

twsO

TRUST WAIKATO
Symphony Orchestra

Borodin 2



TRUST WAIKATO
TE PUNA O WAIKATO



“Borodin 2”

Programme

P Tchaikovsky *Capriccio Italien*

W A Mozart *Concerto for Bassoon and Orchestra
in B flat major, KV 191*

(Soloist: Ian Parsons)

J Brahms *Variations on a Theme of Haydn – Op 56a
St Anthony Variations*

Interval

A P Borodin *Symphony No 2 in B minor*

- I Allegro
- II Scherzo
- III Andante
- IV Finale- allegro

RUPERT D'CRUZE – TWSO
Musical Director



Rupert gained his early musical training as a boy chorister in the famous Temple Church Choir in London. Later he was Principal Trombone with the European Community Youth Orchestra. Early influences were such eminent figures as Sir George Thalben-Ball, Claudio Abbado and Sir Simon Rattle. Following many years playing in symphony orchestras and working as a respected instrumental and ensemble teacher, he was encouraged to study conducting at the Royal Academy of Music in London, where Sir Colin Davis and George Hurst were powerful mentors. He won the Philharmonia Prize in London, second prize in the Hungarian International Conducting Competition, Budapest, and finalist's prize in the Tokyo International Conducting Competition. He went on to direct the Budapest Philharmonic Orchestra, the South German Radio Orchestra, the

North Hungarian Symphony Orchestra and the Orchestra of the Liszt Ferenc Music Academy.

D'Cruze's directorship of the Huddersfield Philharmonic Orchestra similarly brought great critical acclaim.

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.,

He is presently a Performance Fellow at the Conservatorium of Music, University of Waikato, where he is responsible for the development of brass performance.

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, conducting their highly successful performances with TWSO at the Hamilton Gardens Arts Festival.

Rupert has a busy guest conducting schedule and works with the Hamilton Civic Choir and 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.

Katie Mayes – Concert Master



Katie has been living in Hamilton for 6 years and is enjoying playing with TWSO after joining this year. 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, including the Auckland Philharmonia, Dunedin Sinfonia, Manawatu Sinfonia, Rotorua Lakes Strings Ensemble, the New Plymouth Orchestra, London Repertoire Orchestra and Opus.

When not playing the violin, in no particular order, Katie is a taxi driver with her husband for their three children, an occasional accompanist for her children, the Regional Strategy Manager for the Waikato Regional Council and a board member of Opus and Arts Waikato.

Ian Parsons – Soloist



Born in England, in 1954, Ian studied Clarinet and Saxophone from an early age, taking up the Bassoon in his late teens. He graduated from the Royal Northern College of Music in 1977, having studied Bassoon under William Waterhouse and Charles Cracknell. Ian then went on to play as a freelance Bassoonist with several prestigious orchestras including the BBC Northern Symphony and the Halle.

After a number of years serving as a Detective with the Hampshire Police Force, Ian returned to a career in music.

Ian and his family emigrated to New Zealand in 2003 settling in the Waikato. During the past eight years, he has continued working as a freelance musician, forming his own jazz band "High Society Jazz", as well as playing principal Bassoon in Opus Orchestra and Trust Waikato Symphony Orchestra. He performed Hertel's Bassoon Concerto in A Minor in 2005 with the TWSO.

Currently Ian teaches Woodwind in local schools, as well as privately.

Programme Notes



Capriccio Italien – Op 45

P I Tchaikovsky (1840–1893)

"I have already completed the sketches for an Italian fantasia on folk tunes for which I believe a good fortune may be predicted. It will be effective, thanks to the delightful tunes which I have succeeded in assembling partly from anthologies, partly from my own ears in the streets."

Tchaikovsky's fervent hope for his "Italian fantasy", expressed in this letter to his patron Nadezhda von Meck, was eventually to be fulfilled, and despite initial harsh critical judgments when *Capriccio Italien* premiered in 1880 in the depths of a Moscow winter, it has become one of his most enduring works, loved by performers and audience alike.

