

TRUST WAIKATO SYMPHONY ORCHESTRA  
CANTANDO CHOIR  
YOUNG VOICES

# CARMINA BURANA

TCHAIKOVSKY  
NUTCRACKER SUITE  
ORFF  
CARMINA BURANA

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SOLOISTS  
AMANDA ATLAS  
CHALIUM POPPY

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MUSICAL DIRECTOR  
RUPERT D'CRUZE



FOUNDERS THEATRE HAMILTON  
SUNDAY 1 NOVEMBER 2015

**NUTCRACKER SUITE (TCHAIKOVSKY)  
CARMINA BURANA (ORFF)**

**Performed by Cantando Choir and  
Trust Waikato Symphony Orchestra**

**Musical Director:** Rupert D'Cruze  
**Rehearsal Accompanist:** Michael Dawson  
**Orchestra Leader:** Katie Mayes

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**SOLOISTS**

**Soprano:** Amanda Atlas  
**Baritone:** Chalium Poppy

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**YOUNG VOICES**

**Tutor:** Sue Burchell

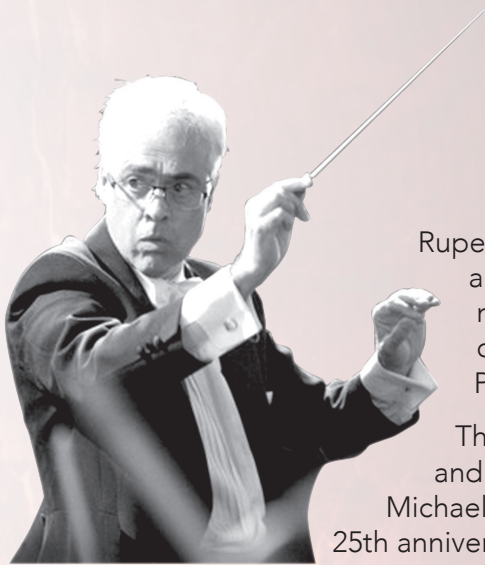
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Symphony Orchestra

Cantando  
Choir

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# RUPERT D'CRUZE

Rupert D'Cruze is Music Director of the Trust Waikato Symphony Orchestra and also Musical Director of Cantando Choir. He gained his earliest musical training through the great British choral tradition as a boy chorister in the famous Temple Church Choir in London and was later Principal Trombone with the European Community Orchestra.

Throughout his career he has directed many premieres of new music and commissioned several new works including English composer Michael Hurd's 'Five Spiritual Songs' for the Portsmouth Festival Choir's 25th anniversary celebrations, and for the Reading Youth Orchestra, Timothy Bowers 'Refractions'. Rupert also worked closely with Bowers directing the first performances of his 'Trumpet Aria' and his 'Violin Concerto'. He also gave the first performances in Hungary of Sir Malcolm Arnold's 'Eighth Symphony'.

Making music with young people has always played an important role in Rupert's career, and he has worked with many British youth orchestras and as Guest Conductor to the Bartok Institute in Miskolc, Hungary. For many years he was an Examiner for the Guildhall School of Music and Drama in London, helping to develop their examination programme.

D'Cruze came to New Zealand in 2006 and Trust Waikato Symphony Orchestra made him their first full-time Music Director in 2008. He has led the development of TWSO Education, the orchestra's educational programme, and also formed the Hamilton Festival Chorus.

Rupert has a busy guest conducting schedule and has worked with the Hamilton Civic Choir, the Opus Orchestra, the Manukau City Symphony Orchestra, the Auckland Choral Society, the St. Matthews Chamber Orchestra, Auckland, the Graduate Choir of New Zealand and the Auckland Philharmonia Orchestra. He is in demand as a teacher of conducting, regularly directing courses in Hamilton and Wellington.



# AMANDA ATLAS

Noted for singing 'with dramatic flair as well as vocal power', New Zealand soprano Amanda Atlas (nee Winfield) is a unique and compelling performer. She has sung leading operatic roles in Europe, America and Australasia, returning to her home country in 2009 in order to raise her child and continue her career based there and in Australia. 2013 saw Ms Atlas take up a position as Resident Artist with New Zealand Opera, and she covered the role of Senta in their production of *The Flying Dutchman* and Musetta in *La Boheme*. She was invited at the last minute to sing the soprano solo in the Verdi Requiem with the Trust Waikato Symphony Orchestra, to great acclaim.

