

Educational Resource for Music Teachers

Barrier Reef Orchestra

In Concert

**Conducted by Raymond Yong and
featuring soloist Benjamin Martin**



Burdekin Concert Sponsor



Townsville

Principal Sponsor

**Saturday, 22 March, 2014
Burdekin Theatre**

**Sunday, 23 March, 2014
Townsville Civic Theatre**

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The Barrier Reef Orchestra

The Barrier Reef Orchestra is Townsville's own Community Orchestra, which has up to 70 musicians and stages three concerts each year. It is a volunteer community organisation in its fourteenth year. The orchestra's players are of all ages and include secondary and tertiary students, music teachers and musicians from all walks of life.

The aim of the orchestra is to provide an opportunity for musicians to play orchestral music and for the community to have the opportunity to see and hear live orchestral concerts. This is made possible by a combination of generous sponsorship support, concert attendance by the community and the keen involvement of many volunteers both in playing and administration. It is estimated that one year's operation of the orchestra with three full concerts entails approximately 20,000 volunteer hours in administration, promotion, management, practice, rehearsal and performance. The Orchestra employs a part time manager and invites professional soloists and guest conductors to feature at its concerts.

Although the orchestra's players are predominantly drawn from Townsville, musicians from the wider region are encouraged to participate, and sometimes gaps are filled by augmenting players drawn from other centres.

The Barrier Reef Orchestra's repertoire over the years has covered a very wide range of music and has featured outstanding, emerging, professional musicians as soloists. Each year one of our concerts features the winner of the Australian Concerto and Vocal Competition which is held each year in Townsville.

For details of the repertoire and more information on the Orchestra go to our website www.ngorchestra.com.au



Our Conductor: *Raymond Yong*

Raymond was born in Malaysia, immigrating to Australia at the age of two. He received his initial musical training in Perth, performing regularly in public recitals from an early age. Raymond moved to Melbourne, where he enjoyed life as a piano soloist, chamber musician, vocal accompanist and conductor, performing in concerts and music festivals around Australia. In 2012, he moved back to Perth.



As an emerging young conductor, Raymond Yong made his debut as Guest Conductor of the Melbourne Chamber Orchestra in 2010, and he also conducted the Auckland Philharmonia as part of the 2011 Symphony Australia Young Conductor Development program.

He was the Music Director of the Victorian Youth Symphony Orchestra, Music Director of the Victoria Chorale, and founding Artistic Director of Orchestra 21, a new chamber orchestra based in Melbourne. In 2011 he was guest conductor for the Stonnington Symphony Orchestra, the Kooyong Chamber Players, and in 2014 he will conduct the Barrier Reef Orchestra for the third time.

As a pianist, Raymond Yong has performed as concerto soloist with the Melbourne Symphony, West Australian Symphony, and Queensland Symphony Orchestras, and has given concerts in Italy, Germany, United Kingdom, Singapore and Malaysia. He has appeared as a guest artist at Musica Viva's Huntington Festival, the Melbourne International Arts Festival, the Port Fairy Spring Music Festival, and the Linari Classic in Italy. His performances are regularly broadcast across Australia on the ABC Classic FM radio network.

Raymond Yong studied piano performance and conducting at the University of Melbourne where his teachers were Stephen McIntyre (piano) and Professor John Hopkins (conducting). The award of a German government grant led to three years of piano studies at the University of Music and Theatre in Hannover, as a pupil of Karl-Heinz Kämmerling.



Our Soloist: ***Benjamin Martin***

Pianist/composer Benjamin Martin has become known as an artist of exceptional versatility and subtlety of expression. A graduate of the Juilliard School, he has been described as 'the consummate artist' (The Age), and as a composer, 'distinctive... arresting in style' (New York Times).



Benjamin has received numerous awards including the Queen Elizabeth Grant, first prize in the Hepzibah Menuhin Memorial Award, The Marten Bequest Scholarship and two scholarships to the Tanglewood Summer Festival (as a pianist in 1987 and composer in 1988), where he was first introduced to Leonard Bernstein.

He has performed throughout Australia and toured the United States, Europe and Asia, performing solo and duo-recitals with such artists as Alina Ibragimova, Joshua Bell, Pekka Kuusisto, Richard Tognetti, Dimitri Berlinsky, Janice Martin, Steven Davislim, Boris Baraz, Eiji Oue and the Utrecht Quartet. Benjamin has also given numerous Premieres including the New York Premiere of *Two Pianos* by Morton Gould (associate artist M.Herskowitz) and Brett Dean's *Elegy* (with cellist Emma-Jane Murphy).