Of the five contrasting themes which make up this work, two are well documented. Tchaikovsky, seeking the warmth and sun of Italy, took up residence for three months in 1880 at the Hotel Constanzi in Rome and the opening trumpet fanfare is reminiscent of

the daily call from the nearby barracks housing the Royal Cuirassiers regiment. The music progresses vigorously from this opening trumpet call through a slightly melancholy phrase to a powerful climax with the Tarantella, based on a tune known in Italy as *Cicuzza*.



Concerto for Bassoon and Orchestra in B flat major, KV 191

W A Mozart (1756–1791)

Soloist: Ian Parsons

Allegro

Andante ma adagio

Rondo di Menuetto

Mozart is thought to have composed at least four bassoon concerti - this surviving work, composed in June 1774, was his first for an instrument which the composer himself did not play. Unlike preceding piano and violin concerti,

possibly written for aristocrats with marginal performing skills, this work is clearly intended for a virtuoso performer. The bassoon, although an unusual concerto soloist, was not unheard of in a solo capacity – Vivaldi wrote no fewer than 38 bassoon concerti, and Mozart's Salzburg contemporary, Michael Haydn, (brother of Joseph), included a bassoon concerto movement in an orchestral serenade.

The traditional Baroque use of the bassoon as an orchestral doubling instrument has no part in Mozart's writing in this work – his melodic lines demand grace and agility, with wide melodic leaps, and a virtuosic display of trills, rapid tonguing and fast scales. English broadcaster Lindsay Kemp in his BBC "Whats On" programme notes refers to "the melodic lustre Mozart had learned at an early age in the opera houses of Italy" and "an astute understanding of the particular characteristics of the instrument from bustling low notes and wide melodic leaps to the ravishing vocal qualities of its higher register".

The slower second movement *Andante* brings different musical demands, with the solo instrument projecting, above a background of muted strings, a graceful aria reminiscent of the well known "Porgi amor" lament in the yet-to-be-composed opera, *Marriage of Figaro*. Virtuosity returns in the third movement finale with a courtly minuet-style Rondo where the orchestra is providing much of the melodic framework while the solo instrument entertains with spectacularly agile variations.



Variations on a Theme of Haydn – Op 56a J Brahms (1833 –1897)

The opening **Theme** introduces The Choral St Antoni as presented by Haydn with oboes and bassoons, now supplemented by strings and horn. The orchestral version of the St Anthony Variations as they are often known, was composed alongside a version for two pianos (Op 56b) which Brahms performed with Clara Schumann in August 1873.

Variations

- I Poco piu animato
- II Piu vivace
- III Con moto
- IV Andante con moto
- V Vivace
- VI Vivace
- VII Grazioso
- VIII Presto non troppo

The triumphant **Finale** is a Passacaglia featuring a five-bar basso ostinato stating the theme through an ever-changing series of seventeen variations

that move harmonically and rhythmically through the orchestra, climaxing in a triumphant coda re-stating the main Chorale theme. In the words of John Horton, author of publications on the orchestral music of Brahms "The variations and finale incorporate almost every conceivable device of contrapuntal ingenuity, together with rhythms recalling the "proportions" of 16th century keyboard composers. Yet no work of its kind has ever sounded less pedantic and one can only marvel how Brahms emulates and even surpasses Bach".



Symphony No 2 in B minor A **P Borodin (1833–1887)**

- I Allegro
- II Scherzo
- III Andante
- IV Finale- allegro

Alexander Borodin spent his relatively short life juggling two vocations – that of an Adjunct Professor of Chemistry at the St Petersburg Medico-Surgical Academy, and a musician and

composer, strongly influenced by Russian Nationalism and the outreach of the Russian Empire into the "exotic" Asiatic cultures. This 'double life' and his sudden untimely death meant that his musical output was not large and several works were unfinished - however, happily for audiences, his Second Symphony in B Minor is complete. It was composed over 8 years - between 1869 and 1876, simultaneously with his opera Prince Igor, on which he was still working after 18 years, at the time of his death.

