

TRUST WAIKATO SYMPHONY ORCHESTRA

Romance & Passion

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TRUST WAIKATO
Symphony Orchestra

ORCHESTRAS
central

4PM • 22 MAY 2016

RUPERT D'CRUZE | MUSICAL DIRECTOR

ANDREW BEER | VIOLIN

 Trust Waikato
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WELCOME TO *romance & passion*

Trust Waikato Symphony Orchestra, under the baton of Music Director Rupert D'Cruze, presents a highly attractive programme of three orchestral masterpieces. Tchaikovsky's dramatic and beautiful Romeo and Juliet Fantasy Overture presents a 'picture in sound' of Shakespeare's famous tragedy. We welcome highly-acclaimed Canadian-born violinist Andrew Beer, Concert Master of the Auckland Philharmonia Orchestra, as soloist in Mendelssohn's well-known and beloved Violin Concerto in E minor. Closing the concert is Dvořák's captivating Sixth Symphony, which recalls the Czech folksongs of his native Bohemia.

Tchaikovsky

Romeo and Juliet Fantasy Overture

Mendelssohn

Violin Concerto in E minor, Op. 64

Dvorak

Dvorak Symphony No. 6 in D major, Op. 60

rupert d'cruze **MUSICAL DIRECTOR**

Rupert D'Cruze has been making music with the Trust Waikato Symphony Orchestra since 2007 and has been musical director of the orchestra since September 2008. A musician since the age of six, Rupert developed from chorister in the Temple Church Choir, London to young organist and choirmaster in London. As a student he was Principal Trombone in both the London Schools Symphony Orchestra and the European Community Youth Orchestra.



Rupert's many achievements in conducting include receiving the London Royal Academy of Music's Philharmonia Conducting Prize in 1987, and being a finalist and prizewinner in the Tokyo International Conducting Competition in 1991 and the Hungarian International Conducting Competition in 1992.

Rupert has worked with many orchestras including the Budapest Philharmonic Orchestra and the South German Radio Symphony Orchestra, and has also filled the positions of Chief Conductor and Artistic Director of the Huddersfield Philharmonic Orchestra, and Musical Director of the Portsmouth Festival Choir. As well as his position as Musical Director to TWSO, Rupert is a busy guest conductor in New Zealand. He also works with Cantando Choir and Sistema Waikato

katie mayes

CONCERT MASTER

Katie has been living in Hamilton for about 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 was set up at the beginning of this year to look after the interests of TWSO, Opus and United Youth Orchestra.



andrew beer

Violinist Andrew Beer has been described as a “virtuoso soloist” by the San Francisco Classical Voice, as possessing a “glorious string tone” by Strad Magazine, as a performer displaying “accuracy and subtle charisma” by the Boston Globe, and as a “musical gift” by the New York Times. He has performed extensively throughout North America, Europe and Asia, and his performances have been broadcast on NHK Japan, Vietnamese television, CBC Radio-Canada, Minnesota Public Radio, Vermont Public Radio and WQXR New York.

Mr. Beer was the grand prize winner of concerto competitions at the New England Conservatory of Music and Stony Brook University, and was a prize-winning laureate at the Monte Carlo “Violin Masters” international competition in Monaco, and the “Dr. Luis Sigall” competition in Chile. Through his Humanitarian and outreach concerts he was awarded a U.S. Congressional Commendation in 2006.

Born in Vancouver in 1982, Mr. Beer commenced his studies on violin at the age of five, and his principal teachers were Lawrie Hill, Gwen Thompson, Gerald Stanick, Ani Kavafian and Donald Weilerstein. He holds a BA magna cum laude from Stony Brook University, as well as an MM and GD from the New England Conservatory of Music. He served as a performing and teaching fellow at Carnegie Hall and the Juilliard School from 2007-2008, and from 2008 – 2013 he performed as an assistant principal of 2nd violins in the Montreal Symphony Orchestra which is considered Canada’s leading orchestra. Since 2013, he has served as concertmaster of the Auckland Philharmonia Orchestra.

Andrew performs on a J.B. Vuillaume violin from 1845, and a J.J. Martin bow from 1880.

programme notes

JANET WILKINS

Romeo and Juliet Fantasy Overture

P I Tchaikovsky (1840 - 1893)

Tchaikovsky's emotional trials and tribulations are well documented - his personal life has been described as 'torturous' and it is no surprise that Shakespeare's Romeo and Juliet, a passionate tale of doomed, unrequited love, resonated deeply with him. Ten years earlier Tchaikovsky had composed an Overture for King Lear - in 1869, on the suggestion of Mily Balakirev, he started composing and completed the Romeo and Juliet Fantasy Overture in just under two months. Balakirev, the self proclaimed leader of the St Petersburg circle of Russian nationalist composers was not a prolific composer, but he was adept at motivating others and hugely influential in the re-working of the Overture ten years after its first performance.

As the title suggests, this Overture is a fantasy inspired by the main themes of drama, violence, reconciliation and love rather than a detailed re-telling of Shakespeare's narrative. It has been described as alternating between "achingly beautiful" and "thunderingly dramatic" and opens with an introduction leading into the two main themes - the intense conflict between the warring Capulets and Montagues, and the rapturous love theme between Romeo and Juliet. The second statement of this theme is disrupted by the music for the warring families as Romeo and Juliet's love is destroyed by the two families intense hatred for each other. A sombre minor version of the love theme appears and develops a serene and chorale-like character, ending in four bars of abrupt chords, fiercely proclaiming the tragedy of the lovers' death.