In our concert, Benjamin will feature on the piano in 'Rhapsody in Blue.'



Concert Program

Symphony No. 6 'Pastoral' (Beethoven)

INTERVAL

An Outdoor Overture (Aaron Copland)

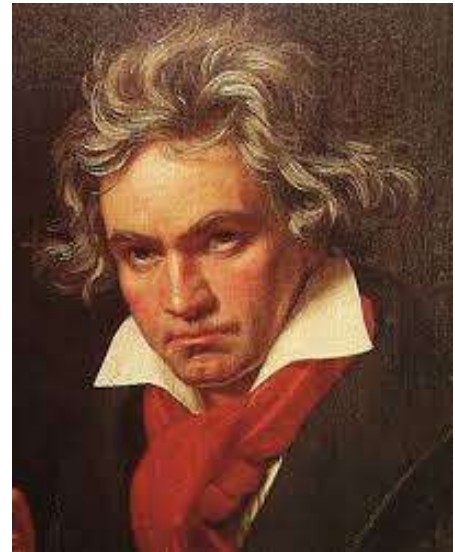
On the Town - Three Dance Episodes (Leonard Bernstein)

Rhapsody in Blue (George Gershwin)

Symphony No. 6 (Beethoven)

Ludwig van Beethoven

**Born 1770 in Bonn, Germany
Died 1827 in Vienna, Austria**



Some background information:

BEETHOVEN

- He was a German composer and pianist, who is often recognised as one of the greatest music composers of all time
- Beethoven's best known compositions include 9 symphonies, 5 piano concertos, 32 piano sonatas, and 16 string quartets. He also composed other chamber music, choral works and songs
- Some of his most well-known pieces include 'Für Elise', 'Moonlight Sonata' (both for piano), Symphony No. 9 with its 'Ode to Joy' theme
- He displayed promising musical talents at an early age and was taught by his father
- Beethoven was a lover of nature who spent a great deal of his time on walks in the country
- Beethoven moved to Vienna in 1792 and began studying with Haydn, another great composer. Here he quickly gained a reputation as a virtuoso pianist.
- In about 1800 his hearing began to deteriorate, and by the last decade of his life he was almost totally deaf
- Around this time, he gave up conducting and performing in public but continued to compose
- Beethoven lived in Vienna until his death in 1827

Some background information:

SYMPHONY NO. 6 in F major, Op. 68 'Pastoral'

- Beethoven first began writing down some musical ideas for this symphony in 1802, and completed writing it in 1808
- It was first performed in the 'Theater an der Wien' on 22 December 1808 in a four hour concert when Beethoven's Symphony No. 5 was also performed. It is said that this premiere concert of the 2 symphonies was very long and under-rehearsed
- This symphony has become a very popular work of the symphonic repertoire, and is frequently performed, and often recorded
- A composer during the Classical Period of music usually wrote symphonies with four movements, but Beethoven chose to write five movements for his sixth symphony
- The third movement leads straight into the fourth; the fourth movement leads straight into the fifth without a pause
- A performance of the work lasts about 40 minutes

Instrumentation:

Strings	Woodwind	Brass	Percussion	Others
violin viola cello double bass	flute piccolo oboe clarinet bassoon	French horn trumpet trombone	timpani	

Some Further Details:

Beethoven wrote the following at the beginning of each movement:

I. Erwachen heiterer Empfindungen bei der Ankunft auf dem Lande (*Awakening of cheerful feelings upon arrival in the country*): Allegro ma non troppo

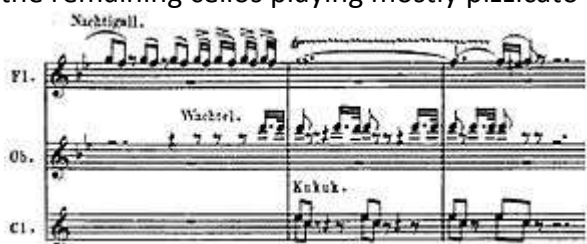
The symphony begins with a placid and cheerful movement depicting the composer's feelings as he arrives in the country. The work is in sonata form, and its motifs are extensively developed. At several points Beethoven builds up orchestral texture by multiple repetitions of very short motifs.



2. Szene am Bach (*Scene at the brook*): Andante molto mosso

This movement, titled by Beethoven "By the brook," is in 12/8 meter; the key is B flat major, the subdominant of the main key of the work. The movement is in sonata form.

