen Frewen-Lord** Do Young Park Soroosh Azemikhah Bianca Parison Sophia Goodwin (Brisbane) Alicia Ninnes (Bowen) Robyn Kent	Double Bass Deborah Ayres Sam Pankhurst	Horn Andrew Ryder Annie Doherty Kyron Holden Jeff Hermono	Piano Jo Batterham
Violin 2 Olivia Jung* Karin Croft Lily Haig Adriana Di Bella Toukie Wood (Brisbane) Lauren Jones (Gold Coast) Afram Bakoz Mayuri Guhadas	Flute Nadja Marika Schneller Monika Ortloff	Trumpet Arthur Florence Jeffrey Bird Joel Offerman	Concertmaster Stephen Frewen-Lord
Viola Emily Wilson* Jessica Winton Joshua Weston Lucy Jackson Annika Earnshaw	Oboe Anneka Celotto Francesca Adcock	Trombone Gianni Adcock Abraham Dubbeld	Orchestra Manager Jessica Winton
Cello Carla Mulligan* Tobias Burbidge	Clarinet Jacinta Payne Monika Ward Grace Campbell	Bass Trombone Lachlan Cutler	Rehearsal Conductor Rianta Belford
	Bass Clarinet Gabrielle Penaluna	Tuba Dylan Cutler	Patron Bill Tweddell Former Chancellor James Cook University
	Bassoon Sarah Wagner (Brisbane) Irelna Lowrie	Timpani Maxwell Hanks	TOWNSVILLE CHORAL SOCIETY CHOIR Conductor Rachel Cairns
		Percussion Julia Webster Noel Price	Deputy Conductor Claire Davies
		Harp Emily Grainger (courtesy of QSO)	Accompanist Jeanine Tegg
			Pimlico Voices Pimlico State High School

**Concert Master *Section Leader

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GREAT BARRIER REEF ORCHESTRA

Hallelujah!

Saturday
11 October
2025

Tom Woods - Conductor
Doretta Balkizas - Violin

Piazzolla *The Four Seasons of Buenos Aires*
for Solo Violin and Orchestra
Franck *Symphony in D minor*

The Townsville Choral Society
Selected Choral works including

Orff "O Fortuna" from *Carmina Burana*
Handel "Hallelujah" Chorus from *The Messiah*

Townsville Civic Theatre

41 Boundary Street, South Townsville 4810

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Program Notes



Tom Woods was born to Australian parents in Tanzania in 1969. He grew up in Perth, West Australia studying cello and piano. He studied conducting at the West Australian Conservatorium under Richard Gill and in Moscow at the Gnessin Institute under Vladimir Ponkin. From his debut in 1993 he conducted in every season at Opera Australia for over twenty years in a wide range of repertoire including the world premiere of John Haddock’s Madeline Lee and the Australian premiere of Andre Previn’s A Streetcar Named Desire. He received a Green Room Award for Best Musical Direction of Carlisle Floyd’s “Of Mice and Men”. He was Chief Conductor of the Christchurch Symphony Orchestra 2008 – 2014, Director of Artistic Planning of the Queensland Symphony Orchestra 2006 – 2010 and Artistic Director of the Sydney Youth Orchestra 1999 – 2004. In these positions he developed a reputation for innovative concert planning and orchestra building. In 2023 he was invited by Orchestra Victoria to act as Artistic Advisor where he programmed all concerts and invited soloists and conductors. Since 2014 he has been based in Regensburg, Germany where he has conducted a large repertoire of operas and concerts including the world premiere of Ella Milch-Sherrif’s The Banality of Love and Stefan Heucke’s Michael Kohlhaas. *(Supported by John and Beth Honeycombe)*



Doretta Balkizas completed an undergraduate degree at the Sydney Conservatorium of Music as a student of Alice Waten and received her Master of Music with distinction from the Hochschule für Musik “HannsEisler”, Berlin. Based in Germany since 2015, she returned to Australia in 2024 as the newly appointed Lecturer in Violin at The University of Queensland School of Music. She leads a varied life as a soloist, chamber and orchestral musician and has performed, recorded and toured in various ensembles, including the London Symphony Orchestra, Gewandhausorchester Leipzig, Mahler Chamber Orchestra, Bremer Philharmoniker and the Australian Chamber Orchestra, appearing in concert throughout Europe, Asia and Australia. Doretta has performed as a concerto soloist with the Melbourne Symphony Orchestra, Melbourne Chamber Orchestra and Nanning Symphony Orchestra (China), and was a finalist in several major Australian competitions, including the 2015 Symphony Australia Young Performer Award and the Dorcas McClean Travelling Scholarship for Violinists, where she was a major prize-winner and received the inaugural Fritz Kreisler Prize. As a chamber musician, Doretta has appeared at the International Holland Music Sessions, the Musica Viva Festival, Coriole Music Festival, Mackay Chamber Music Festival and the Yellow Barn Music Festival, where she collaborated with Roger Tapping (Juilliard String Quartet) and Donald Weilerstein.



Rachel Cairns studied a Bachelor of Music at UQ and won the prestigious Margaret Nickson prize in her fourth year. She is also an Associate of Trinity College, London, in Musical Theatre. After studying vocal pedagogy and choral conducting in Portugal, France and the UK, Rachel was appointed Musical Director of the Townsville Choral Society in 2013. Under her direction, the TCS choir is the current aggregate and overall champion choir of North Queensland. Rachel works at the Townsville Grammar School and St Patrick’s College as a Vocal and Choral Tutor. Rachel has won the North Queensland Eisteddfod award for most proficient conductor in 2015, 2017, 2018, 2019 and 2023.