Violin Concerto in E minor Op 64

F Mendelssohn (1809 - 1847)

Allegro molto appassionato

Andante

Allegretto non troppo - allegro molto vivace

This much loved and popular work was to be Felix Mendelssohn's last orchestral composition - and one which took six years to bring to fruition. His earlier D minor concerto, was composed when Mendelssohn was barely in his teens whereas the E minor has a maturity from a composer, sadly three years away from an untimely death. Although a capable violinist himself, he relied heavily on his friend and colleague Ferdinand David, concertmaster of the Leipzig Gewandhaus orchestra, and consulted him frequently as technical adviser, with often prolonged attention to detail.

From a historical perspective the concerto was the first of the genre to be of any significance since Beethoven's Violin Concerto of 1806 and was followed by violin concerti by Bruch in 1868 and Tchaikovsky and Brahms in 1878.

Audiences at the inaugural performance on March 13, 1845 under the baton of Danish conductor Niels Gade, with David as soloist, heard a work which was different to anything they had previously experienced in a concerto performance. Gone was the usual lengthy orchestral introduction presenting musical material to follow - the soloist enters with the main theme after a bar and half, and the cadenza, written into the score, was placed before the recapitulation rather than after it, with no break between the movements.

Structurally it flows as an entity and is made up of three inter-connected movements. The Allegro is restless and somewhat nostalgic whereas the second movement in contrast is based on a cantabile melody with some darker and more agitated episodes. The final allegretto leads into an allegro finale with its virtuosic melodies and musical interplay, sustaining a mood of joy and exhilaration through to the end. There are arguably similarities of the elves and fairies music penned by the 18 year old Mendelssohn for the Overture to A Midsummer Nights Dream, and also the Scherzo of the Octet, written at the even younger age of 16, with none of the "kid-glove gentility" or "conventional sentimentality" the Irish playwright and critic George Bernard Shaw was said to accuse the composer of in subsequent years.





Symphony No 6 in D major, Op 60

A Dvorak (1841-1904)

Allegro non tanto

Adagio

Scherzo: Furiant: Presto

Finale: Allegro con spirito

The music of Johannes Brahms, and to a lesser extent Beethoven, Schubert, Smetana and Wagner can all be said to have influenced the creation of this Sixth Symphony which is regarded by many, including the British musicologist Donald Tovey, as Dvorak's finest. By the end of 1870, due in no small part to Brahms, his patron and mentor, Dvorak was gaining international recognition as a composer and had achieved the honour of having the Vienna Philharmonic, under Hans Richter perform his third Slavonic Rhapsody. After pledging his upcoming Symphony to this orchestra he embarked on the work, completing it in three months.

Perhaps not so well documented is Dvorak's "infatuation" with the music of Wagner after a stint of orchestral viola playing in the 1870's and in later life, around the time of Brahms' death he renounced the idea of "absolute" music and turned more to tone poems and operas. The second statement of the main theme of this Sixth Symphony recalls the Tannhauser Overture, while the third movement Scherzo with its Bacchanalian energy is perhaps more Nibelungs and Walkures than anything from the world of Brahms.

The denser scoring of his earlier symphonies is replaced in this Sixth symphony by the colourful translucent sound that characterizes Dvorak's more mature output although the principal theme from the second movement harks back to an early string quartet melody - around the time the First symphony was written. The third movement Scherzo with its sophisticated cross-rhythms is reminiscent of the ideas initially presented in the Slavonic Dances and further developed. It is unashamedly Czech in character, and because of the initial opposition from the Vienna Philharmonic musicians who were sensitive to performing Czech works in the capital of the Austro-Hungarian empire, the first performance was by the Prague Philharmonic in March 1881 under Adolf Cech. Hans Richter, to whom the Symphony was dedicated, conducted a performance in the following year

The opening of the Finale which evokes Brahms' final movement in his Second Symphony, introduces bouncing dance-like themes in the clarinet and viola and makes a final spirited return to D major closing with strings and a brass chorale.

trust waikato

SYMPHONY ORCHESTRA

1st Violin

Katie Mayes #
Debbie Cotter
Amy Jones
Nicole Morrall
Patricia Nagle
Margaret Noble
Jean Paterson
Michele Wahrlich

2nd Violin

Rachel Twyman*
Carolyn Armstrong
Selena Browne
Katrina Carswell
Katie Fourie
Natalie Garcia Gil
Fiona Green
Mary Smith
Peter Stokes

Viola

Mike Slatter*
Michael Ferry-Parker
Veronica Kim
Annette Milson
Aroon Parshotam
Jill Wilson
Jimin Yu

Cello

Olivia Fletcher*
Rosalie Collins-Gargan
Mark Harris
Catherine Milson
Leone Pienaar
Jenny Rogers
David Stokess

Double Bass

Robbie Brown *
Robert Johnson
Alanna Jones

Flute

Elsie Kane *
Malcolm Carmichael
Yu Jung Lin

Piccolo

Yu Jung Lin *

Oboe

Felicity Hanlon*
Anne Mendrun

Cor Anglais

Mike Merry*

Clarinet

Ian Witten *
Francis Garrity

Bassoon

Jo Cakebread *
Yasumi Kobayashi

Horn

Sergio Marshall *
Julia Engelbart
Martin Stevenson
Hugh Goodman

Trumpet

Hiro Kobayashi *
Mark Greaves

Trombone

Jody Christian *
Robert Lummus
David Woodcock

Tuba

Steve Webb *

Timpani

Alison Littler

Percussion

Natalie Garcia Gil
Veronica Garcia Gil

Harp / Keyboard

Euan Safey

Concert Master

* Section Principal

Save the date November 27 • details coming soon!



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