The opera Prince Igor was a work in progress for many years and many of the musical ideas Borodin considered using in it, are incorporated in this Symphony. It opens with a vigorous motif in the lower strings, taken up by the upper winds in a contrasting Russian dance and followed by a lyrical second theme. Both themes are developed but it is the opening motif which dominates the movement with its representation of the assembly of the Princely Court and preparations being made for war. (This may well sound familiar to audiences – the Broadway musical "Kismet" features themes from Borodin and was used in the song "Fate" by Robert Wright and George Forrest).

Evoking images of the wide open skies of the Russian Steppe, the Scherzo opens with a lively staccato theme in contrast to the sombre mood of the preceding movement and the Trio, in 6/4 time introduces the exotic "oriental" modes so reminiscent of Borodin's Polovstian Dances. Often described as the "soul of the symphony", the Andante

third movement opens with a brief introduction between harp and clarinet, after which the horn features with a melancholy melody in the style of a *psalterii*, intended to evoke the old Slavonic style of troubadour-style singers with a contrasting middle section. It leads without a break into the Finale, a Russian extravaganza of orchestral colour dominated by a syncopated theme which contrasts with a more lyrical one. The horn briefly slows the momentum but the movement moves on again developing the central themes of revelry and celebration.

Programme Notes courtesy of Janet Wilkins

Future TWSO Concerts

July 25 Music for Kids from Around the World

Aimed at Year 4 - 8 students.
Southwell School Performing
Arts Centre

November 17 "Waikato Proms" with

Cantando Choir
and soloists
Anna Hawkins
Melanie Lina

February 24 2013 "Sunset Symphony" With **Hamilton Festival Chorus**

WAIKATO ORCHESTRAL SOCIETY

The Waikato Orchestral Society Inc is the governing body for the Trust Waikato Symphony Orchestra, one of New Zealand's longest established community orchestras.

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.

If you are interested in becoming involved in the TWSO please complete the handout distributed at this concert and either return it to one of our ushers or post it to:

Waikato Orchestral Society,
PO Box 1349,
Hamilton 3240.

Please feel free to ring our Secretary, Julie Newland, on 07 838 0533 if you wish to know more.

1st Violin

Katie Mayes #
Rebecca Campbell
Lucy Chilberto
Amy Jones
Patricia Nagle
Julia Newland
Jean Paterson
Jerry Su
Marcella Trebilco

2nd Violin

Bev Oliver *
Debbie Cotter
Susannah Davidson
Fiona Green
Mags Johnson
Marea Smith
Mary Smith
Peter Stokes
Libby Vlaanderen

Viola

Roger Su*
Veronica Kim
Alex MacDonald
Aroon Parshotam

Cello

Tim Carpenter*
Olivia Fletcher
Catherine Milson
Leone Pienaar
David Stokes
Tami Lee Ward

Double Bass

Madeleine Lie*
Maia Cooper
Robert Johnson
Alanna Jones

Flute

Elsie Kane *
Adele Hanright
Yu Jung Lin

Piccolo

Yu Jung Lin *

Oboe

Martin Lee *
Anne Mendrun

Clarinet

Murray Johnson *
Nathaniel Smorti
Ian Witten

Bassoon

Adrian Tusha *
Terry Cammell

Horn

Henry Swanson
Hugh Goodman
Sergio Marshall
Martin Stevenson

Trumpet

Hiro Kobayashi*
Patrick Webb
Mark Greaves
Rob Hocking

Trombone

Jody Christian *
David Woodcock
Ron Lindsay

Tuba

Steve Webb *

Harp

Melanie Lina*
Alison Littler

Timpani

Yurika Arai*
Alison Littler

Percussion

Alison Littler*
Yurika Arai
Robyn Richards
Pam Witten
Ian Witter
Murray Johnson

Leader

* Section Principal