

THE WAIKATO ORCHESTRAL SOCIETY (INC.)

The Waikato Orchestral Society is proud to have received substantial financial support from Trusts and local businesses. The sponsorship of Trust Waikato has come at a significant time in the development of the Symphony Orchestra. The original Orchestra was founded in 1945.

Over the last few years, the Orchestra has been extended and the quality of its performances improved by being able to attract capable conductors, soloists and musicians of wide experience. The assurance of ongoing financial assistance now allows the Society to pursue that principle with more confidence. In addition, the playing members of the orchestra will continue to be stimulated by the challenging environment created by the standards reflected by these talented people.

The Trust Waikato Symphony Orchestra continues to promote its aims of bringing high standards of performance to the public of the Waikato and beyond. It also provides an excellent opportunity for existing and potential orchestral players to participate with the Orchestra and so gain valuable experience and to contribute to the success of the Orchestra.

The Society is grateful for the support has received from its sponsors, its patrons and supporting musicians.

WAIKATO ORCHESTRAL SOCIETY MANAGEMENT

President: Peter Stokes
Secretary: Rochelle Depledge

Vice President: Ian Parsons
Treasurer : Robert Johnson

Committee:
Elsie Kane
Katrina Carswell
Sandra Thomson
Jacky Mulqueen
Paul Kane

Programme Notes: Janet Wilkins
Stage Manager: Paul Kane

PROGRAMME

FINGALS CAVE (The Hebrides) OVERTURE Op.26
Felix Mendelssohn (1809-1847)

CELLO CONCERTO in B Minor Op. 104
Antonin Dvorak (1841-1904)

Soloist: Ji-Sun Kim

INTERVAL

SYMPHONY No. 5 in C Minor Op.67
Ludwig Van Beethoven (1770 – 1827)

Performed in Hamilton on Saturday 10th May 2008, 8.00 p.m.

In Rotorua on Sunday 11th May 2008, 2.00 p.m.

ACKNOWLEDGEMENTS

The Waikato Orchestral Society gratefully acknowledges:

Trust Waikato

WEL Energy Trust

Perry Foundation

Hamilton Community Arts Council

Hamilton City Council Theatre Services

The Breeze

Pub Charity

SKYCity Hamilton Community Trust

Rotorua Energy Charitable Trust

Lion Foundation

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National Library for music scores used in this performance
Shearer's Music Store for assistance with transport
The Copy Centre for programme production.

Rupert D'Cruze



Tonight's concert marks another collaboration between British born conductor Rupert D'Cruze and the Trust Waikato Symphony Orchestra.

Rupert D'Cruze studied at London's Royal Academy of Music with Sir Colin Davis and George Hurst. While still a student he was awarded the prestigious Philharmonia Prize, leading to collaboration with the Philharmonia Chorus and its Music Director, Horst Neumann. Rupert subsequently went on to gain international acclaim in the early 1990's in conducting competitions in Tokyo and Budapest, where he was awarded Second Prize in the Hungarian International Conducting Competition.

This success led to engagements in Europe, including appearances with the Budapest Philharmonic Orchestra, South German Radio Symphony Orchestra, North Hungarian Symphony Orchestra and the Orchestra of the Liszt Ferenc Music Academy.

In 1992 he accepted the position of Artistic Director and Chief Conductor of the Huddersfield Philharmonic Orchestra, one of the country's longest established symphony orchestras, a position which he held for 9 years. Maintaining his interest in choral music, Rupert was simultaneously the Musical Director of the Portsmouth Festival Choir. He has conducted in many of Europe's great concert halls, including London's Festival Hall, the famous Royal Albert Hall, and in Vienna's Konzerthaus.

Rupert has enjoyed working with young musicians, and has conducted many British youth orchestras including the Somerset County Youth Orchestra and the Reading Youth Orchestra. For a number of years he was associated with London's Guildhall School of Music and Drama.

Earliest musical experiences were as a chorister in London's Temple Church Choir under Dr. George Thalben-Ball, and subsequently as an orchestral brass player. Rupert held the position of principal trombone of the European Community Youth Orchestra, giving him the opportunity to work with Claudio Abbado, Lorin Maazel and Carlo Maria Guilini.

As well as his work with TWSO this year, Rupert has also directed Auckland's St Matthews Chamber Orchestra, the Hamilton Civic Choir and the Opus Orchestra. In 2009 he will appear with the Auckland Choral Society and also the City of Manukau Symphony Orchestra.

