

Dec 08

twso

TRUST WAIKATO  
Symphony Orchestra



## Welcome from the Musical Director

It is with great pleasure that I welcome you all to today's concert. It is a particularly special occasion for me as this is my first appearance with the Trust Waikato Symphony Orchestra since taking up the newly created position of Musical Director. The orchestra, which is one of the longest established groups in New Zealand, has not had a permanent conductor before. This new development will allow TWSO and myself to work together on a more permanent basis to enable longer term artistic and musical planning.

Today's concert, which for obvious reasons we've called 'From the Movies', showcases some of the best music scores from a number of well-known films. We have included two works by John Williams, perhaps one of America's most successful and talented movie composers. His music from *Raiders of the Lost Ark* and *Star Wars*, opens and closes our concert. We are delighted to be joined by Maria Mo, one of the most talented pianists of her generation in New Zealand, as soloist in Gershwin's *Rhapsody in Blue*. This iconic work, combining elements of jazz, dance and pure fun, has become synonymous with much that is American, and particularly the city of New York where it was written. It is therefore highly appropriate that Woody Allen used the piece in his film *Manhattan*. Many will remember the film *2001*, with its brilliant space scenes. What an inspired choice it was to choreograph some of these scenes using the well-known *Blue Danube Waltz* of Johann Strauss! We have of course included a selection of music from Howard Shore's *Lord of the Rings*, which for many across the world has become strongly associated with New Zealand's natural beauty and stunning environment. Somewhat 'tongue-in-cheek' we could not resist including a selection of music from the *James Bond 007* movies of the late 60's and 70's.

We are delighted and honoured to have in our audience Squadron Leader Les Munro, the last surviving pilot of the famous 617 squadron, who participated in the Dambusters Raid against Germany in May 1943.

Looking ahead to 2009 you will see in your programme booklet details of our concerts next year, many of which will be given in both Hamilton and Rotorua. We have put together an exciting and varied season, featuring excellent soloists and enjoyable music. Full details are on our website at [twso.co.nz](http://twso.co.nz)

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.

I hope you will enjoy your experience with us today, and that we'll see you at our future presentations.

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



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# PROGRAMME

Raiders March - John Williams

Rhapsody in Blue - George Gershwin

Soloist - Maria Mo

Blue Danube Waltz (An der Schonen blauen Donau) - Op. 314 Johann Strauss

The Dam Busters March - Eric Coates

## INTERVAL

Symphonic Suite from The Lord of the Rings: Howard Shore - Arr. by John Whitney.

James Bond Medley - Arr. Victor Lopez

Star Wars Suite for Orchestra - John Williams

- I Main Title
- II Princess Leia's Theme
- III The Imperial March (Darth Vader's Theme)
- IV Yoda's Theme
- V Throne Room & End Title

Performed in Hamilton on Sunday 7th December 2008, 2.30 p.m.

In Rotorua on Sunday 14th December 2008, 2.00 p.m.

## ACKNOWLEDGEMENTS

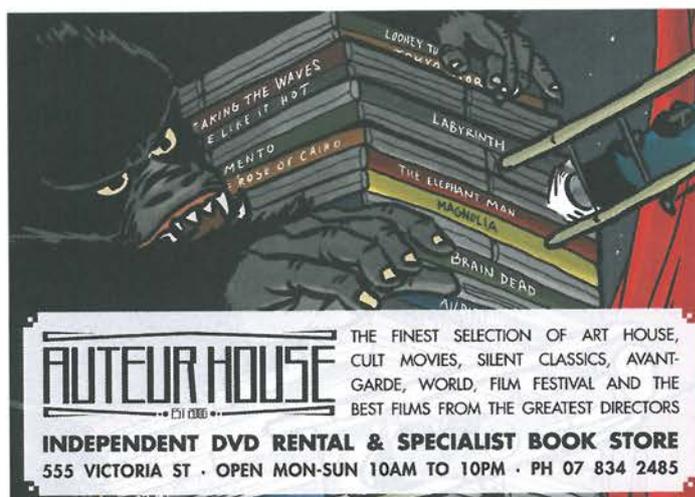
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*Trust Waikato  
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A special thanks to the National Library of NZ for music scores used in this performance. The Raiders March, James Bond Medley and the Star Wars Suite were specially purchased for this performance

Shearer's Music Store for assistance with transport  
The Copy Centre for programme production.

A natural choice of partner for this programme of film music was Hamilton's own independent DVD hire library the Auteur House, and its knowledgeable director Richard Swainson. We are grateful to him and his team for the images and clips which accompany our music today.



## A Film Buff's Perspective

### "Raiders of the Lost Ark"

After enjoying parallel, respective success with "Star Wars" and "Close Encounters of the Third Kind" old friends George Lucas and Steven Spielberg teamed up in 1981 for a homage to the Saturday morning serials they had enjoyed as children, creating the character Indiana Jones, an archaeologist adventurer. In production values, special effects and Spielberg's fluent direction "Raiders of the Lost Ark" far surpassed the films it was based on, creating a franchise that continues to this day. None of the sequels have come close to matching the original's perfect combination of wit, romance, action and mysticism.