Her 2014 season included the soprano solo in Mahler's Second Symphony with the Christchurch Symphony Orchestra and Melbourne Youth Music, a concert tour of New Zealand with Operatunity, and numerous concert engagements. Upcoming engagements include the soprano solo in *Carmina Burana* with the Hamilton Cantando Choir and Trust Waikato Symphony Orchestra, and concert engagements around New Zealand and Australia.

2016 will see Ms Atlas make her role debuts with New Zealand Opera and Opera Australia, where she will be singing Siegrune in their acclaimed international production of Wagner's Ring Cycle.



# CHALIUM POPPY



Chalium began his earliest musical training as a chorister at Christ Church Cathedral Oxford.

His unique education and experience allows him to enjoy an extremely versatile career as a professional church musician, conductor, oratorio soloist, occasional operatic singer, music commentator, clinician and teacher.

He founded his own orchestra, the Nanaimo Chamber Orchestra which, while under his leadership, specialised in music of the Italian baroque. He served in Canada for six years as an Organist & Choirmaster before meeting and marrying a New Zealander.

In 2009, Chalium moved to Mt. Maunganui where he works as a full-time musician. During his short time in New Zealand, Chalium has appeared as a guest soloist with the Tauranga Civic Choir, Hamilton's Cantando and Civic Choirs, City of Dunedin Choir, and Auckland's Handel Consort & Quire, Viva Voce, Graduate Choir, The South Auckland Choral Society, as well as the Auckland Philharmonia Orchestra and the Southern Symphonia of Dunedin, The Trust Waikato Symphony, and NZ Barok.

He is currently the Organist & Choirmaster for the Anglican Parish of Mt. Maunganui, and Artistic & Musical Director of the Scholars Pro Musica – a chamber choir dedicated to informed performances of early music with an emphasis on stylistic excellence. With the Scholars, Chalium has conducted the New Zealand premiers of works by Jean-Philippe Rameau and Michael Haydn to critical acclaim.

Chalium has received national accolades and recognition of his commitment and dedication to musical excellence and in particular for his exploration of lesser-known choral works. In 2010, Chalium received a commendation from the French Consulate to New Zealand in appreciation for his efforts in championing the music of the French Baroque.

# KATIE MAYES

Katie has been living in Hamilton for ten years and is enjoying playing with TWSO after joining in 2011. She started playing the violin when she was ten as part of a musical household. Katie has played in numerous orchestras around New Zealand and London to fund her way through university and for pleasure.

When not playing the violin, in no particular order, Katie is a taxi driver with her husband for their three children, the Strategy Manager for Waikato Regional Council, the chair of Opus Orchestra and a board member of Orchestras Central which has been set up recently to look after the interests of TWSO, Opus and United Youth Orchestra.



# MICHAEL DAWSON



Michael began his tertiary training at the University of Canterbury in piano performance studying under Diedre Irons, Maurice Till and Peter Nagy and was accompanist for the Christchurch Boys' Choir and the New Zealand Army Band. He studied with Martin Setchell in early music performance on organ and conducting studies which rapidly became a passion.

In Christchurch he directed his first choir of over 60 members, the South Brighton Choral Society, and the University of Canterbury Choir Society as well as singing in Christchurch Cathedral and City Choirs under Brian Law. As with David Burchell as the Assistant Conductor for the City of Dunedin Choir for three years (debuting with the Southern Sinfonia accompanying the choir in concert). He was the first Conducting Scholar at St Paul's Cathedral and Organ Scholar the following year. Michael also directed the Southern Youth Choir and worked with the Collegiate Orchestra Dunedin.

Recent study was undertaken at the University of Waikato in piano performance with Katherine Austin and early music practise on Harpsichord with Dr Rachael Griffiths-Hughes under whose direction he also involved himself as a singer with and conducting on occasion St Peter's Cathedral, Hamilton Civic and the University of Waikato Chamber Choirs.

Michael moved to Auckland to pursue his postgraduate studies in choral conducting at the University of Auckland with Dr Karen Grylls and is immensely enjoying being involved with Holy Trinity Cathedral Choir under Timothy Noon. Michael is the Assistant Conductor of Cantando Choir in Hamilton and is studying orchestral conducting with its Musical Director Rupert D'Cruze. Conducting engagements include working with the Trust Waikato Symphony Orchestra and Hamilton Civic Choir (in Handel's Messiah).

# YOUNG VOICES

Young Voices is an initiative of the Hamilton Community Centre for Music and is part of the Music Makers programme.

Music Makers is for children from the age of 3 years old. From this early age they experience and learn the essential skills of music making through creative work, which uses the body, the voice and percussion instruments.