Euna-Jenny Song



Euna-Jenny Song completed her Masters in Violin Performance at The University of Waikato in 2007. She also has passion for Chamber Music, her Chamber Group, both duo (SongPark) and Trio (Appassionata) with pianist Tania Koo-Park and Cellist, Jisun Kim. E.J has been trained under renowned New Zealand Chamber Musicians, including Ogen Trio's James Tennant, Katherine Austin, Lara Hall, Peter Scholes and Dmitry Atanassov.

E.J. won The Waikato University's Concerto Competition of 2004, Chamber Music Competition in 2005 and also 2006, and was awarded second place in Royal Overseas University Chamber music League in 2006. She is also a recipient of the Wallace Co. Creative and Performing Arts Blues Award of 2005 and 2006.

E.J has performed with many orchestras as both soloist and first violin since she was 11, including National Youth Orchestra, Trust Waikato Symphony (TWSO), Tauranga Concert Orchestra, OPUS, Waikato University Orchestra and Rotorua Festival under the baton of famous conductors including English conductor Nicholas Braithwaite, Peter Walls and Rupert D'Cruze, Joachim Atanassov and David Adlam. E.J would like to continue her study in Doctorate(PHD) overseas.

Jisun Kim



19 year old Jisun Kim has recently completed a BMus in cello performance at the University of Waikato with James Tennant, who she has been learning from since 2003. Jisun has taken part in masterclasses with renowned cellists such as Leslie Parnas and Gautier Capucon. She has held a Sir Edmund Hillary Scholarship since 2005, when she began her studies at the University of Waikato. She plans to undertake her Masters degree in the USA after completing her Honours studies this year.

Jisun has had many successes both on a local and national scale winning numerous awards in music competition in New Zealand, including the University of Waikato Concerto Competition, the Hillary Chamber Music Competition, Te Awamutu Chamber Music Competition, and the Te Awamutu Recital Competition. Recently, she was the runner-up in the 2007 Young Performer of the Year competition, held in mid-October 2007.

Jisun has been a member of the National Youth Orchestra for the past two years and has previously led the cello section of the Trust Waikato Symphony Orchestra. Recently, she has made her debut as a soloist performing Elgar's famous cello concerto with the Bay of Plenty Symphony Orchestra.

Jisun is playing a 'Sleeping Beauty' Montagnana model cello made by Noel Sweetman and kindly loaned to her by Ian Sweetman.

PROGRAMME NOTES

FINGALS CAVE (The Hebrides) OVERTURE Op.26 Felix Mendelssohn (1809-1847)

Allegro moderato

The origins of the Hebrides ("Fingals Cave") Overture are well documented. It was unique at the time it was published - an orchestral work standing on its own merits, rather than uplifted from an opera, ballet or suite. Mendelssohn dedicated what has become known as one of the most dramatic and evocative concert overtures ever written, to his friend and pianist Ignaz Moscheles.

This Overture and the composer's Scottish Symphony were both inspired by Scotland's remote western shore, visited by the composer when he was twenty years old. Fingal's Cave is located on Staffa, a tiny barren island just west of Mull, part of the chain of Islands known as the Inner Hebrides. On visiting this and other sea caves, indentations within the steep and angular basalt cliffs, Mendelssohn sketched what was to become 'Overture to a Lonely Isle' and later revised to Die Hebriden.

The main theme develops over forty-four bars into the melody British musicologist, Sir Donald Tovey described as "the greatest melody Mendelssohn ever wrote". A development section follows then a reprise that concentrates on a second theme and a coda that ends with three soft unison B's on pizzicato strings under a B played by solo flute.

CELLO CONCERTO in B Minor Op. 104 Antonin Dvorak (1841-1904)

Soloist: Ji-Sun Kim

Allegro

Adagio ma non troppo

Finale – allegro moderato

This cello concerto, considered by many to be one of the finest examples of orchestral cello writing, was one of several masterpieces Dvorak composed during his three-year sojourn in New York. After some revision of the first movement after his return to Prague, the work premiered in London on March 19, 1896 with the composer conducting and Leo Stern as soloist .

A majestic character is established from the outset of the first movement with the clarinets stating the imposing main theme. This is taken up initially by the strings and eventually the full orchestra. The second lyrical theme and a dance-like motif is presented by the horn to a string accompaniment eventually giving way to a dramatic entry from the solo cello with the principal theme. Virtuosity is demanded in huge proportions with the customary solo cadenza being omitted and instead the solo cello weaves virtuosic passages into the larger orchestral texture. The movement moves symphonically through to the end with a flourish from trumpets and drums.

