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We would like to thank everyone who has made this concert possible. Special thanks to:

Chrissy Maguire
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Become an Orchestra Benefactor and assist Townsville's Community Orchestra with your personal and publicly acknowledged support which encourages others to do the same. All donations over \$2,000 are Tax Deductible.

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

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.



SAVE THE DATE

19 April
Messiah Concert in collaboration with Cleveland Singers

3 May
Hughenden Festival of Outback Skies collaboration with William Barton

7 June
Chamber Music concert

13 June
Concert featuring Theodore Kuchar (conductor) and Oksana Hrechyn (violinist)

12 July
Messiah Concert in collaboration with Cleveland Singers

The Great Barrier Reef Orchestra is supported by the Queensland Government through Arts Queensland.

Business Partners



GREAT BARRIER REEF ORCHESTRA

RHYTHM & REVERIE

5:30pm
28
 Saturday
 March 2026

Conductor
Richard Davis
 Soloist
David Griffiths (Clarinets)

MOZART - GERSHWIN - BERNSTEIN - SHAW

Denise Glasgow Performing Arts Centre
 Pimlico State High School



Join our Orchestra Fundraising Campaign!

1000 DONATIONS OF \$100 IN 100 DAYS



All donations go directly to GBRO's Environmentally Controlled Storage Facility.

This 110m² climate controlled facility will protect valuable instruments, including percussion and timpani, provide space for equipment maintenance, and support GBRO's long term future.



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ORCHESTRA



Richard Davis (Conductor)

Richard Davis is Chief Conductor and Head of Orchestral Studies at the Melbourne Conservatorium of Music. He has been a regular conductor of the BBC Philharmonic and has conducted televised BBC Proms performances at the Royal Albert Hall. His recent conducting engagements have included concerts with the Queensland Symphony Orchestra, the City of Birmingham Symphony Orchestra, and the Melbourne Symphony Orchestra.

Before turning to conducting, he enjoyed a long career as Principal Flute in the BBC Philharmonic and freelanced as principal flute with such orchestras as the London Symphony, the Royal Philharmonic, and the Hallé Orchestras.

As a flute soloist, Richard premiered flute concertos by Bernstein and Maxwell Davies, recorded and performed solo recitals many times on national and international broadcasts and won 1st prize in several international competitions. Richard's book: *Becoming an Orchestral Musician – A Guide for Aspiring Professionals* (published by Faber) sells world-wide and has been described as 'an unbeatable-value master class' (Classical Music Magazine) containing 'brilliance and honesty on every page' (Pan Magazine) covering a 'down-to-earth, informative introduction to life as a professional musician' (Daily Telegraph).

David Griffiths (Clarinet)

David Griffiths has carved out a reputation not only for his superb performances as a clarinet soloist but as a consummate musician equally accomplished as a chamber musician, recitalist and leading educator. He is a member of two prestigious Australian chamber music ensembles, the Australia Ensemble@UNSW and Ensemble Liaison. In addition, David also holds the position of Associate Director and Professor of Music at the Melbourne Conservatorium of Music, the University of Melbourne.

As an orchestral musician, David has held positions as Associate Principal Clarinet with the Melbourne Symphony Orchestra, Principal Clarinet of the Macau Orchestra and Principal Clarinet of the Shanghai Radio Orchestra. He has appeared as Guest Principal Clarinet with all of Australia's major symphony and opera ballet orchestras along with the Australian Chamber Orchestra.