At the opening the strings play a motif that clearly imitates flowing water. The cello section is divided, with just two players playing the flowing-water notes on muted instruments, with the remaining cellos playing mostly pizzicato notes together with the double basses.



Toward the end of the movement, there is a cadenza for three woodwind instruments that imitates bird calls. Beethoven helpfully identified the bird species in the score: nightingale (flute), quail (oboe), and cuckoo (clarinet).

3. Lustiges Zusammensein der Landleute (*Happy gathering of country folk*): Allegro

This is a scherzo, which depicts country folk dancing. It is in F major, returning to the main key of the symphony. The final return of the theme conveys a riotous atmosphere with a faster tempo. The movement ends abruptly, leading without a pause into the fourth movement.

4. Gewitter, Sturm (*Thunderstorm; Storm*): Allegro

The fourth movement, in F minor, depicts a violent thunderstorm with painstaking realism, building from just a few drops of rain to a great climax with thunder, lightning, high winds, and sheets of rain. The storm eventually passes, with an occasional peal of thunder still heard in the distance. There is a seamless transition into the final movement.

5. Hirtengesang. Frohe und dankbare Gefühle nach dem Sturm (*Shepherds' song; cheerful and thankful feelings after the storm*): Allegretto

The final movement is in F major and is in 6/8 time. The movement is written in sonata rondo form, meaning that the main theme appears in the tonic key at the beginning of the development as well as the exposition and the recapitulation. The coda starts quietly and gradually builds to an ecstatic culmination for the full orchestra. There follows a fervent passage suggestive of prayer, marked by Beethoven "pianissimo, sotto voce."

Things to Listen Out For:

- Normally, a symphony has 3 or 4 movements, and there is a short pause of silence between each movement. This symphony has 5 movements, and there is no break between movement 3 and 4 and movement 4 and 5. Listen out for when the movements change by the change in the mood and character of the music
- In Movement 2, Beethoven has chosen some specific woodwind instruments to imitate bird sounds. Can you pick them and name what bird it sounds like?
- Movement 3 is a scherzo which means dance. Can you imagine country folk dancing to this music?
- Movement 4 depicts a storm. Listen for how the various instruments play to create the sounds of a storm with its thunder and lightning
- The timpani, piccolo, trumpets and trombones do not play in every movement. Listen out for when they do play

YouTube Link:

<http://www.youtube.com/watch?v=aW-7CqxhnAQ>

'An Outdoor Overture' (Copland)

Aaron Copland

Born 1900 in Brooklyn, USA

Died 1990 in Westchester, USA



Some background information:

COPLAND

- Copland was an American composer, teacher, writer, pianist and conductor of his own and other American music
- Some of his most well-known compositions include *Appalachian Spring*, *Billy the Kid*, *Rodeo*, and *Fanfare for the Common Man* and *Third Symphony*.
- He first learnt the piano from his sister and then on his own initiative went to a piano teacher for lessons
- At the age of 15 he decided to be a composer
- He won the Pulitzer Prize and the New York Critics' Circle Award in 1945, the Academy of Motion Picture Arts and Sciences 'Oscar' in 1950, and many more awards

Some background information:

'An Outdoor Overture'

- Composing for young performers was always close to Copland's heart, so in 1938, he accepted the commission for a large orchestral piece from the High School of Music and Art in New York City. The school's orchestra director, Alexander Richter, requested the composition to begin the institution's long-term plan to concentrate on "American music for American Youth."
- A funny thing about Aaron Copland's buoyant, invigoratingly open-air piece, *An Outdoor Overture*: it was written in 1938 for performance in the indoor auditorium of the High School of Music and Art in New York City.

YouTube Link:

http://www.youtube.com/watch?v=CT_QB0k_dws

Instrumentation:

Strings	Woodwind	Brass	Percussion	Others
violin viola cello double bass	flute piccolo oboe clarinet bassoon alto saxophone	French horn trumpet trombone	timpani bass drum side drum xylophone cymbals triangle	keyboard

‘On the Town – Three Dance Episodes’ (Bernstein)

Leonard Bernstein

**Born 1918 in Massachusetts, USA
Died 1990 in Manhattan, New York**



Some background information:

