

May 09



Welcome from the Musical Director

A very warm welcome to this our second concert series which we have called *From Russia with Love*, focusing as it does on two of the great works from that country - Tchaikovsky's powerful and inspiring Fourth Symphony and his lyrical and dramatic Fantasy Overture *Romeo and Juliet*. By way of contrast we have also included English composer Ralph Vaughan Williams' beautiful Oboe Concerto.



Both the Tchaikovsky pieces use a full, symphonic orchestra, whereas the oboe concerto is scored only for strings. Tchaikovsky was a master of orchestral colour and melody: listen out for his imaginative use of the harp in *Romeo and Juliet*, which heightens the impassioned and yearning nature of the writing, especially at the close of the work; notice also the powerful effect of reserving the percussion (apart from the timpani) until the exuberant finale of the Symphony.

We are delighted to feature local oboist Jenny Johnson as soloist this evening. She has played with *twso* for many years, and it has been a pleasure to watch her career develop. I am also very pleased to welcome Steffan Sinclair, another Waikato local musician, as Assistant Conductor.

One of the strengths of *twso* is the make-up of its members, and the broad support we receive from sponsors and local businesses. Through the determination and hard work of both players and management, and the generosity of our sponsors, we have been able to develop the standard of our music-making, and the range of our activities. We are determined to continue to programme a range of music to appeal to as wide an audience as possible, and I am proud to be working with the Waikato's own community orchestra.

Why not visit our website at www.twso.com.nz to check out more about your local orchestra. Looking ahead you might want to make a note of our next concert series *North and South*, with performances in Hamilton on Saturday September 26th and in Rotorua on Sunday September 27th.

I hope you enjoy today's performance, and will continue to support us.

As Hamilton's only community-based symphony orchestra, we are very grateful to our many sponsors and benefactors, without whose generous support we could not continue to function.

Rupert D'Cruze – Musical Director, Trust Waikato Symphony Orchestra



30.5.09

PROGRAMME

Romeo & Juliet – Fantasy Overture - Pioty Ilyich Tchaikovsky (1840-1893)

Concerto for Oboe and String Orchestra – Ralph Vaughan Williams (1872 – 1958)

Soloist : Jenny Johnson - Oboe

INTERVAL

Symphony No 4 in F Minor – Piotr Ilyich Tchaikovsky (1840 – 1893)

Performances

May 2009 Concert series:

Founders Theatre Hamilton 8pm Saturday 30th May 2009.

Rotorua Convention Centre 2pm Sunday 31st May 2009.

ACKNOWLEDGEMENTS

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Trust Waikato
WEL Energy Trust
Perry Foundation
Hamilton City Council Theatre Services
The Breeze
Pub Charity
Hamilton Community Arts Council
SKYCity Hamilton Community Trust
Rotorua Energy Charitable Trust
Lion Foundation
Laser Copy Technology

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National Library of NZ and Hal Leonard Australia for music scores used in this performance.

Shearer's Music Store for assistance with transport
Laser Copy Technology for programme production.

Rupert D'Cruze



Rupert D'Cruze studied at London's Royal Academy of Music with Sir Colin Davis and George Hurst. Whilst 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; as finalist and prizewinner in Tokyo, and in 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 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. He worked for a number of years as a visiting conductor at the Bartok Institute in Miskolc, Hungary. For many years he was also 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 he worked 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 Giulini.

During 2008 Rupert directed highly successful performances with the Hamilton Civic Choir and Opus Chamber Orchestra, and the St Matthews Chamber orchestra in Auckland. Following a number of appearances with the Trust Waikato Symphony Orchestra, he was appointed their Musical Director in September last year. This is enabled TWSO and Rupert D'Cruze to develop and build on their fruitful collaboration of recent years. 2009 is a busy and exciting season for TWSO. The highly popular *Sunset Symphony*, the closing concert of the Hamilton Gardens Summer Festival, attracted an enthusiastic audience of over 10,000 people. As well as his on-going commitment to TWSO in 2009, Rupert will guest conduct several of New Zealand's finest musical groups including the Manukau City Symphony Orchestra, the Auckland Choral Society and Auckland Philharmonia Orchestra, and further appearances with SMCO.

