



twoSO

TRUST WAIKATO
Symphony Orchestra

Conductor: Rupert D'Cruze
Andrew Beer: Violin

FOUR CORNERS

Sunday 15 November 2020
St Paul's Collegiate Chapel

Tickets and more info: www.orchestras.org.nz

Welcome

On behalf of Orchestras Central I am very pleased to welcome you to today's concert.

This year is the 250th anniversary of the birth of Beethoven, a true giant in the development of orchestral music. To celebrate his enormous gift, we've included his dramatic Egmont Overture to open our performance. As well as music by European composers, our programme also includes NZ composer David Griffiths' atmospheric Rikoriko, a musical picture of a rural, harbour sunset in our beautiful Aotearoa.

We are delighted to be joined again by violinist Andrew Beer as soloist in English composer Ralph Vaughan Williams' beautiful romance, The Lark Ascending, a true evocation of a nostalgia for an England that has sadly now mostly vanished. We conclude our programme with Dvorak's delightful 8th Symphony, perhaps his most optimistic and outgoing symphonic work.

2020 has been a challenging year for many around the world, but we hope you enjoy our performances of this selection of uplifting and life-affirming music.

Rupert D'Cruze
TWSO Music Director



www.orchestras.org.nz



Soloist - 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, and as a “musical gift” by the New York Times. His NZ-premiere performance of the Ligeti Concerto was described by Peter Hoar of RNZ as “a consummate performance” and “one of the most exciting things I’ve heard for a while.”

Andrew has performed extensively throughout North America, Europe, Asia and Australasia. As a soloist, he has performed with leading orchestras in Vancouver, Montreal, New York, Boston, Birmingham, Catania, Auckland and Hamilton. Andrew has taken great interest in the wealth of gifted composers in New Zealand, and his debut Rattle Records CD with pianist Sarah Watkins, *11 Frames*, features many of these composers. This album is a finalist in the 2020 Aotearoa Music Awards being held in Auckland tonight.

Andrew has proudly been Concertmaster of the Auckland Philharmonia Orchestra since 2014, and has performed as guest concertmaster with the CBSO (Birmingham), Hallé (Manchester), MSO (Melbourne), ASO (Adelaide) and VSO (Vancouver). Outside his busy performing schedule, Andrew teaches both privately and at the University of Auckland, and he has been a guest teacher and performer at Harvard and McGill Universities. Humanitarian and outreach concerts have also played an important role in his musical output, and through such endeavours he was awarded a U.S. Congressional Commendation in 2006. He holds a BA magna cum laude from Stony Brook University and 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 held the position of assistant principal 2nd violin with the Montreal Symphony Orchestra (OSM). In his spare time, Andrew enjoys playing piano, arranging and composing, vegetable gardening, tennis and parenthood!

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

Concertmaster - Ann Speed

Ann Speed and family recently moved from Northern Ireland to live in New Zealand. For 27 years, she was an Upper Strings Tutor with the Music Service of the Southern Education and Library Board in Northern Ireland. She was also assistant conductor of the South Ulster Youth Orchestra and more recently musical director of the South Ulster String Orchestra. Alongside her teaching career, she has remained an active performer in semiprofessional orchestras and ensembles throughout Ireland. Her most recent appointments have been with the Fr McNally String Chamber Orchestra and violin ensemble “Vivaci.” She studied violin primarily with Fionnuala Hunt and Fr Brendan McNally as well as Kevin Mallon on Baroque violin.

Programme

Beethoven

Vaughan Williams

Egmont Overture

The Lark Ascending

Soloist: Andrew Beer

INTERVAL

David Griffiths

Dvorak

Rikoriko

Symphony #8 in G major



Ludwig van Beethoven

Nationality: German

Year Written: 1809

Duration: 11 minutes

Egmont Overture - Beethoven Op.84

Beethoven wrote almost a dozen overtures, the most famous, of course, being the four that are connected with his only opera, *Fidelio*. Some are awful, like *Wellington's Victory*, and others are of the stellar quality that the composer's name evokes. Without doubt, in the forefront of the latter group is the *Egmont* overture from 1809-10. It is a commonplace of the history of the arts that some artists create with a deep reflection of their times and circumstances (to the delight of aficionados who prize personality), while other artists are able to pursue their art in an Olympian detachment from personal circumstances. Beethoven unquestionably could work in the latter fashion, and the *Overture to Egmont* fits the bill. Vienna was in turmoil during the summer of 1809, owing to the occupation of Napoleon's army, and the state of the economy and currency values added to everyone's distress. Beethoven—always concerned with money—took it all with difficulty, but was able to put it aside and compose some of his most important works.

Beethoven was a great admirer of Goethe, and was commissioned to provide incidental music for a performance of his play about the heroic death of Count *Egmont* in the fight to liberate the Netherlands from Spanish rule. He finished the commission in June 1810, providing an overture and other appropriate music, lasting in all about forty minutes. The overture, in best Beethovenian fashion commences with somber gravity, a vigorous "working out" of his melodic materials in the middle section, and concludes with triumphant victory—arguably of good over evil owing to heroic strife of the individual.

The Lark Ascending - Vaughan Williams

Ralph Vaughan Williams was an English 20th Century composer who wrote symphonies, chamber music, opera, choral pieces, and film scores.

During World War I, Vaughan Williams enlisted to fight (even though he was technically too old) and he spent a difficult two years as a stretcher-bearer on the front line before being appointed as a second lieutenant in the Royal Garrison Artillery. He saw many of his comrades killed or wounded, and the horrors he experienced would go on to influence his music a great deal. His 4th Symphony, for instance, sounds particularly full of anger and sadness.