### "Manhattan"/"Fantasia 2000": "Rhapsody in Blue"

George Gershwin's masterpiece "Rhapsody in Blue" has been featured in many films, including serving as the obvious theme music for its composer's rather generic 1946 biopic. Its most celebrated use comes at the beginning of Woody Allen's homage to his favourite New York borough, counterpointing a voice-over in which Allen's character narrates a series of false beginnings to a proposed novel against a visually stunning, monochrome montage of the Manhattan skyline. Also noteworthy is the Al Hirschfeld inspired caricature sequence in Disney's "Fantasia 2000" which, like "Manhattan", employs Gershwin to celebrate the 20th century urban experience.

### "2001: A Space Odyssey": "Blue Danube Waltz"

Stanley Kubrick's typically unconventional decision to feature classical themes on a science fiction soundtrack, eschewing obvious choices like synthesizers, works both thematically and aesthetically. The "Blue Danube Waltz" eases the shock of "2001's famous jump cut between bone and space craft with an aural reference that implies thousands of years of cultural development. It also enhances a sequence of great visual beauty, establishing a new conceptual bench mark for the representation of space travel far beyond the cheap and nasty imagery and intellectually barren sci fi works of the past.

### "The Dam Busters"

One of the quintessential British World War II adventure films "The Dam Busters" account of a daring 1943 bombing raid on the Ruhr valley is distinguished by solid characterisation, fine acting and the most memorable of scores. Striking an excellent balance between the intimate and the spectacular it dramatises preparations for the mission in terms of two key figures: bouncing bomb inventor Barnes Wallace and Wing Commander Guy Gibson. The unusual sensitivity to (Allied) casualties gives the climax a poignancy rare in the genre.

### "The Lord of the Rings"

Peter Jackson's big screen version of JRR Tolkien's beloved fantasy trilogy is groundbreaking on logistical, artistic, and commercial levels. It is unlikely that Tolkien had ever heard of Matamata, still less conceived of it as a hamlet fit for Hobbits, yet Jackson's audacious blending of English literature, Hollywood finance and Kiwi ingenuity sees the Waikato and greater New Zealand credibly stand in for Middle Earth.

### James Bond Medley

The original James Bond theme is perhaps the most iconic in film history, linking as it does forty years worth of Ian Fleming adaptations. Subsequent individual themes for the films very much reflect the eras in which they were made and the musical talents then popular. Shirley Bassey's brass heavy "Goldfinger" wail bespeaks the early 1960s as much as Paul McCartney's post-Beatles gem "Live and Let Die" evokes a more callous world a decade later. For all the deterioration in the franchise when Roger Moore replaced Sean Connery, the 1970s themes stand the test of time. Carly Simon's declaration that "Nobody Does it Better" is a more appreciative assessment of womanising than her "You're So Vain" take on Warren Beatty.

### "Star Wars"

Love them or loath them George Lucas' pair of science fiction trilogies define the 'blockbuster' concept in modern cinema. Expanding the parameters of the genre to incorporate elements of the western, the swashbuckler, the combat film and the biblical epic, Lucas' space saga has its roots in the samurai works of Akira Kurosawa and the writings of mythologist Joseph Campbell. His combination of cutting edge technology and more established entertainment formulas - not the least of which being John Williams' rousing orchestral scores - has proved a beguiling package for succeeding generations of young at heart movie patrons.

Programme Notes: Richard Swainson

## 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 prize winner 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 has directed highly successful concerts with the Hamilton Civic Choir, Opus Chamber Orchestra and the St Matthews Chamber Orchestra. Following a number of concerts with the Trust Waikato ]Symphony Orchestra, he has recently been appointed their Musical Director. This newly created ]position will enable 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, with four concert series in Hamilton and Rotorua, featuring a number of outstanding soloists. As well as his on-going commitment to TWSO, Rupert will guest conducting several of New Zealand's finest musical groups including the Manukau City Symphony Orchestra, the Auckland Choral Society, and further appearances with SMCO.

## Maria Mo



21-year old Maria was born in South Korea, and moved to New Zealand in 1995. She began learning the piano at age 5, and has just completed her Bachelor of Music with First Class Honours under the tutelage of Katherine Austin at the University of Waikato. Maria is the recipient of the University's prestigious Sir Edmund Hillary Scholarship, as well as the Lili Kraus Piano Scholarship.

Maria has had great success on a local and national scale; in 2008, she was selected to participate in the prestigious National Kerikeri Piano Competition, and was awarded The Sandy McKay Encouragement Award for the Most Promising Pianist.

In 2007 she was the winner of the University of Waikato Concerto Competition and subsequently toured with Opus Chamber Orchestra in their September concerts, performing Schumann's Piano Concerto in A minor (Op.54). The same year she won the University of Waikato Hillary Foundation Chamber Music Competition. She has also been the winner of the Te Awamutu, Bay of Plenty and North Shore Competitions.

Maria intends to further her piano studies in Europe next year.



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# PROGRAMME NOTES

TWSO December 2008

## **Raiders March by John Williams ( 1932- )**

In a career that spans six decades, American composer John Williams has composed many of the famous film scores in history including all but one of Steven Spielberg's feature films, Star Wars, (also being performed in this programme) Superman, Born on the Fourth of July and Harry Potter ( performed by the Trust Waikato Symphony Orchestra in 2007).