BERNSTEIN

- Bernstein became well-known for his involvement with both the New York Philharmonic Orchestra and the New York City Symphony Orchestra
- He also conducted concerts with most of the world's leading orchestras
- Bernstein was a skilled pianist; often conducting piano concertos from the keyboard
- As a composer he wrote in many styles including symphonic and orchestral music, ballet, film and theatre music, choral works, opera, chamber music and pieces for the piano
- He is probably most famously known for the music for ‘West Side Story’
- It has been said that Bernstein is one of the most prodigiously talented and successful musicians in American history

Some background information:

‘ON THE TOWN – THREE DANCE EPISODES’

- ‘On the Town’ the musical, was composed in 1945 – telling the story of three sailors with only 24 hours shore leave to enjoy the delights of New York city during the war in 1944
- It had a first run of over 450 performances and is today remembered fondly as the source of the tune "New York, New York"
- It was also made into a film in 1949
- ‘On the Town – Three Dance Episodes’ is an orchestral piece that Bernstein extracted from the score a few months later, and was first performed in February, 1946 by the San Francisco Symphony Orchestra
- Each of the Dance Episodes is dedicated to a person involved in the production of ‘On the Town’
- Episode No.1 is called "The Great Lover," is dedicated to Sono Osata, the ballerina in the role of Miss Turnstiles
- Episode No. 2 is called "Lonely Town" (Pas de deux) and is dedicated to Betty Comden, who, along with Bernstein and Adolf Green, developed the show

- The final episode, which is called "Times Square," is dedicated to Nancy Walker, a player in the original production

Instrumentation:

Strings	Woodwind	Brass	Percussion	Others
violin viola cello double bass	flute piccolo oboe clarinet bass clarinet alto saxophone	French horn trumpet trombone tuba	timpani bass drum side drum xylophone cymbals triangle woodblock	keyboard

Things to Listen Out For:

- As you listen to 'On the Town' notice the different musical flavours in each of the 3 pieces
- Notice the tempo, dynamics and instruments that play in the second piece 'Lonely Town' and how Gershwin creates a lonely mood
- Can you pick the low notes of the bass clarinet in the third piece 'Times Square?'

YouTube Link:

<http://www.youtube.com/watch?v=A2gImS40fJ4>



A scene from 'On the Town'

'Rhapsody in Blue' (Gershwin)

George Gershwin

**Born 1898 in Brooklyn, New York
Died 1937 in Los Angeles, USA**



Some background information:

GERSHWIN

- George Gershwin was an American composer and pianist
- His compositions spanned both popular and classical genres, and his most popular melodies are widely known. Among his best known works are the orchestral compositions Rhapsody in Blue (1924) and An American in Paris (1928), as well as the opera Porgy and Bess (1935)
- Gershwin studied piano and composition. He began his career as a 'song plugger', but soon started composing Broadway theatre works with his brother Ira Gershwin and Buddy DeSylva
- He moved to Hollywood and composed numerous film scores until his death in 1937 from a brain tumour
- Gershwin's compositions have been adapted for use in many films and for television.
- Countless celebrated singers and musicians have covered his songs

Some background information:

'RHAPSODY IN BLUE'

- 'Rhapsody in Blue' was originally written for solo piano and jazz band, and later arranged for other combinations of instruments; including theatre orchestra and symphony orchestra



- Gershwin brilliantly combines elements of classical music with jazz-influenced effects
- For the premiere performance in New York, Gershwin actually played the piano
- It has been said by some that 'Rhapsody in Blue' has become one of the most popular of all American concert works.

Instrumentation:

Strings	Woodwind	Brass	Percussion	Others
violin viola cello double bass	flute oboe clarinet bassoon bass clarinet alto saxophone tenor saxophone	French horn trumpet trombone tuba	timpani bass drum side drum tam tam glockenspiel cymbals triangle woodblock	solo piano

Things to Listen Out For:

- 'Rhapsody in Blue' begins with a clarinet solo which glides from a low note to a high note, and then continues in a great, jazz-style melody.



- If you can see the pianist's hands at the keyboard, watch for when he crosses over his hands while playing at the keyboard
- During the piece, the brass players will be putting mutes in their instruments to make a different sound
- Listen for when the orchestra plays by themselves, when the piano is the only instrument playing, and when the piano and the orchestra play at the same time
- 'Rhapsody in Blue' has some huge contrasts in sound. Listen for how the music played can be very soft and then change to being very loud (and vice versa)

YouTube Link:

<http://www.youtube.com/watch?v=qLTManObB40>

The Role of the Conductor

So what exactly does a conductor do? Don't they just stand up the front of the orchestra and wave their arms around?!



