TWSO
TRUST WAIKATO
Symphony Orchestra

Tchaikovsky 5

Conductor
Rupert D'Cruze

Trumpet Soloist
Bill Stoneham

St Paul's Collegiate Chapel
Saturday 29 May 2021, 2.30pm

www.orchestras.org.nz
Welcome

A warm welcome to you all for this afternoon’s concert.

It is a pleasure to direct TWSO in this programme which features three beautiful and exciting orchestral works. To open our performance we have chosen Humperdinck’s lovely Prelude to his opera Hansel and Gretel. Perhaps one of his most well-known pieces and written in 1891, it exudes a special warmth within its relatively short eight minutes.

A contemporary of Beethoven, Hummel wrote his engaging Trumpet Concerto in 1803 for the Viennese trumpet virtuoso Anton Weidinger. He was a brilliant exponent of the newly developed keyed trumpet which was able to produce a full range of chromatic notes rather than the more limited range of the usual natural trumpet of the early nineteenth century. It is a great to have local trumpeter Bill Stoneham as our soloist this afternoon.

The great symphonies and ballets of Tchaikovsky continue to be highly popular with both players and audiences around the world, and his Fifth Symphony is no exception. A work of burning intensity, brilliance and wide sweeps of emotion, it is a musical journey from darkness to light.

I hope you enjoy our performances and will continue to support our music making in the future.

Rupert D’Cruze
TWSO Music Director
Soloist - Bill Stoneham

Bill began learning the trumpet at the age of eight, under the guidance of his father. He went on to study with many significant teachers from many countries, with extensive study under Gareth Small (Hallé Orchestra) and Jon Holland (City of Birmingham SO), graduating with a Bachelor of Music from Birmingham Conservatoire in 2001.

Having played with many professional ensembles within New Zealand, Bill spent a significant time performing with the Band of the Royal New Zealand Navy and the Auckland Philharmonia. From 2012-17 Bill performed as a chamber soloist throughout New Zealand, with concerts as far north as Warkworth and the Auckland town hall, to the Marama Hall recital series in Dunedin.

For the past several years Bill has been focusing on music education in Hamilton and the Waikato region. His pupils have gained positions in the National Youth and Secondary Schools’ Orchestras and the National Youth and Secondary Schools’ Brass Bands. Bill enjoys teaching across the range of age and ability, teaching at Southwell School and the venue for today, St. Paul’s Collegiate School, among others.

Bill is a big supporter of the local orchestra scene in the Waikato. He has been the principal trumpet with Opus Orchestra for more than the last ten years and more recently the brass tutor for the Youth Orchestra Waikato.

Having last performed as a soloist with the TWSO in 2015, Bill is delighted to be performing with them again today, accompanied by past and present students in the orchestra.

Concertmaster - Ann Speed

Ann Speed and family recently moved from Northern Ireland to live in New Zealand. For 27 years, she was an Upper Strings Tutor with the Music Service of the Southern Education and Library Board in Northern Ireland. She was also assistant conductor of the South Ulster Youth Orchestra and more recently musical director of the South Ulster String Orchestra. Alongside her teaching career, she has remained an active performer in semiprofessional orchestras and ensembles throughout Ireland. Her most recent appointments have been with the Fr McNally String Chamber Orchestra and violin ensemble “Vivaci.” She studied violin primarily with Fionnuala Hunt and Fr Brendan McNally as well as Kevin Mallon on Baroque violin.
Engelbert Humperdinck
Nationality: German
Year Written: 1893
Duration: 8 minutes

As a composer who was widely considered to be one of Richard Wagner’s disciples, it is rather curious that Engelbert Humperdinck’s reputation rests upon Hansel and Gretel, loosely based on the fairytale by the Brothers Grimm. It was conceived thanks to a request from Humperdinck’s sister, who had written a libretto based around the fairytale, written for her children for Christmas. Originally written in 1890 as a singspiel of 16 songs with piano accompaniment and connecting dialogue, Humperdinck began work on the orchestration of Hansel and Gretel almost immediately in 1891. It was premiered under the baton of Richard Strauss in Weimar two years later and was an instant success, thanks to Humperdinck’s use of Wagnerian techniques familiar to audiences of the time, as well German folk song. Many performances followed around the world, including a performance in Hamburg conducted by Gustav Mahler, performances in London and New York and it had even reached Melbourne by 1907.

The Prelude features some of the famous tunes from the opera, with Humperdinck making the most of different orchestral timbres to highlight the vocal qualities of the melodies. The opening theme transports the listener straight to the second act, which is the famous “Evening Benediction” inspired by folk music. This dreamy opening is eventually interrupted by more capricious themes, highlighting the fairytale basis of the opera, with the evening benediction melody becoming somewhat of a cantus firmus through the interweaving melodies.
Trumpet Concerto in E flat Major  
Johann Nepomuk Hummel (1778 - 1837)

I. Allegro con spirito  
II. Andante  
III. Rondo

Sometimes regarded as a composer who was overshadowed by his contemporary Ludwig van Beethoven, Johann Nepomuk Hummel contributed a great deal to the music world during his lifetime as a pianist and composer. As a child prodigy, he was taken on at the tender age of eight by Wolfgang Amadeus Mozart, who generously offered him free lessons and accommodation for two years. Following his first concert appearance at one of Mozart’s concerts, Hummel’s father took him on a European tour, arriving in London where he studied with Muzio Clementi for four years before returning to Vienna. Hummel also crossed paths with Joseph Haydn in London, and he composed a sonata for Hummel, who performed it in London in Haydn’s presence. That fruitful relationship continued in Vienna, where Hummel studied further with Haydn, as well as Johann Georg Albrechtsberger and Antonio Salieri. It was at this point that Hummel met Beethoven as a fellow student and friend. There is much speculation that this friendship caused Hummel’s self-confidence to falter temporarily, although it may have had a long-lasting impact, considering Hummel never attempted to write a single symphony. Nevertheless, Hummel contributed a great deal to the classical repertoire, including many works for piano, instrumental concerti and twenty-two operas.