Young Voices comprises the older children in the programme, Their tutor is Sue Burchell, who draws on many years of experience as a singer, voice teacher, choral director, language teacher and yoga teacher.

In February this year Young Voices was joined by members of St Joseph's School Choir, Morrinsville and St. Peter's Cathedral Children's Choir, Hamilton for a performance of the Chorus of Street Urchins from the opera Carmen in the Sunset Symphony in the Hamilton Gardens Arts Festival.

In August they sang in Howard Blake's The Snowman, performing with the Trust Waikato Symphony Orchestra in this year's TWSO Education concerts. And in the same month they took part in Cantando Choir's concert Winter Warmer in the Gallagher Concert Chamber. For tonight's concert Young Voices is again joined by members of St. Joseph's and the Cathedral Choir.





# PROGRAMME

## THE NUTCRACKER SUITE

PYOTR ILYICH TCHAIKOVSKY (1840-1893)

The Nutcracker Op. 71a is a fairy ballet in two acts and three scenes, written and composed by Tchaikovsky between February 1891 and April 1892.

This was Tchaikovsky's last ballet, from which he compiled a famous Suite of eight numbers for concert performance:

1. Miniature Overture
2. March
3. Dance of the Sugar Plum Fairy
4. Russian Dance
5. Arabian Dance
6. Chinese Dance
7. Reed Flutes
8. Waltz of the Flowers

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## INTERVAL

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## CARMINA BURANA

CARL ORFF (1895-1982)

### TITLES AND TRANSLATIONS OF MOVEMENTS

#### FORTUNA IMPERATRIX MUNDI

1. O FORTUNA
2. FORTUNE PLANGO VULNERA

#### I. PRIMO VERE

3. VERIS LETA FACIES
4. OMNIA SOL TEMPERAT
5. ECCE GRATUM

#### UF DEM ANGER

6. TANZ
7. FLORET SILVA
8. CHRAMER, GIP DIE VARWE MIR
9. REIE
10. WERE DIU WERLT ALLE MIN

#### FORTUNE EMPRESS OF THE WORLD

1. O FORTUNE
2. I BEMOAN THE WOUNDS OF FORTUNE

#### I. SPRING

3. THE MERRY FACE OF SPRING
4. THE SUN WARMS EVERYTHING
5. BEHOLD, THE PLEASANT SPRING

#### ON THE GREEN

6. DANCE
7. THE NOBLE WOODS ARE BURGEONING
8. SHOPKEEPER, GIVE ME COLOR
9. ROUND DANCE
10. IF ALL THE WORLD WERE MINE



## **II. IN TABERNA**

11. ESTUANS INTERIUS
12. OLIM LACUS COLUERAM
13. EGO SUM ABBAS
14. IN TABERNA QUANDO SUMUS

## **III. COUR D'AMOURS**

15. AMOR VOLAT UNDIQUE
16. DIES, NOX ET OMNIA
17. STETIT PUELLA
18. CIRCA MEA PECTORA
19. SIE PUER CUM PUELLULA
20. VENI, VENI, VENIAS
21. IN TRUTINA
22. TEMPUS EST IOCUNDUM
23. DULCISSIME

## **BLANZIFLOR ET HELENA**

24. AVE FORMOSISSIMA

## **FORTUNA IMPERATRIX MUNDI**

25. O FORTUNA

## **II. IN THE TAVERN**

11. BURNING INSIDE
12. ONCE I LIVED ON LAKES
13. I AM THE ABBOT
14. WHEN WE ARE IN THE TAVERN

## **III. THE COURT OF LOVE**

15. CUPID FLIES EVERYWHERE
16. DAY, NIGHT, AND EVERYTHING
17. A GIRL STOOD
18. IN MY HEART
19. IF A BOY WITH A GIRL
20. COME, COME, O COME
21. IN THE BALANCE
22. THIS IS THE JOYFUL TIME
23. SWEETEST ONE

## **BLANCHEFLEUR AND HELEL**

24. HAIL, MOST BEAUTIFUL ONE

## **FORTUNE, EMPRESS OF THE WORLD**

25. O FORTUNE



# PROGRAMME

## NOTES

### NUTCRACKER' SUITE OP 71A

PETER I TCHAIKOVSKY (1840-1893)

Marche

Danse de la Fee-Dragee (Sugar plum fairy)

Danse Russe Trepak

Danse Arabe

Danse Chinoise

Danse des Mirlitons

Valse de Fleurs

This universally popular work was selected from Tchaikovsky's third and final ballet and has been an established audience favourite since the late 1960's. The first performance of The Dance of the Sugar Plum Fairy featured the Celesta, newly imported by Tchaikovsky from France, although it had previously been used in his lesser known symphonic ballad The Voyevoda.