In short, the role of the conductor in an orchestra is mainly to keep everyone together.

During rehearsals, the conductor is responsible for determining how the music will be interpreted and for noticing and correcting any errors in how the musicians are performing. Usually, the conductor also chooses the repertoire of the orchestra for each concert or concert season.

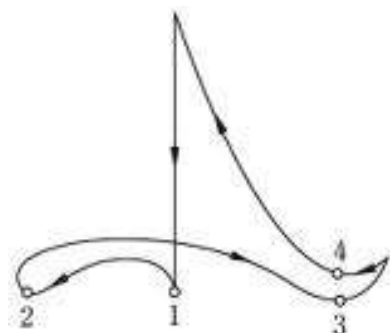
The most important thing a conductor of an orchestra does is lead players through rehearsals and performances. He or she accomplishes this in part by standing on a podium in front of the musicians while executing a series of specific arm movements. The musicians interpret these movements, gaining information such as how fast or loud to play. A conductor learns standard conducting patterns as part of his or her education, but each develops his or her own style or approach over time. Fundamental knowledge of every instrument is standard, as well, and during the rehearsal process, conductors might physically demonstrate or verbally describe exactly what they want orchestra members to do.

All musicians in an orchestra must be proficient with their individual parts, but a conductor of an orchestra has to learn entire scores because he or she functions as a musical traffic director; cuing musicians so they enter or leave the musical highway at the right time. To become familiar with a given score, a conductor generally studies it visually, paying attention to theoretical considerations, such as instrumental transposition and harmonic progression. He or she usually makes personal notes in the score as study and rehearsal progress. Additionally, symphony conductors learn works by listening to recorded performances, with some individuals having the capacity to visualize at least one instrument's part at a time as they hear it. Some even hold mock performances for themselves, "conducting" a recording of a performance to practice cuing and other patterns.

