

PROGRAMME

Finlandia Op 26 No7 Jean Sibelius (1865-1957)
Concerto for Viola and String Orchestra
In G Major Georg. Telemann (1681-1767)
Peter and the Wolf Op 67 Sergei Prokofiev (1891 – 1953)

INTERVAL

SYMPHONY No 9 in E minor Op 95
(‘From the New World’) Antonin Dvorak (1841 – 1904)

Performed in Hamilton on Saturday 12 May 2007, 8.00 p.m.

In Rotorua on Sunday 13 May 2007, 2.00 p.m.

ACKNOWLEDGEMENTS

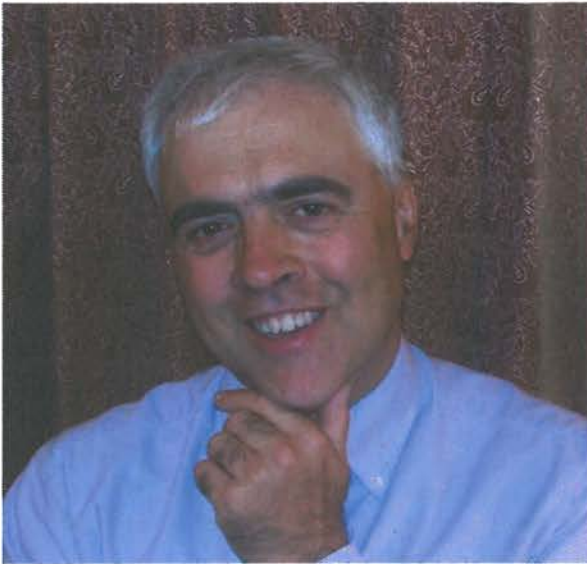
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Rupert D'Cruze



Tonight's concert marks the first 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. 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 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 Giulini.

Rupert has been living in Hamilton for the past year, and is delighted to have this opportunity to work with the Trust Waikato Symphony Orchestra on this his first conducting appearance in New Zealand.

Narrator: Dr Michael Easter

Michael Easter is a retired G.P. but still practises hypnotherapy. He provides the Waikato Times with a weekly cryptic crossword and also a satirical verse, called Flim Flam, while he has also had 2 books published and several short stories. He has appeared in over 80 shows in the Waikato, his particular love being Gilbert and Sullivan. A busy lad is a happy lad!

Euna-Jenny Song



E.J started playing violin at the age of 8, she has completed her Violin Performance Degree at the age of 18 in 2005 under Bulgarian Lecturer Joachim Atanassov, and an Honors Degree last year under Dr. Lara Hall, with Sir Edmund Hillary Scholarship and was awarded first class honors.

E.J is currently studying towards her Masters in Violin Performance in The University of Waikato with full Scholarship, under Dr. Lara Hall. 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 and has been trained under renowned New Zealand Chamber Musicians, including Ogen Trio's James Tennant, Katherine Austin, Lara Hall, Peter Scholes and Dmitry Atanassov.

She has won 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 David Adlam.

Graham Barratt



Graham was born in 1983, in Buckinghamshire, England. From the age of 8, he studied violin under Ron Da Lima at Milton Keynes Music Centre, prior to emigrating to New Zealand in 1995. Since then, he has studied viola under Sue Dobree and played violin and viola with the Waikato Youth Orchestra.

He was a member of the winning Cambridge High School trio "Steinway", in the 2001 Schools Chamber Music Contest and has played in several regional theatrical and musical productions, as well as chamber ensembles. In 2003, he played viola with the NZSO National Youth Orchestra and has since played viola with the Trust Waikato Symphony Orchestra. Graham is excited at the opportunity provided by the TWSO to perform as a soloist.

PROGRAMME NOTES

Jean Sibelius (1865-1957) FINLANDIA

Finlandia is probably the most popular of Sibelius's compositions and is certainly the most political. In 1899 a historical pageant celebrating Finland and its history was staged by the Independence movement and it was for this pageant that Sibelius composed a set of incidental music depicting historical scenes. While most of this music sunk into obscurity, that which accompanied the final scene, "Finland Awakes, which portrayed the devastation of Finland during the 18th century Nordic war, grew to be identified with Finnish national spirit and its famous central theme became much loved almost as a second national anthem.