Jenny Johnson



Jenny Johnson has just recently finished her Bachelor of Music with Honours majoring in Oboe performance from The University of Waikato. Jenny has been a recipient of the Sir Edmund Hilary Scholarship awarded to Waikato University Students for three years. Jenny has received three Performing and Creative Arts Blue Awards from The University of Waikato. She has been regularly performing around the Waikato, with the Trust Waikato Symphony Orchestra, Opus Chamber Orchestra, as well as student concerts at Waikato University. Jenny was one of three oboists selected for the New Zealand National Youth Orchestra in 2007, and in 2008 was Assistant Principal. Jenny has recently returned from New York with the Auckland Youth Symphony Orchestra, playing Cor Anglais. Jenny intends on furthering her musical education overseas.



TRUST WAIKATO

TE PUNA O WAIKATO

PROGRAMME NOTES

Romeo & Juliet – Fantasy Overture - Piotyr Ilyich Tchaikovsky (1840-1893)

No other Shakespearean play has inspired as many composers as has Romeo and Juliet. More than twenty operas have been composed around the story, and the enduring popularity of works such as Leonard Bernstein's West Side Story, suggest that audience fascination with ill-fated lovers has not diminished over the years.

Tchaikovsky composed the original version of Romeo and Juliet in six weeks, and the first performance took place in March 1870 under the baton of his friend and promoter Nicolai Rubenstein. It met with much criticism, and under the guidance of Russian composer Mily Balakirev, from whom most of the criticism had come, the overture was partially re-written. The original introduction was replaced with a solemn chorale-type theme of chords in bassoons and clarinets, and sections depicting the feuding Montagues and Capulets were re-worked. This version was performed in 1872 but it was not until 1878 that the final version, as audiences know it today, was finally completed.

The famous love theme is introduced initially in the cor anglais and violas and fully orchestrated and developed in the climax of the recapitulation. It is heard a last time over a dark chromatic bass, with the harp proclaiming the souls of the two lovers ascending to heaven, and the Overture concludes with four bars of abrupt chords, fiercely proclaiming the tragedy of the lovers' death.

Concerto for Oboe and String Orchestra in A minor – Ralph Vaughan Williams (1872 – 1958)

Soloist : Jenny Johnson - Oboe

Rondo pastorale
Minuet and musette
Finale – scherzo

Despite World War Two bombing raids putting paid to the planned London Proms premiere of this Concerto in 1944, musically this work shows no evidence of the conflict raging at that time. It was composed by Vaughan Williams in response to a commission from oboist Leon Goosens who featured as the soloist when it had its first performance in Liverpool on September 30, 1944. Under the baton of Malcolm Sargent this performance of the Liverpool Philharmonic Orchestra was described by the critics as "capricious", "lyrical" and "nostalgic."

Vaughan Williams is credited with freeing English music from the domination of the German-Romantic tradition which prevailed in his time, and is reputed to have said towards the end of his life "To this day, the Beethoven idiom repels me". He took lessons from the French composer Maurice Ravel and the German Max Bruch, but derived most of his inspiration from English folk songs, the English choral tradition and English literature, in particular, the carols, madrigals, folksongs and dances of the Tudor Period (1485 – 1603).

Following on immediately from the completion of his Fifth Symphony (Vaughan Williams composed nine in total), this Concerto has its origins in the discarded draft of the Scherzo in his Symphony No 5 in D Major. It contains considerable technical challenges for the soloist and exploits the instrument's finest attributes. The orchestral *ritornello* dictated by classical *rondo* form is absent, giving the soloist little or no respite from playing. There are only thirty bars of full tutti and the solo line is frequently exposed. The concerto has been described variously as lush in orchestration, invigorating and fun.