The plot of the ballet is based on Alexandre Dumas's version of celebrated German author ETA Hoffman's short story The Nutcracker and the Mouse King. The plot revolves around a children's party at which toys are distributed, and a young girl Clara is given a German nutcracker in the shape of man. In the middle of the night she tiptoes downstairs to discover strange happenings - the room has become overrun with mice, which the toys, now come to life, are trying to keep at bay. The battle climaxes with a duel between the King of the Mice and the Nutcracker, the latter being scared away by a slipper thrown by Clara at the Mouse King.

The Nutcracker is transformed into a handsome prince and invites Clara to Confitureberg, the capital of the Kingdom of Sweetland. There the Sugar Plum reigns as Queen and in honour of Clara a divertissement is performed in which among others, Chinese, Arabian and Spanish dances, representing tea, coffee and chocolate, respectively are performed, ending with the Waltz of the Flowers.



## CARMINA BURANA

CARL ORFF (1895-1982)

German composer Carl Orff is arguably best known as an educator - his Dalcroze method of music education, survived banishment by the Nazis during World War II and is in use today throughout the world. Orff himself described his enduring composition, Carmina Burana as a "scenic cantata" aiming as he did to "strip" away the excesses of 19th century Romantic and post-Romantic music and reveal more of the basic primordial elements. The resulting emphasis on rhythm, simple repetitive elements, basic harmonies and uncomplicated forms resulted in little counterpoint or interplay between musical lines. The pieces are mostly bawdy, irreverent, and satirical. They were written principally in Medieval Latin; a few in Middle High German, and some with traces of Old French or Provençal. Some are macaronic, a mixture of Latin and German or French vernacular.

They were written by students and clergy when the Latin idiom was the lingua franca across Italy and western Europe for travelling scholars, universities and theologians. Most of the poems and songs appear to be the work of Goliards, clergy (mostly students) who set up and satirized the Catholic Church. The collection preserves the works of a number of poets, including Peter of Blois, Walter of Châtillon, and an anonymous poet, referred to as the Archpoet.

Orff was drawn to the raw earthy qualities and vivid imagery in a collection of 12th and 13th century secular poems discovered in 1803 in a Bavarian monastery in Benediktbeuren, reflecting as they did, the insights and experiences of the people of the day. In Carmina Burana, these poems are grouped in three categories, Spring, In the Tavern and The Court of Love, with the theme of Fate running throughout. While some of these medieval texts were of a morally uplifting nature, critics at the time, of which there were many, were somewhat surprised to discover most were bawdy drinking songs celebrating the distinctly un-monklike earthly delights of drinking, gambling, dancing and the many facets of love from both male and female perspectives.

*Janet Wilkins, September, 2015*

With acknowledgment of sources of Information to:

John Bawden, Whangarei, NZ  
Rick Philips, Toronto Canada

# CANTANDO CHOIR

## MEMBERS SINGING IN THIS CONCERT:

### SOPRANO

Margaret Adkins, Jill Bergen, Helen Bull, Irene Dawson, Margaret Dodd, Josina Ellis, Robyn Glen, Tara Jeory, Gudrun Jones\*, Sister Ann Marie Jones, Eve Kiff, Theresa Kiff, Peggy Koopman-Boyden, Sue Marshall, Sister Colleen Morey, Sandra Neil, Grace Nolan, Choyhe Park, Alison Ringer, Barbara Rosenberg, Lillian Singers, Annie Stone, Angela Sullivan, Esther Termaat, Lyanne Waller, Trish Walker, Ann Waterworth, Delwyn Whyte, Glenys Wood, Adrian Wrigglesworth, Lorraine Harford, Paula McGill, Helena luele

### CONTRALTO

Alex Drent, Anna Byrne, Barbara Davis, Brenda Harvey, Catherine Holmes, Catherine Short, Doreen Lennox, Dorothy Cleary, Elysia Gumbley, Glenda Jamieson, Heather Derbyshire, Heather Ridge, Helen Hickling, Janet Hanfling, Jeanette Holborow, Jenny Field, Judith Pearson, Karen VanderLingen, Linda McCarter, Lujun Wang, Lynne Matthews, Mary Booker, Meg Daly, Miriam ten Hove\*, Muriel Leadley, Nan Wilcock, Nancy Groh, Petra Rieter, Rozzie Stewart, Susan Woodhouse, Victoria Mann