The Trumpet Concerto in E flat Major was written at a pivotal time in Hummel’s life. It was written for the Viennese trumpet virtuoso and inventor of the keyed trumpet, Anton Weidinger in 1803. He gave the concerto its premiere on New Year’s Day in 1804 to mark Hummel’s entrance into the court orchestra of Nikolaus II, Prince Esterházy, as Haydn’s successor. Hummel served a total of seven years as Konzertmeister and then Kapellmeister after Haydn’s death. Schloss Esterházy in Eisenstadt was an important centre for music, thanks to the musical patronage of the Esterházy family through multiple generations. It remains an important musical landmark where various festivals celebrate the rich legacy left by the Esterházy family.
Symphony No. 5 in E minor, op. 64
Pyotr Ilyich Tchaikovsky (1840 – 1893)

I. Andante - Allegro con anima
II. Andante cantabile, con alcuna licenza
III. Valse. Allegro moderato
IV. Finale. Andante maestoso - Allegro vivace

Despite his worldwide recognition in present day, Pyotr Ilyich Tchaikovsky did not lead an easy life. Trauma was an undercurrent throughout, first through being sent away to boarding school and losing his mother at fourteen years of age, then the death of his close friend and colleague Nikolai Rubenstein and the collapse of a thirteen-year association with his patron, Nadezhda Von Meck. Decades passed before his music was widely accepted and applauded, due to the debate over Russian nationalism within music and Tchaikovsky’s supposed Western tendencies. Although Tchaikovsky initially started his career as a civil servant, he was part of the first generation of students to study music at Saint Petersburg Conservatory. This helped him to reconcile his Russian and European influences, even though there were disagreements between himself and his tutors over some of his works during this time.

Tchaikovsky’s Fifth Symphony came at a time when he was more established as a composer and his music was beginning to receive universal interest. He conducted the premiere of the symphony in 1888 in Saint Petersburg and while critics were not impressed, the reception of the audience was encouraging to Tchaikovsky, which spurred him to continue to conduct the symphony in Russia and Europe. This decade of his life represents a time where he was able to rise to fame comfortably with the financial support of the Tsar, which allowed Tchaikovsky to write freely without reservation. Unfortunately, this was short lived, as his death followed only five years later, just after the premiere of his Sixth Symphony.

programme notes by Bryony Gibson-Cornish
Trust Waikato Symphony Orchestra

Trust Waikato Symphony Orchestra can trace its roots back over 100 years. When the ‘Waikato Orchestral Society’ was formed in 1945, the orchestra became the Waikato Symphony Orchestra, and is thus one of the longest established orchestras in New Zealand.

The membership of some 160 musicians comprises amateur players, music students and instrumental music teachers drawn from the Waikato region, and encompasses players from 18-80, with more than 10 cultures represented.

Violin 1
Ann Speed+
Deborah Cotter
Alex Geary
Katie Mayes
Rachel Moxham
Beverley Oliver
Catherine Polglase
Lisa Zhang

Cello
Olivia Fletcher*
Boram Keam
Charlotte Ketel
Simon McArthur
Daniel Ng
Jennifer Rogers
Nuwan Champika
Vithanage

Violin 2
Ted Yu*
Carolyn Armstrong
Irene Gallop
Fiona Green
Annette Milson
Meryl Nicol
Meemee Phipps
Peter Stokes

Double Bass
Oliver Spalter*
Simon Wang

Viola
An Yu*
Amelia Meertens
Aroon Parshotam
Christine Polglase
Steve Zhang

Flute
Elsie Kane*
Ashleigh Smith
Malcolm Carmichael

Piccolo
Malcolm Carmichael

Oboe
Anne Mendrun*
Peter Plunkett

Clarinet
Ian Witten*
Sarah Shieff

Bassoon
Murray Petrie*
Lydia Pearson

French Horn
Sergio Marshall*
Martin Stevenson
Campbell Smith
Hugh Goodman

Double Bass
Oliver Spalter*
Simon Wang

Trumpet
Tomas Metz*
Lucas Goodwin

Trumpet
Simon Winship*
Robert Lummus
Mark Barnes

French Horn
Sergio Marshall*
Martin Stevenson
Campbell Smith
Hugh Goodman

Tuba
Steve Webb*

Timpani
Natalie Garcia Gil*

Trombone
Simon Winship*
Robert Lummus
Mark Barnes

Tuba
Steve Webb*

Timpani
Natalie Garcia Gil*

Drums
Alex Garcia Gil*
Abby Pinkerton

+ Concert Master
* Section Leader
SAVE THE DATES

KALEIDOSCOPE
Saturday 26 June 2021

HE PU HE PUORO HE PURAKAU
Jeremy Mayall | Hanaere Haro | Benny Marama
WORLD PREMIERE 3 & 4 July 2021

The Time-travelling Conductor
School concert: August 2021 | Family concert: Sensing Music

PROUDLY SUPPORTED BY

LIFE MEMBERS
Andrew Buchanan-Smart
Paul Kane
Paula Spiers
Ann Williams

John Haughie
Seddon Polglase
Peter Stokes

JOIN THE MAILING LIST:
CEO@ORCHESTRAS.ORG.NZ
Get news about our events, special offers & ticket discounts