The Power of Two

Saturday 11th Nov, 7.30pm
ACTivate Church, Bisley Road, Hamilton
Rupert D'Cruze

Music Director

Rupert D'Cruze is currently Musical Director of Cantando Choir and also Music Director of the Trust Waikato Symphony Orchestra.

Following conducting studies in London at the Royal Academy of Music, he achieved success in international conducting competitions in both Japan and Hungary, which led to a large number of engagements in Europe including the Budapest Philharmonic Orchestra, South German Radio Symphony Orchestra, North Hungarian Symphony Orchestra and the Orchestra of the Liszt Ferenc Music Academy. During the 1990’s he was Artistic Director of the Huddersfield Philharmonic Society and also Musical Director of the Portsmouth Festival Choir. His conducting work in New Zealand includes the Auckland Philharmonia Orchestra, Manukau City Symphony Orchestra and the St. Matthews Chamber Orchestra.

As well as their separate concert series, TWSO and Cantando have collaborated on a number of occasions under Rupert’s direction in successful performances of Verdi Requiem, Orff Carmina Burana, as well as the popular Waikato Proms series and a concert to mark the 100th Anniversary of the Gallipoli landings. Rupert has recently been appointed Artistic Director for Orchestras Central, responsible for the musical development of community and youth orchestras in Hamilton and beyond.

Elaine Wogan

Soprano

Based in the Waikato, Elaine has established a reputation throughout New Zealand as an outstanding lyric coloratura soprano with a voice of great beauty and consistency. She studied with Mona Ross, and then Dame Malvina Major, as an emerging artist with New Zealand Opera in 2003. Elaine has gone on to appear as a soloist with NBR New Zealand Opera, Opera Waikato, Garden Opera, Opera Unleashed, Opera Du Jour, Opus Orchestra, Christchurch City Choir, Christchurch Symphony, Auckland Philharmonic, Cantando, Trust Waikato Symphony Orchestra, Hamilton Civic Choir, the Renaissance singers, Tauranga Civic Choir, and the Bay of Islands singers. She has performed often alongside Dame Malvina Major, in her capacity as a committee member of the Dame Malvina Major Foundation, and was honoured to sing on ‘This is your life Dame Malvina Major’, and also at the launch of the Dame Kiri Te Kanawa Foundation in 2004. Currently Elaine sings with Opera Brava, a boutique opera group performing throughout the Waikato, and providing one of the sellout performances of the Hamilton Gardens Arts Festival year after year.

Showcasing her versatility, Elaine recently completed her third New Zealand tour with the world’s preeminent ‘Queen’ tribute band, performing the duet ‘Barcelona’ to rave reviews, and has recorded several original songs for the CD ‘Te Takoha/ReGenesis’ by Hamilton composer Marian Mare, which, as well as concert performances with APO, have received play on National radio/Concert FM.

Sarah Court

Alto

Born in Te Awamutu, New Zealand, Sarah holds music degrees from the University of Otago and the University of Waikato. She continued her musical education at the Prague conservatoire under the tutelage of Antonie Denygrova. Sarah recently graduated from the Queensland Conservatorium (Griffith University) with a Doctor of Musical Arts under the supervision of Lisa Gasteen.

Sarah was an Emerging Artist with New Zealand Opera, a Dame Sister Mary Leo Foundation scholar, a finalist in the New Zealand Aria, and a semi-finalist in the Lexus Song Quest. She performs regularly around New Zealand and Australia, and is particularly dedicated to the concert platform. Solo engagements include performances with Auckland Choral, Sydney Philharmonic Chors, Melbourne Bach Choir, Auckland Philharmonia, Christchurch Symphony Orchestra, New Zealand Opera, the Australian International Opera Company, and the New Zealand Symphony Orchestra. Recent appearances include alto soloist in Bach’s St John Passion with Auckland Choral, and Third Lady in Mozart’s Magic Flute in a tour of China with AIoC.
This season, tenor Kolitha Jayatunge made his concert debut with the Tauranga Civic Choir under conductor Nigel Williams in Haydn’s *Nelson Mass*, and with the Hamilton Civic Choir under conductor Timothy Carpenter in Bach’s Mass in G minor. Mr Jayatunge was also recently selected in the 2017 Chamber Music NZ Bach Cantata Residency with the prestigious Juilliard415 under Maestro Masaaki Suzuki. Later this year Mr Jayatunge will be performing under conductor Dr. Rachael Griffiths-Hughes in Handel’s *Messiah*.