The **Townsville Choral Society Choir** began in 1906 as the Townsville Musical Union and has been the prominent choir in the Townsville region since then. Over the 110-year history the TCS has produced over 100 musicals and performed unmeasurable choral items to the public and for the Townsville community. Since 2021 the choir has collaborated annually with the Great Barrier Reef Orchestra for an October concert.

César Franck (1822 - 1890) – Symphony in D minor

César Franck’s only symphony was his last major work. It stands as a cornerstone of the Romantic symphonic repertoire, showcasing his mastery of form, harmony, and orchestration. It has a cyclic form in only three movements, rather than the usual four of a classical symphony. The opening four-bar theme introduced in the first movement is referred to in all three movements. Franck’s compositional style was to weave together recurring motifs and themes to create a sense of unity and continuity across the movements. Replete with richly textured harmonies, intricate counterpoint, and full-bodied orchestration, the symphony creates a powerful and expressive sound world. Franck’s changes of keys add to the sense of drama and tension. The first movement—Lento; Allegro non troppo—opens with a flexible little theme in the strings that sets the tone for the entire symphony. It moves through widely different keys and undergoes a series of transformations, building to a powerful climax before flowing seamlessly into the second movement.

The second movement—Allegretto—is two-in-one, blending a slow movement with a scherzo, which gives a sense of repose followed by anxiety. A lyrical and introspective interlude leads into a scherzo-like section with rhythmic drive and playful energy. It is famous for the haunting melody played by the cor anglais (aka English horn, a lower-pitched cousin of the oboe) over a plucked harp and strings. Early reviews were highly critical of the use of this instrument! The third movement—Allegro non troppo—is a grand finale that begins with a joyful melody then revisits themes from earlier movements. The coda recaps all the core themes and builds to a triumphant conclusion by bringing the symphony back to where it started. Franck wrote, “The finale, as in Beethoven’s Ninth Symphony, recalls all the themes. But they do not appear as mere quotations. I make something of them, they become new elements.” However, this is a composition that really does not need analysis of its structure or Franck’s composing technique. Just let the emotional elements draw you into a universe of searching and seeking. *(Jonathan Berkowitz – Vancouver Symphony Orchestra program notes)*

Astor Piazzolla (1921-1992)

- The Four Seasons of Buenos Aires

Like many great composers, Piazzolla started out as a musical prodigy. But unlike Mozart or Beethoven, his instrument wasn’t the piano—he specialised in performing tangos on the bandoneón.

Surprisingly, The Four Seasons of Buenos Aires was not originally for solo violin and string orchestra. Piazzolla initially composed the “summer” movement in 1965 for his tango band, and the other three seasons were conceived a few years later for the same ensemble. It wasn’t until the late 1990’s that renowned violinist Gidon Kremer

commissioned his composer friend Leonid Desyatnikov to arrange the work into a virtuosic showpiece for violin and strings akin to Vivaldi’s Four Seasons. As a work that exemplifies the tango nuevo style, The Four Seasons of Buenos Aires infuses the sexy chic of the tango with Baroque counterpoint and sequence, jazz harmony and syncopation, and the crunchy dissonances of modern composers Bartok and Stravinsky. This energetic music dazzles the listener with its rhythmic drives, tender melodies, bold harmonies and colors, as the violin soloist displays a bravura of double stops, high notes, and lightning-fast passagework. *(David H. Johnson – Savannah Philharmonic program notes)*

Antonin Dvořák’s Mass in D major was commissioned by leading architect and patron of the arts Josef Hlávka, later the founder and first president of the Czech Academy of Sciences. The work observes the form of the Catholic divine service with all the customary parts of the Ordinary of the Mass. “Gloria” is the second of the six parts.

Giuseppe Verdi’s Nabucco was an instant success at its 1842 premiere, with the famous Chorus of the Hebrew Slaves (“Va, pensiero”) taking on a political resonance that still echoes today. This is Verdi’s retelling of the Old Testament story of King Nebuchadnezzar II’s religious conversion.

Morten Lauridsen is an American composer, performer and educator. He writes: “I originally composed Sure On This Shining Night as the third movement for my choral cycle Nocturnes on poems by Rilke, Neruda and Agee. I set the verse very much like a song from the American musical theatre stage and it should be sung in that manner. Sure On This Shining Night text is taken from James Agee’s poem “Descriptions of Elysium” which was published in his 1934 poetry collection titled “Permit Me Voyage”

George Frideric Handel composed Messiah in 1741. It was first performed in Dublin on 13 April 1742 and received its London premiere a year later. After an initially modest public reception, the oratorio gained in popularity, eventually becoming one of the best-known and most frequently performed choral works in Western music.

Carl Orff composed Carmina Burana during 1935 and 1936. The work is based on poems and dramatic texts mostly from the 11th or 12th century. Orchestrally, the score of Carmina Burana relies upon a large ensemble with an enormous battery of percussion. The work contains 25 individual movements separated into four major sections and a prologue, “Fortuna Imperatrix Mundi” (“Fortune, Empress of the World”). The opening chorus, “O Fortuna,” conjures the relentless drive of Fortune with its four-note motivic idea, pulsating rhythms, and gradually expanding orchestral canvas.

Program

FRANCK

Symphony in D minor (39')
I. Lento – Allegro non troppo
II. Allegretto
III. Allegro non troppo

Interval

PIAZZOLLA

The Four Seasons of Buenos Aires (25')
I. Otoño Porteño (Autumn)
II. Invierno Porteño (Winter)
III. Primavera Porteña (Spring)
IV. Verano Porteño (Summer)

DVOŘÁK

“Gloria” from *Mass in D*

VERDI

“Chorus of the Hebrew Slaves” from *Nabucco*

LAURIDSEN

“Sure on This Shining Night” from *Nocturnes*

HANDEL

“Hallelujah” Chorus from *Messiah*

ORFF

“O Fortuna” from *Carmina Burana*