The piece was an instant success, bringing Sibelius and the cause of Finnish independence from Czarist Russia to international attention. Finlandia was arranged as a concert piece in 1900 and during the winter war of 1939-40, a choral arrangement of the hymn segment inspired the troops serving at the front. Such were the strength of nationalistic feelings it evoked, that at times of political unrest Czarist authorities banned its performance.

The defiant themes of the brass, contrasted with the organ-like woodwinds, solemn strings and restless allegro with stirring trumpet calls all convey the struggle against oppression. The composer's vision of a triumphant independent Finland ends the work through a peaceful then majestic hymn-like theme.

Georg TELEMANN (1681-1767) Concerto for Viola and Orchestra in G Major

Soloist: Graham Barratt

Largo
Allegro
Andante
Presto

Georg Phillip Telemann was one of Germany's most prolific composers, composing over a hundred concerti for solo instruments in addition to many for different musical combinations. The role he played in organizing amateur musical societies, promoting public concerts and improving the status of professional musicians was much of the inspiration behind his many compositions.

At the time of composing this concerto for viola and orchestra in the Baroque period there were few other existing concerti. and this work is seen as pivotal in the history of the viola concerto. The viola timbre and sound was seen as mid range, lacking the power and depth of the cello and the brilliance of the violin. This work is written in Sonata da Chiesa form with four alternating movements, scored for strings and basso continuo.

Sergei PROKOVIEV (1891-1953) PETER & THE WOLF Op. 67

Narrator: Michael Easther

In 1936 Russian composer Sergei Prokofiev, renowned for his ballets Romeo and Juliet and his Seven Symphonies, was commissioned by the Central Children's Theatre in Moscow to write a new musical symphony for children one which would hopefully cultivate "musical tastes" in children in their early school years.

Prokofiev subscribed to the Soviet philosophy that music should belong to everyone in Society and like his contemporaries Kabalevsky and Shostakovich wrote music specifically for children. Intrigued by the invitation, Prokofiev completed the text and piano score in four days and despite the average attendance at the premier on May 2, 1936, Peter and the Wolf. has evolved into one of the most popular works in the orchestral repertoire.

The story needs little explanation - the characters are personified by a different instrument - Peter (strings) and his friends the Bird (flute), the Duck (oboe), the Cat (clarinet), the Hunters (drums), Peters grandfather (bassoon) and of course, the Wolf (horns). If there is a moral to this tale, told by the Narrator, it is that to challenge established beliefs (Grandfather's caution) and take risks and rely on one's wits is to be encouraged.

Antonin DVORAK (1841-1904) SYMPHONY No 9 in E minor Op 95 ('From the New World')

Adagio - Allegro molto

Largo

Molto vivace

Allegro con fuoco

This symphony was the first work composed by Czech composer Antonin Dvorak after his arrival in New York to take up the post of Director of the National Conservatoire of Music, a position he held for three years. It is also the last of his Symphonies - all of which showed the influence of Brahms, and was the only one assigned a descriptive title.

The full score was prepared between February and May 1893 at a time when the composer would have been familiarizing himself with the "New World" while experiencing intense nostalgia and longing for the old familiar one so far away. There are hints of his acquaintance with the spirituals and plantation songs of Black Americans, although the work is regarded as essentially one of Czech idiom. As a strongly nationalistic Bohemian, Dvorak was well known for introducing the spirit of his homeland by the use of folk tunes into his music but he also immersed himself in American music and culture, and wrote musical themes from this inspiration.

The *Adagio* introduction leads into the first movement *Allegro*, an (almost) straight forward sonata form, where the bold E minor theme, which appears in some form or other in every movement, is first announced in the horns. The second movement *Largo* and third movement *Molto Vivace* were both inspired by Longfellow's Song of Hiawatha. Hiawatha's "Funeral in the Forest" is the inspiration for the *Largo* with its solemn chorale-like sequence of harmonious chords, and the French horn featuring the romantic melody which became well known as the Negro spiritual "Goin' Home. "

The third movement follows the form of a classical scherzo and trio and yet is programmatic with its depiction of Indian dances and feasting in the woods . The fourth movement *Finale* while in sonata form, has an unusually long development section where many of the earlier musical themes from the previous three movements with a version of the main theme are heard, along with a faster Interpretation of the *Largo's* main theme.

Programme notes by Janet Wilkins