PTO

The clarinet again introduces the second movement with a nostalgic theme which is taken over by the soloist – these warmly expressive interactions with cello and clarinet continue throughout the movement. This *adagio* also provides striking contrasts between loud orchestral interludes and more gentle musical interactions between smaller number of instruments. In amongst this complexity the soloist has brief cadenza-like flourishes – those familiar with Dvorak’s songs may recognize the melody of “Let me Wander Alone With My Dreams” played by the solo cello.

A menacing repeated low note in the third movement *Finale*, slowly develops into the opening melody and a short orchestra climax subsides to allow the cello to enter. Its jubilant and vigorous nature with some martial overtones led some to believe it reflected Dvorak’s happy frame of mind in the anticipation of returning home to Bohemia. Whatever the motivation, there is a joyful succession of new themes, some energetic, some lyrical, with one shared by the cello and solo violin. The last few tempestuous orchestral bars bring the Concerto to a close.

SYMPHONY No. 5 in C Minor Op.67 Ludwig Van Beethoven (1770-1827)

Allegro con brio

Andante con moto

Allegro

Allegro

By the time audiences heard the Fifth Symphony, Beethoven had already published a C minor violin sonata (Op 30 No 2), a String Trio (Op 9 No. 3) a string quartet (Op 18 No 4), a piano trio (Op 1 No 3) a piano concerto (Op 37) and two piano sonatas (Op 10 No 1 and Op 13, *Pathétique*). As well as a common key, all these works share a feeling of impending doom, melancholy, drama and defiance in the face of the forces of darkness, and the Fifth Symphony is no exception.

This work plays on the repeated juxtaposition of C major and C minor with a sense of a “power struggle” between tonic minor and major pervading the entire Symphony. The opening notes of the first movement are dramatic and memorable and the entire movement is developed from them. Sometimes ominous and sometimes triumphant – they are the recurring element that unites this Symphony.

Many variations of the more peaceful lyrical second movement theme appeared in Beethoven’s sketchbooks. Two lyrical themes intertwine in this Rondo-like movement and the familiar opening theme notes can be heard in a calmer mode.

The following Scherzo has as its main idea a persistent arpeggio figure with the opening first movement notes never far away. The central section which replaces the usual trio is a persistent *fugato*, introduced by the cello and bass and developed by the rest of the orchestra.

The inter-linking bridge passage that connects the third and fourth movements facilitates the music heading towards the triumphant “light over darkness” assertion of C Major announcing the *Finale*. This is a truly grand finale with martial trombones, piccolo and contrabassoon supplementing the orchestra to provide greater depth and colour, and ending on a triumphant single note of C played *fortissimo* by the full orchestra.

Trust Waikato Symphony Orchestra

CONDUCTOR

Rupert D'Cruze

CONCERT MASTER

Euna-Jenny Song

SOLOIST

Jisun Kim

FIRST VIOLIN

* Euna-Jenny Song
Alison Hepburn
Brigid Eady
Bridget Greenslade
Janet Wilkins
Rebecca Campbell
Jean Paterson
Emily Campbell

VIOLA

* Christine Polglase
Aroon Parshotam
Doug Bedggood
Michael Slatter
Maria Blomberg

OBOE

* Jenny Johnson
Anne Mendrun

CLARINET

* Murray Johnson
Ian Witten

CELLO

* Tamsin Kreymborg
Jennifer Rogers
Davina Shum
Won Seuk (Tony) Seong

FLUTE

* Elsie Kane
Katie Walsham

SECOND VIOLIN

* Beverley Oliver
Julie Pease
Marcella Trebilco
Helen Yang
Katrina Carswell
Sandra Thomson
Jin Kim
Rachel Han
Peter Stokes

CONTRABASS

David Stokes
Boudewijn Merz
Eddy King
Sarah Lee

PICCOLO

* Ting Tjing Yang

DOUBLE BASS

* Robert Johnson
Rochelle Depledge
Lance Oliver Kingi
Mark Lipski
Nick Broten

BASSOON

* Ian Parsons
David Nation

TUBA

* Ken Austin

HORN

* Tony Webster
Jane Carson
Yih-Hsin Huang

TRUMPET

* Barry Cullen
Blair Stanbridge

TIMPANI

* Tomoko Suzuki

PERCUSSION

* Alison Littler

TROMBONES

* Jodi Christian
Erin McFarlane
Ron Lindsay

* denotes principal player

The management thanks the guest players for their contribution