The Lark Ascending was inspired by a poem of the same name written by George Meredith, which tells the tale of a skylark singing an impossibly beautiful, almost heavenly, song. Vaughan Williams was working on The Lark Ascending in 1914, just as World War I broke out. He was on holiday in Margate when a young boy spotted him making notes and thought he was writing a secret code, so he informed a police officer and the composer was temporarily arrested in case he was a German spy! Although not necessarily directly influenced by the war, this piece became something of a symbol of the English spirit during a time when the country was struggling with its national identity.

In 1920, Vaughan Williams revised the piece to the version we now know and it has gone on to become one of the worlds favourite classical pieces

Programme note by Molly Rainford, BBC London

Rikoriko - David Griffiths

David is a New Zealander, born and brought up in Auckland. He gained his Bachelor of Music in 1971 and left for England to further his studies at the Guildhall School of Music in London

Rikoriko was commissioned by Opus Chamber Orchestra for the September 2003 Concert series directed by Rita Paczian and was last performed by Trust Waikato Symphony Orchestra in 2007.



Vaughan Williams

Born: 1872, England

Year Written: 1914
First Performance: 1920

Duration: 16 minutes



David Griffiths

Nationality:
New Zealander

Duration: 9 minutes



Antonin Dvorak

Born: 8 September 1841

Died: 1 May 1904

Year Written: 1889

Duration: 36 minutes

Symphony No 8 in G Major, Op 88 - Antonin Dvorak

Dvořák is the preëminent Czech composer of the nineteenth century, and owed his initial recognition to Johannes Brahms, who encountered his music somewhat early in Dvořák's career, and saw to it that he was enabled to spend time in Vienna for further study. He clearly thought of himself as a champion of Czech music, and he incorporated significant Czech musical, literary, and historical elements into his works.

Dvořák wrote nine symphonies but it is the eighth that has come to take a place of "second to none," in popularity. The first movement opens with a wonderfully melancholy theme in G minor played by the cello section; it's not the main theme, however, but little matter. The end of it concludes with an ingratiating move to G major, carried by warm brasses. The main theme is now here, and it's a little "chirpy" birdlike theme, first heard in the flute. It is in a minor key, and you'll hear it first in the woodwinds. Powerful trumpets and trombones again intone the opening idea to mark the recap, followed shortly by the main theme. We heard it first in the flute, but this time it's played by the English horn, making its only appearance in the symphony. The second movement is most easily heard as an ingratiating series of variegated moods, musical ideas, and instrumental color. Dances are what we expect usually in third movements, and Dvořák provides two: a pensive, melancholic waltz, playing bookends for a warm folkdance in the middle, in the same waltz time. After the return of the first waltz, a short, cheerful coda built around the second tune, but now in duple, not waltz time, takes us gently to the end.

There's no mistaking the beginning of the last movement—a brilliant fanfare in the trumpets leads to the theme. First heard in the cellos, it is a broad, sonorous melody derived from the theme that we heard way back in the first movement in the flute. After the leisurely announcement by the cello section, and further restatements in the strings ...Bam!! The tempo takes off in a fury, driven by hysterical trills in the horns, followed by virtuoso filigree in the solo flute. After some allusions to the opening fanfare, the strings revert back to the peaceful statement of the main theme, enhanced by a little Rossinian flute obbligato, and the mood continues—teasing us by building up the "calm before the storm" that everyone in the house knows is going to burst out at any moment. It's easy to see why this great symphony - from the "Old World," as it were - is the favorite Dvořák symphony of many.

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Trust Waikato Symphony Orchestra

Trust Waikato Symphony Orchestra can trace its roots back over 100 years. When the 'Waikato Orchestral Society' was formed in 1945, the orchestra became the the Waikato Symphony Orchestra, and is thus one of the longest established orchestras in New Zealand.

The membership of some 160 musicians comprises amateur players, music students and instrumental music teachers drawn from the Waikato region, and encompasses players from 18-80, with more than 10 cultures represented.

Violin 1

Ann Speed+
Katie Mayes
Bev Oliver
Debbie Cotter
Ted Yu
Rachel Moxham

Violin 2

Julie Dowden*
Carolyn Armstrong
Fiona Green
Peter Stokes
Cally McWha
Meemee Phipps
Jason Wu
Kartika Sulistiowati
Katrina Carswell
Fevziye Hasan

Viola

Chris Nation *
An Yu
Christine Polglase
Aroon Parshotam

Cello

Olivia Fletcher*
Catherine Milson
Boram Keam
Mark Harris
Yotam Levy

Double Bass

Denise Hudson*
Xiaoxin Wang*
Alison Hewat

Flute

Elsie Kane *
Malcolm Carmichael

Piccolo

Malcolm Carmichael

Oboe

Noah Rudd*
Jordan Wise

Cor Anglais

Jordan Wise*

Clarinet

Ian Witten*
Oliver Barratt

Bassoon

Murray Petrie *
Keith Rodgers

French Horn

Sergio Marshall*
Martin Stevenson
Campbell Smith
Hugh Goodman

Trumpet

Tomas Metz*
Cameron Munroe

Trombone

Mark Barnes*
Robert Lummus
David Woodcock

Tuba

Steve Webb*

+ Concert Master

*Section Leader

Timpani

Alison Littler*

SAVE THE DATES



PROUDLY SUPPORTED BY



LIFE MEMBERS

Andrew Buchanan-Smart
Paul Kane
Paula Spiers
Ann Williams

John Haughie
Seddon Polglase
Peter Stokes

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