Born in Sri Lanka, Mr Jayatunge first started singing in 2006 as a chorister at Wellington’s St Paul’s Cathedral and the Orpheus Choir of Wellington. In the following year, he became a member of the New Zealand Opera Chorus until 2012. In 2013, Mr Jayatunge moved to Hamilton and currently sings with the Hamilton Civic Choir and St Peter’s Cathedral Choir.

In 2016, Mr Jayatunge completed the Post-Graduate Diploma in Music at the University of Waikato under the tutelage of Dame Malvina Major. During his study, Mr Jayatunge debuted his character tenor role of Don Basilio in the University’s production of the Opera *Le Nozze di Figaro* by W.A. Mozart directed by Kararaina Walker. In November 2016, he performed in his recital titled *Love and Laughter*, featuring arias and art songs by Faure, Gilbert & Sullivan, Handel, Lehár, Lehman, Mozart, and Schubert.

Mr Jayatunge is also a regular chorister and soloist at the St Peter’s Cathedral Cantata Vespers, and for the Baroque Chamber Group Vox Baroque under director Dr Rachael Griffiths-Hughes. His repertoire includes Handel’s Chandos Anthems, and a collection of cantatas by Bach and Graupner.

Originally from Belgium, Jarvis has lived in New Zealand for 18 years. He was a 2014 - 2015 NZ Opera Dame Malvina Major Emerging Artist. Jarvis holds a Master of Music and Bachelor’s degree from The University of Waikato, and was a recipient of the University of Waikato Sir Edmund Hillary Scholarship for performance and leadership. In 2016 Jarvis was selected as a finalist in the IFAC Australian Singing Competition and was also selected as one of six singers to be a part of the inaugural Dame Kiri Te Kanawa Foundation Development Programme for promising young singers and gratefully acknowledges their support.

Matthew Colvin. 9, is in Year 5 at Hukanui Primary School. He recently sat his Grade 3 Clarinet exam, learns the piano and studies singing with Hannah Bryant. Matthew enjoys playing in the Hukanui Primary School band and is a member of the Waikato Schools’ Symphonic Band. He is developing a love of theatre, and enjoys reading, building Lego and mountain biking in his spare time. This is the first time Matthew is performing alongside professional soloists and he is really looking forward to the experience.
Georges Bizet was a precocious young talent, admitted to the Paris Conservatory shortly before his tenth birthday and the recipient of many accolades in solfeggio, piano, organ and fugue. However, it was not until the 1860's that he came to prominence as a composer, when in 1872, on the suggestion of Leon Carvalho who commissioned Bizet's first opera The Pearl Fishers, he composed the incidental music for Alphonse Daudet's play L'arlesienne (The Maid of Arles). Unlike the play, which was reputedly reported as “a glittering flop with the loveliest music in the world”, the music proved popular and Bizet arranged four of the twenty-seven numbers into Suite No. 1 very soon after its performance.

Four years after Bizet's death at the age of 36, Ernest Giraud, composer of many of the Carmen recitatives and close friend of Bizet, compiled a second Suite, which is being performed today. The Pastorale sets the early morning scene for Act 2 - the fully awakened middle section was originally in the play as a chorus of off-stage revellers. Based on a Provencal folksong the Intermezzo divides the two scenes of Act 2, while for inspiration for the Minuet, Giraud turned to La Jolie Fille de Perth, an opera written ten years earlier. The final lively Farandole is a dance from Act 3 embellished and developed with the addition of a regional folk tune The March of the Three Kings.
Felix Mendelssohn (1809 - 1847)

Elijah - Part One

Introduction
Bass
As God the Lord of Israel liveth

Overture
1. Chorus
Bass
Help, Lord!