### TENOR

Kevin Brougham, Kit Clewes, Chris Deverson, Malcolm Elliot-Hogg, Bev Underwood\*, Marilyn Manley-Harris, Rob Nicholls, Wayne Petersen, Lex Porter, Myles Barker, John Heritage, Luke Chung, Ian Daly, Teresa Douglas, Brian Prestige

### BASS

Keith Buick\*, Lyall Bailey, Dean Brunt, Richard Bryce, Keith Buick, Andrew Chain, Jim Cooke, Walter Crookes, Michael Dawson, Edward Dean, Chris Glassey, Charlie Hadfield, Clive Lamdin, Nigel McCarter, Tony Nolan, Don Shute, Wan Kiew Teng, Richard Turnbull, Murray White

\* = Section Leaders

Life Members: John Carter, Douglas Redfern, Helen McKinnon, Paula Spiers, Pauline Atkinson-Rigby, Rhonda Gibbison, Kath Barnsley, Virginia Gallagher, Max Stewart, Janet Hanfling, Bev Underwood, Elizabeth Gilling

# YOUNG VOICES

Rebekah Birch, Sophie Brown, Tineke Buser, Abby Devane, Emma James, Boris Kishi-Rychkov, Irina Kishi-Rychkova, Jesse Larsen, Fiona Leever, Joanna Li, Meixi Li, Pippa Morgans, Sophie Morgans, Charlotte Pamment, Isabella Reid, Acacia Shayak, Sydney Steele, Abigail Wong

# TRUST WAIKATO

## SYMPHONY ORCHESTRA

### 1ST VIOLIN

Katie Mayes #  
Lucy Chilberto  
Debbie Cotter  
Julie Dowden  
Amy Jones  
Linbei Ke  
Patricia Nagle  
Jean Paterson  
Julie Pescud  
Jerry Su

### 2ND VIOLIN

Bev Oliver\*  
Selena Browne  
Katrina Carswell  
Victoria Galpin  
Natalie Garcia Gil  
Mags Johnson  
Peter Stokes  
Evan Wegner

### VIOLA

Mike Slatter\*  
Matthew Gough  
Veronica Kim  
Aroon Parshotam  
Roger Su  
Jill Wilson  
Jimin Yu

### CELLO

Catherine Milson\*  
Jesbery Hartono  
Leone Pienaar  
Matthew Pryor  
Janet Robinson  
David Stokes

### DOUBLE BASS

Robbie Brown \*  
Marija Dimitrijevic  
Robert Johnson

### FLUTE

Elsie Kane \*  
Malcolm Carmichael  
Yu Jung Lin

### PICCOLO

Yu Jung Lin \*

### OBOE

Mike Merry \*  
Anne Mendrun

### COR ANGLAIS

Felicity Hanlon \*

### CLARINET

Nathaniel Smorti \*  
Francis Garrity  
Oliver Barratt

### BASS CLARINET

Oliver Barratt \*

### BASSOON

Jo Cakebread \*  
Yasumi Kobayashi

### HORN

Sergio Marshall \*  
Martin Stevenson  
Jane Carson  
Hugh Goodman

### TRUMPET

Hiro Kobayashi \*  
Mark Greaves  
Steffan Sinclair

### TROMBONE

Jody Christian \*  
Robert Lummus  
Allan Grant

### TUBA

Steve Webb \*

### TIMPANI

Andy Bell \*  
Natalie Garcia Gil  
Alison Littler

### PERCUSSION

Alison Littler \*  
Andy Bell  
Alison Brown  
Maria Colvin  
Natalie Garcia Gil  
Pam Witten

### PIANO / KEYBOARD

David Woodcock

# Concert Master

\* Section Principal

# WE WELCOME NEW MEMBERS

**Cantando Choir and Trust Waikato Symphony Orchestra always welcomes new members.**

Cantando Choir rehearses Tuesday nights at Chartwell Cooperating Church, 7pm

Trust Waikato Symphony Orchestra rehearses Monday nights at Waikato Diocesan School, 7.30pm

Musical Director for both groups is Rupert D'Cruze

**To contact Cantando Choir:**

secretary@cantando.org.nz

**To contact TWSO:**

twso@xtra.co.nz

**[www.cantando.org.nz](http://www.cantando.org.nz)**

**[www.twso.co.nz](http://www.twso.co.nz)**

**or check us out on Facebook**



# ACKNOWLEDGEMENTS AND THANKS

We wish to express our gratitude to the following for their generous financial support for this concert:

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Our thanks also goes to the singers, players, committees and volunteers from Cantando Choir and the Trust Waiakato Symphony Orchestra who have worked hard to produce this concert.



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