Symphony No 4 in F Minor – Piotr Ilyich Tchaikovsky (1840 – 1893)

Andante sostenuto – moderato con anima

Andantino in modo di canzona

Scherzo - pizzicato ostinato

Finale – allegro con fuoco

Tchaikovsky's turbulent personal life is well documented – it is in his Fourth Symphony that the consequences of the emotional turmoil surrounding the composer, bring about the development of symphonic form into a dramatic, autobiographical human document. Along with this intensely personal emotion came an unprecedented unleashing of melody, rhythmic innovation, lush orchestrations and textures and the evolving of an entity that was a cross between the primary form of the symphony and the 'literary' or poetic form of the symphonic poem so loved by Franz Liszt.

The renowned academic and critic Hans Keller, described the first movement alone as "one of the most towering symphonic structures in our whole literature." Nearly twenty minutes in length and just short of the combined duration of the following three movements, it is marked by the introduction and repetition of the quintessential Fate motif, or A flat phrase, initially from horns and bassoons followed by woodwind and trumpets. Tchaikovsky himself, in correspondence to Madame Nadezhda Von Meck, his patron and confidante, describes Fate as "the inexorable power that hampers our search for happiness...there is nothing to be done but to submit to it and lament in vain"

The second movement brings another phase of sadness - a melancholy melody is first introduced by the oboe, and the movement's impassioned climax harks back to the grieving phrases that dominated the opening movement.

The third movement Scherzo is in lighter mood with no sign of the intense emotions in the other three movements. The strings play pizzicato for the duration of the movement, being joined firstly by the woodwind when the high oboe A signals the start of the A major trio section and later by the quiet, staccato brass instruments. With the exception of timpani, there is no percussion in this movement, described by the composer as "disconnected images, capricious arabesques and indeterminate shapes having no connection with reality."

The Fate motif returns in the Finale, Allegro con fuoco, embellished by the addition of cymbals, bass drum and triangle to the percussion. A feeling of optimism pervades this movement and the Russian folk tune "In the Field There Stood a Birch Tree" is presented in several musical guises.

In spite of early critical reviews, Tchaikovsky's Fourth symphony is firmly established in the orchestral repertoire and remains one of the most frequently performed symphonies of the late 19th century. Tchaikovsky reputedly retained a love for this work throughout his life and in 1878 is quoted as stating "I adore terribly this child of mine....it is one of only a few works with which I have not experienced disappointment."

Janet Wilkins
25 April, 2009

FIRST VIOLIN

* Euna-Jenny Song
 Helen Yang
 Nichola Rogers
 Jean Paterson
 Janet Wilkins
 Michele Wahrlich
 Sandra Thomson
 Claire Wackrow
 Julia Newland
 Adam Maha

SECOND VIOLIN

* Beverley Oliver
 Marcella Trebilco
 Katrina Carswell
 Joanne Hedges
 Emily Allen
 Andria Huang
 Ann Yu
 Jin Kim
 Sally Whyte
 Mary Axon

VIOLA

* Chris Nation
 Christine Polglase
 Lou Hayes
 Aroon Parshotam
 Michael Slatter

CELLO

* Jennifer Rogers
 Martha Read
 David Stokes
 Boudewijn Merz
 Jsin Kim
 Judith Williams

DOUBLE BASS

* Lance Oliver Kingi
 Robert Johnson
 Lachlan Radford

FLUTE

* Elsie Kane
 Katie Walsham

PICCOLO

* Megan McFarlane

OBOE

* Jenny Johnson
 Anne Mendrun
 Felicity Hamblyn

COR ANGLAIS

* Alexandra Vincent

CLARINET

* Murray Johnson
 Sarah Wheeler

BASSOON

* Ian Parsons
 David Nation

HORNS

* Tony Webster
 Yih-Hsin Haung
 Alex Hayre
 Cheryl Simpson

TRUMPET

* Blair Stanbridge
 Steffan Sinclair
 Sharika Nicholas

TROMBONES

* Jodi Christian
 Justine Hyde
 Erin McFarlane

TUBA

* Steve Webb

TIMPANI

* Alison Littler

PERCUSSION

* Anna Johnston
 Katie Johnson

Harp

* Jenni Cummins

* denotes principal player

The management thanks the guest players for their contribution