2. Duo with Chorus
Soprano, Alto
Lord bow thine ear to our prayer

3. Recitative
Tenor
Ye people, rend your hearts

4. Aria
Tenor
If with all your hearts

5. Chorus
Yet doth the Lord see it not

6. Recitative
Alto
Elijah, get thee hence

7. Solo Quartet
For He shall give His angels

8. Recitative and Aria
Soprano, Bass
What have I to do with thee

9. Chorus
Blessed are the men who fear Him

10. Recitative and Chorus
Tenor, Bass
As God the Lord of Sabaoth liveth

11. Chorus
Baal, we cry to thee

12. Recitative and Chorus
Bass
Call him louder, for he is a god

13. Recitative and Chorus
Bass
Call him louder, he heareth not

14. Aria
Bass
Lord God of Abraham, Isaac and Israel

15. Solo Quartet
Cast thy burden upon the Lord

16. Recitative and Chorus
Bass
O Thou who makest thine Angels

17. Aria
Bass
Is not His word like a fire

18. Aria
Alto
Woe unto them who forsake Him

19. Recitative and Chorus
Treble, Tenor, Bass
O man of God, help thy people

20. Chorus
Thanks be to God

Felix Mendelssohn’s background - his Jewish birth and Lutheran conversion - played a large part in his choice of the Old Testament Prophet Elijah as the inspiration for this much-loved Oratorio. His friend and advisor, Reverend Julius Schubring, had a significant input into both textual and musical matters and it was to him, in 1838, that Mendelssohn described his vision of Elijah:

“I picture Elijah as a grand and mighty prophet of a kind we would do well to have in our own day – powerful, zealous but also harsh and angry and saturnine, a striking contrast to the court sycophants and the rabble; in antithesis, in fact virtually to the whole world yet borne on the wings of angels.”

Elijah is series of tableaux rather than one continuous narrative, and owes much to the Handelian model of alternating choruses, recitatives and arias.

The oratorio’s plot is described as one of the most spectacular in the entire repertoire of choral masterpieces.

Part One of Elijah presents the Prophet as confident in word, mighty in deed and victorious over all foes.

Musical historians generally view this work as the culmination of the composer’s life’s work. Around the lone figure of the sometimes-quarrelsome prophet, with the colourful choral and orchestral writing, Mendelssohn constructed a self-sustaining musical drama the style of which was to influence later nineteenth century composers.

Janet Wilkins
October 2017
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Choir List

Sopranos
Margaret Adkins
Shirley Arnold
Kirstie Barr
Margot Buick
Jill Bergen
Deborah Capper-Starr
Josina Ellis
Elizabeth Gilling
Lorraine Harford
Gudrun Jones
Sr Anne Marie Jones
Stephanie Law
Helen McKinnon
Sr Colleen Morey
Sandra Neil
Choyhe Park
Alison Ringer
Lillian Singers
Angela Sullivan
Delwyn White
Glenys Wood
Adrian Wrigglesworth

Altos
Alison McBride
Alison Hampton
Brenda Harvey
Catherine Holmes
Dorothy Cleary
Elizabeth Snook
Elysia Gumbley
Gay McLaughlin
Glenda Jamieson
Heather Ridge
Helen Petchey
Helen Hickling
Janion Le Quesne
Janet Hanfling
Jeanette Holborow
Jenny Field
Jill Bull
Jo Seager
Judith Littlejohn
Judith Pearson
Karen van der Lingen
Lynne Matthews

Tenors
Mary Booker
Margie Wynne Jones
Miriam ten Hove
Robyn Baron
Sue Burchell
Trish Macky
Nan Wilcock
Victoria Mann

Basses
Chris Deverson
Brian Prestidge
Julia Hodgkinson
Kevin Broughan
Malcolm Elliot-Hogg
Ian Daly
Terence Keller
Marilyn Manley-Harris
Beverley Underwood
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Beverly Oliver  
Debbie Cotter  
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Kartika Sulistiowati  
Katie Mayes  
Sally Whyte  
Christine Conning*  
Anne Yu  
Carolyn Armstrong  
Fiona Green  
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Katrina Carswell  
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Jane Carson  
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* Section Principal

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