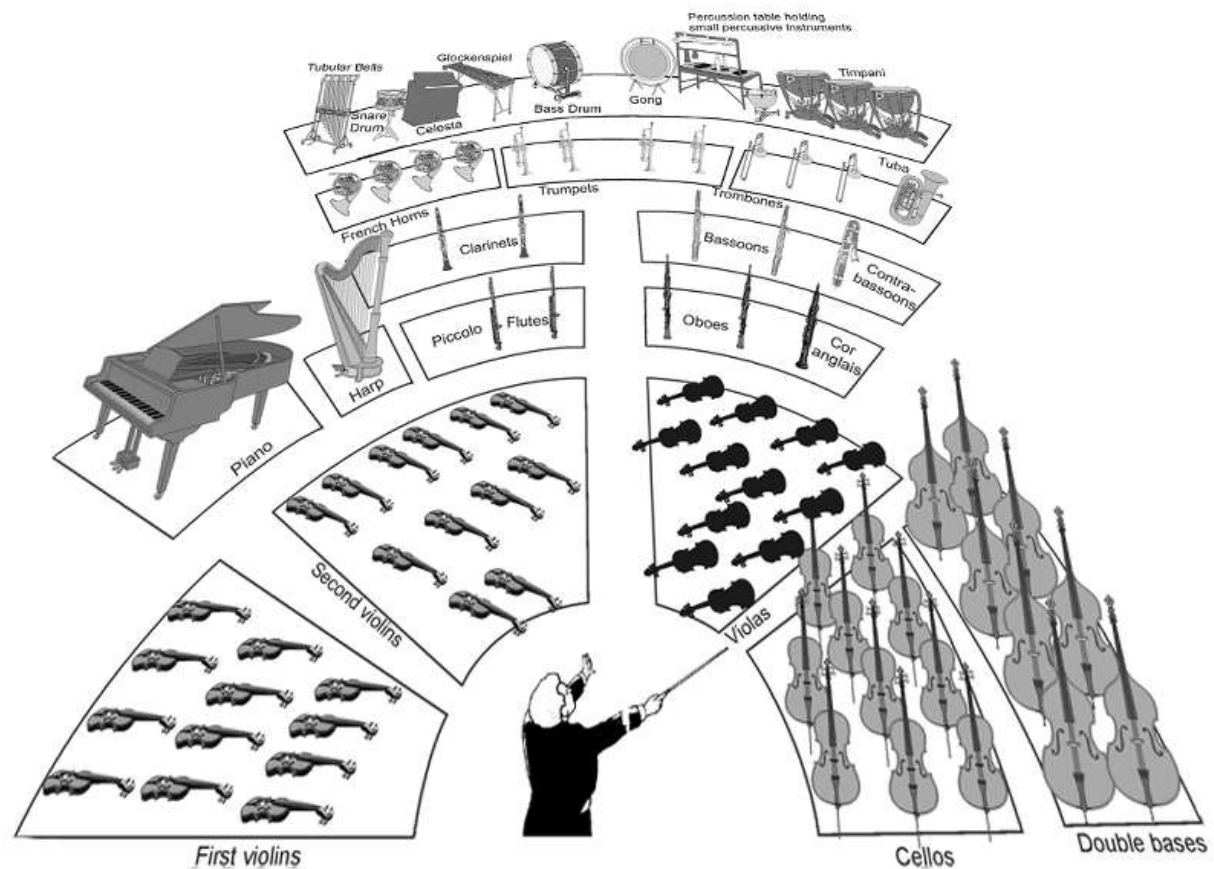
Some Arm Movements of a Conductor

If the music has a time signature of 4/4, this is the movement of the conductor's hand through the air.

Start at the high point and follow the numbers...



The Layout of the Orchestra



The layout of the orchestra is often slightly different for every orchestra. As he/she is in charge, the conductor can decide how the instruments are to be arranged on the stage. This depends on many things – the instruments that are required for pieces that are to be performed in the concert, the size of the stage, the number of string instruments that are in each section.

The layout of the Barrier Reef Orchestra on the stage is slightly different to the above diagram. In our program, a harp isn't required, and when the piano is featured in 'Rhapsody in Blue,' it is placed at the front as it features strongly as a solo. No matter what arrangement the conductor decides on, the stringed instruments are always placed toward the front of the orchestra. This is for a very practical reason – they are the quietest family of instruments! If the loud brass or percussion instruments or were at the front of the orchestra, the string instruments would most likely be drowned out!!

The violinist sitting closest to the conductor and closest to the edge of the stage, is the concertmaster. This person is the leader of the orchestra. He/She has the job of organising the tuning of the orchestra at the beginning of (and sometimes during) the concert. He/She must also know the music well, as they often discuss details with the conductor. In the Barrier Reef Orchestra, Stephen Frewen-Lord is our concertmaster. You will notice that his movements are exaggerated so the other players can easily follow his lead, as well as keep an eye on the conductor and their music.

Concert Etiquette:

Live performance is truly magical! When you attend a performance, you are part of the experience. Live concerts are once-in-a-lifetime events - no single performance is like another.

Undesirable behaviour as simple as taking a photograph, or having a conversation at the wrong time, can ruin that moment for everyone in the Concert Hall. Unlike TV or movies, which are the same on the screen whether you are watching or not. Live performance is directly affected by the audience, so please follow these guidelines to allow everyone to gain the most from the experience. Care about those around you, and those on the stage.

This means:

- No talking, except quiet whispering between pieces
- Keep your mobile phone or any other electronic device turned off!
- Clap at appropriate times. (In long pieces of music with a number of movements such as Beethoven's Symphony No. 6, it is customary to applaud only at the end of the piece and not after each movement.)
- Keep your hands and feet to yourself

Learn as much as you can from the performance by:

- Listening to anything that may be said from the stage
- Watching the conductor and the musicians closely
- Trying to remember any questions you might have so you can ask your teacher after the concert



Name: _____

The Barrier Reef Orchestra in Concert!

When my teacher told me I was going to a live performance of an orchestra, I thought:

My favourite thing about the concert was:

One of the new things I learned during the concert was:

Some of the music I heard played reminded me of:

I really enjoyed watching the _____ playing in the orchestra. (Write in the name of an instrument)

Name: _____

The Barrier Reef Orchestra in Concert!

1. The scores of the pieces included in the concert contained a number of musical terms. Find out the English meaning for the following:

Allegro _____

Andante _____

Non troppo _____

Allegretto _____

Molto mosso _____

2. Do your own research to find out more about the composers of the pieces in the concert – **Beethoven, Copland, Bernstein and Gershwin**
3. The symphony's full title is **Symphony No. 6 in F major 'Pastoral' Op. 68**
Find out what the Op. means:
4. Movement 1 and 2 of the symphony are written in 'sonata form.'
Explain in detail what this means:
5. Write your own review of the concert – telling us in particular what you enjoyed about the concert. Please email your review to brotownsville@gmail.com by the end of Term 1, 2014. The best review/s will be published in our BRO Newsletter, and will win a free ticket to our next concert!!