Cello

Wade Tattersall
Tobias Burchidge
Miles Devlin
Lucy Edelman
Margaret Loftus
Spencer Morse
Mia Parnell
Isabelle Yu

Double Bass

Deborah Ayres

Flute

Monika Orloff
Linda Bridge
Nadja Marika Schmeidler

Oboe

Francesca Adcock

Clarinet

Emily Webster
Jacinta Payne
Monika Ward
Suva Leitch
Joshua Weston

Viola

Jessica Winton
Lucy Jackson
Suva Leitch
Joshua Weston

Alto Saxophone

Rianta Belford

Tenor Sax

Julia Webster

Bassoon

Renee Neilson
Sarah Wagner (Bris)

Horn

Irelna Lowrie
Andrew Ryder

Piano

Annie Doherty

Suzanne Darrigan

Jeff Hermono

Trumpet

Mark Smith
Jeffrey Bird

Trombone

Joel Offerman
Cynthia Chambers

Abraham Dubbeld

Bass Trombone

Lachlan Culler

Tuba

Andrew Hodgson

Timpani

Alexander Alford

Percussion

Julia Webster
Noel Price
Aiko Tregear
Evie Burnett
Janice Campbell

Guitar

Michael Stuart

Concertmaster

Austin Park

Orchestra Manager

Stephan Frewen-Lord

Rehearsal Conductor

Jessica Winton

Patron

Rianta Belford

Former Chancellor

James Cook University

PROGRAM NOTES

Bernstein's overture to his opera *Candide* is probably one of the most cheerful and accessible of his orchestral works. The opera opened on 1 December 1956 and required numerous revisions, including one after Bernstein's death, to "make everyone happy". The Overture, on the other hand, was a hit from its first hearing (Maureen Buija)

Mozart wrote the Clarinet Concerto at the height of his powers. It is infused throughout with a delicate balance between the dramatic needs of contrasting a soloist with an orchestra on the one hand, and the almost chamber-like intimacies of the solo passages on the other. This is especially true of the incredibly lyrical slow movement, which many will recognize from its dramatic use some years ago in the film, *Out of Africa*. It is written in the conventional three movements of a concerto, but there is nothing conventional about the nuanced and imaginative way that Mozart coordinates the solo clarinet with the orchestra, as well as exploiting the virtues of the instrument. (William E. Runyan, PhD)

Mangani arranged the "Blues" section from George Gershwin's 1928 symphonic tone poem *An American in Paris*. Mangani's version is highly regarded in the clarinet community and is frequently performed and recorded.

Gershwin Prelude No. 2 is "a sort of blues lullaby", beginning with a contemplative bass line, other voices join with a slinking bluesy melody, continuing with the melancholy mood in a higher register. The piece is punctuated by a short middle

section that uses brighter musical material before falling back into the wondering bass ostinato leading to a rather unassuming ending. (Aledo High School Wind Ensemble concert program)

Shaw's 'Concerto for Clarinet', although not your typical example of the concerto form, does still take cues from its classical namesake's structure. The piece is broken down into three "movements", all based around the classic 12 bar blues form, with some brief interlude material between each. Notably, it was performed in the 1940 Fred Astaire film 'Second Chorus'. (jazzlines notes)

Kovács' composition is a salute to the "King of Klezmet", Giora Feidman, and his title uses the Yiddish variant, along with 'rov', an honorific for "master" or "teacher". More than any other clarinetist, Feidman exemplifies the instrument, the style, and the cultural tradition. Among his many recordings, one may hear him on the film score to Schindler's List. (William E. Runyan)

Marquez writes: "The idea of writing the Danzón No. 2 originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom are experts in salon dances with a special passion for the danzón, which they were able to transmit to me from the beginning, and also during later trips to Veracruz and visits to the Colonia Salón in Mexico City. From these experiences onward, I started to learn the danzón's rhythms, its form, its melodic outline, and to listen to the old recordings by Accerina and his Danzonera Orchestra." (John Henken – Los Angeles Philharmonic)

PROGRAM

LEONARD BERNSTEIN

Candide Overture

WOLFGANG AMADEUS MOZART

Clarinet Concerto in A Major K.622

I. Allegro

II. Adagio

III. Rondo: Allegro

Interval

MICHELE MANGANI

Blues

GEORGE GERSHWIN

Prelude No. 2

ARTIE SHAW

Clarinet Concerto

BELÁ KOVÁCS

Shalom-alekhem, rov Friedman!

ARTURO MARQUEZ

Danzon No. 2

