



**TRUST WAIKATO  
SYMPHONY  
ORCHESTRA**

**TCHAIKOVSKY 5**



5th and 12th Nov 11

# "Tchaikovsky 5"

## Programme

**Jean Sibelius**

***Finlandia***

**Robert Schumann**

***Concerto for Cello and  
Orchestra in A Minor***

*(Soloist: Santiago Cañón Valencia)*

Interval

**Tchaikovsky**

***Symphony No 5***

- I Andante – allegro con anima
- II Andante cantabile, con alcuna licenza
- III Valse – allegro moderato
- IV Finale – andante maestoso

11 2011

**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.

### Santiago Cañón Valencia – Soloist



Santiago Cañón Valencia is a Colombian cellist and comes from a family of musicians. His mother started teaching him cello when he was 4 years old and he continued his studies with Henryk Zarzycki until January of 2008.

Santiago has performed extensively since he was 12 years of age.

More recently, now living in the Waikato and in his first year of a Bachelor of Music at the University of Waikato, 15-year-old Santiago, a Sir Edmund Hillary Scholarship recipient, has placed top equal in the 2010 Beijing International Music Competition.

Santiago says he likes competitions. "Yes they are stressful, but they are also fun. You want to do your best to succeed so you push yourself to the limit. The work you have to do before it isn't always fun, but it's all worth it."

The Trust Waikato Symphony Orchestra is pleased to be able to be part of Santiago's performance career.

# Programme Notes

## Finlandia Op 26 No 7

### Jean Sibelius (1865 – 1957)



Finlandia, and its late-Romantic Finnish composer Jean Sibelius need little introduction. He is credited with singlehandedly

placing Finland on the musical map, being widely known for his nationalistic compositions of which Finlandia is the most well known and loved. The work was composed in 1899, under the discreet Finnish title *Suomi* originally for a scenic work entitled *Finland Awakes*, set against a background of growing political unrest and protest against Russian domination of Finland. It proved a rallying point for both national frustration and pride and a year after its composition was revised and re-named *Finlandia*. The recently formed Helsinki Philharmonic premiered the work, taking it and Sibelius's name through Europe, ending a major tour at the Paris World Exposition.

Sibelius through his passionate nationalism became widely known in Finland and in 1897 was granted a state pension which allowed him to devote his time solely to composing. Apart from

Finlandia his most important works include a series of symphonic poems based on Finnish legends (*The Swan of Tuonela*, *Kalevala*, *Tapiola*, and *Pohjola's Daughter*), the violin concerto, and the seven Symphonies.

### Concerto for Cello and Orchestra in A minor, Op 129

### Robert Schumann (1810-1856)



Soloist: Santiago Canon Valencia

This Concerto was composed during Schumann's first happy months at Dusseldorf where he had moved to from Dresden, to

take up the post of Municipal Music Director. It had become evident to those around him that the composer was better suited to writing music than conducting it, but despite increasingly fraught and disruptive health issues, Schumann, in a short period in 1850, produced not only the Cello Concerto but his Third ("Rhenish") Symphony and a revision of the Fourth Symphony.

In his earlier Piano Concerto, as well as his Cello Concerto there is a move away from the traditional 19<sup>th</sup> century virtuosic

concerto style to a richer more subtle emotional musical language. The three movements are played without a break – this not only helped to unify the work, but succeeded in doing away with the custom of the time, so disliked by Schumann, of applauding between movements.

The British musicologist Sir Donald Tovey describes the expressive and contemplative first two movements as having "exactly those qualities of the beloved enthusiastic dreamer whom we know as Schumann". The first movement is in an almost seamless sonata form, followed by the nocturnal slow movement, a wistful Romanza in three part form. The opening of this movement features a pastoral duet between the soloist and principal cellist of the orchestra. A lively transition leads to the Finale – a combination of sonata and rondo form which is brought to a splendid close by a flourish of arpeggios sweeping through the cello's entire range.

This concerto is an enduring and frequently performed part of the concert repertoire - legendary cellist Pablo Casals is quoted as calling it "one of the finest works one could wish to hear – sublime music from beginning to end" while Mstislav Rostropovich claimed he enjoyed playing it more than any other cello concerto.

## Symphony No 5 in E minor

### Peter Ilyich Tchaikovsky



- I Andante – allegro con anima
- II Andante cantabile, con alcuna licenza
- III Valse – allegro moderato
- IV Finale – andante maestoso

The four movements of Tchaikovsky's Fifth Symphony are linked together through the use of the recurring "Fate" or as some call it – "Providence" - theme, presented as a brooding introduction to the first movement by unison clarinets. Lawrence and Elizabeth Hanson in their biography of the composer believe Fate was an obsession for Tchaikovsky, but whereas in his Fourth Symphony man's happiness is crushed at every turn by this "great, earthy and militant intractable power", in the Fifth Symphony, the majestic Fate theme is "elevated far above earth. " The structure of this Symphony reflects this process of "betterment" – progressing from minor to major, from darkness to light and melancholy to joy.

The second movement is reminiscent of an operatic love scene, and opens with one of the most famous orchestral melodies played hauntingly by a solo horn. Tchaikovsky was a master of the musical stage and composed more operas than he did symphonies. If the second movement has operatic overtones, the third develops from a ballet with a flowing waltz melody (inspired by a street song Tchaikovsky had heard in Florence, Italy a decade earlier) dominates much of the movement. A scurrying motif in the strings, reminiscent of Leo Delibes, French ballet master and much admired by Tchaikovsky, is heard briefly in the strings, before the Fate motif quietly and briefly returns.

A long introduction based on the Fate theme itself begins the Finale – this is in a heroic rather than a sinister or melancholy mood.

The first two performances in St Petersburg, 1888, conducted by the composer himself, were applauded by the public but received mixed critical reviews which were devastating for the fatalistic and highly strung composer. It wasn't until a performance in Hamburg early in 1889 that Tchaikovsky is reputed to have cast crushing self doubt aside and finally be persuaded of the work's value.

Programme Notes courtesy of Janet Wilkins

## 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 the Waikato Orchestral Society,  
PO Box 1349, Hamilton 3240.

Please feel free to ring our Secretary, Liz Bouda, on either 07 843 3849 if you wish to know more.

**1<sup>st</sup> Violin**

Katie Mayes #  
 Rebecca Campbell  
 Lucy Chilberto  
 Simeon Evans  
 Amy Jones  
 Julie Ko  
 Julia Newland  
 Jean Paterson  
 Sandra Thomson  
 Marcella Trebilco  
 Janet Wilkins

**2<sup>nd</sup> Violin**

Bev Oliver \*  
 Katrina Carswell  
 Debbie Cotter  
 Fiona Green  
 Andria Huang  
 Mags Johnson  
 Grace Kim  
 Becks Leathwick  
 Te Rina Owen  
 Peter Stokes  
 Jerry Su

**Viola**

Matthew Gough \*  
 Doug Bedgood  
 Annette Milson  
 Aroon Parshotam  
 Christine Polglase  
 Roger Su

**Cello**

Alex Arai-Swale \*  
 Tim Carpenter  
 Olivia Fletcher  
 Catherine Milson  
 Janet Robinson  
 David Stokes  
 Tami Lee Ward

**Double Bass**

Lance Oliver-Kingi \*  
 Robert Johnson

*Paul Bowes - Nelson*

**Flute**

Elsie Kane \*  
 Liz Bouda

**Piccolo**

Yu Jung Lin \*

**Oboe**

Felicity Hanlon \*  
 Anne Mendrun

**Clarinet**

Murray Johnson \*  
 Oliver Barratt

**Bassoon**

Ian Parsons \*  
 Terry Cammell

**Horn**

Tony Webster \*  
 Chris Breeden  
 Henry Swanson  
 Sergio Marshall  
 Yih-hsin Huang

**Trumpet**

Steffan Sinclair \*  
 Patrick Webb  
 Hiro Kobayashi

**Trombone**

Jody Christian \*  
 Alex Towers  
 John Gluyas

**Tuba**

Steve Webb \*

**Timpani**

Alison Littler \*

**Percussion**

Yurika Arai

# Guest Leader

\* Section Principal