In addition he has composed music for four Olympic games, NBC nightly news, and numerous TV series and concert pieces. Currently the Boston Pops Conductor Laureate, he served as their Principal Conductor from 1980 – 1993. He is a five times winner of the Academy Award, four Golden Globes, seven BAFTA Awards and ten Grammy Awards. With forty-five Academy Award nominations, Williams, together with composer Alfred Newman, is the second most nominated individual after Walt Disney.

Williams style of composition has been categorized as a form of neo romanticism, inspired especially by Wagnerian orchestration and the concept of leitmotif. The Raiders March is the rousing main theme, accompanying Indiana Jones, the hero of the 1981 movie *Raiders of the Lost Ark*

## **Rhapsody in Blue by George Gershwin (1898 – 1937)**

### **Soloist – Maria Mo**

By his early twenties, George Gershwin, born to a Russian-Jewish immigrant family, was celebrated on Broadway as a jazz composer and pianist. However, in 1924, when the Rhapsody in Blue was introduced, American composers were hardly welcomed by American concert impresarios. As Gershwin biographer, Edward Jablonski wrote "It was a time of musical conservatism when in order to have your works performed in Carnegie Hall it seemed essential to be foreign-born, or dead and preferably both. Gershwin, more than any other composer of the period, helped ameliorate the situation".

Rhapsody in Blue's first performance on February 12, 1924 marked Gershwin's debut both as a serious composer and a solo pianist of great virtuosity and charisma. His music possessed what fellow composer Frederic Jacobi noted was "that high attribute of making people fall in love with it." Gershwin drew on American popular song and dance, African American jazz and the rhythm of the New York streets to create a potent new very American voice in the concert hall. Rhapsody in Blue, with the composer at the piano, captured the inaugural audience from the first famous opening clarinet glissando, with the composers buoyant composition and high energy playing making musical history.

## **Blue Danube Waltz (An der Schönen blauen Donau) - Op. 314 by Johann Strauss ( 1825 1899)**

Johann (Baptist) Strauss, II ('The Waltz King') composed extensively for the theatre and could have earned his reputation on the basis of his sixteen operettas alone. However, his supreme achievement remains his dance music, in particular the Viennese waltz, which he developed to its highest form with his gifts for melody, interesting harmonic structures and skilful orchestrations. In collaboration with his brothers Josef and Eduard he also composed numerous quadrilles, polkas, polka-mazurkas, marches and gallops.

Of his waltzes, An der Schönen blauen Donau Op 314 ( 1867) achieved the greatest popularity. It was first performed in Vienna on February 13, 1867 as a choral setting for the Viennese Male Choral Society of the words "*On the beautiful blue Danube..there lies my village quiet and fine.*" Its success was limited and later that year, for the World Fair in Paris, Strauss introduced a new orchestration. The orchestral version of a medley of five different waltzes was much more successful and versions of it can be heard today in the soundtracks of movies including A Space Odyssey, Age of Innocence, Heavens Gate and True Lies to name just a few.

### **The Dam Busters March by Eric Coates ( 1886 – 1957)**

The Dam Busters (1954) is the most well known of the twelve enormously popular marches Eric Coates composed. Some of them were adapted as signature tunes for long running radio programmes – Calling All Workers (Music While You Work), heard at one time, four times a day, five days a week for many years, Knightsbridge (In Town Tonight) and although not a march, the Valse Serenade By the Sleepy Lagoon, still heard today in Desert Island Discs, ensured much of Coates light orchestral music stayed in the public arena.

Towards the end of his life, with the demise of radio, Eric Coates wrote many compositions for the small screen. These include the Rediffusion March: Music Everywhere (1948), while Halcyon Days, from The Three Elizabeths was appropriated almost ten years after his death to introduce the popular Forsythe Saga.

### **Symphonic Suite from The Lord of the Rings by Howard Shore ( 1946 - ) Arr. by John Whitney.**

#### **The Fellowship Theme**

#### **The Prophecy**

#### **Concerning Hobbits**

#### **Three is Company**

#### **In Dreams**

#### **Shortcut to Mushroom**

#### **A Knife in the Dark**

#### **Argonath**

#### **The Breaking of the Fellowship**

#### **In Dreams**

Canadian composer, orchestrator and conductor, Howard Shore has won Academy, Golden Globe and Grammy Awards for his film scores. His successes include major films such as the Lord of the Rings Trilogy, the Silence of the Lambs, Mrs Doubtfire, Big, Philadelphia, Ed Wood, Se7en, Panic Room, The Departed and The Aviator (for which he received a Golden Globe)

Shore composed over twelve hours of music for The Lord of the Rings, interweaving into the music nearly eighty leitmotifs which relate to the Middle Earth cultures. The soundtrack plays the role of story teller with each character, and location being given a theme which enhances the mood and setting. The music was performed initially by the London Philharmonic Orchestra and the London Voices in 2004 with the New Zealand Symphony Orchestra contributing some of the early Moria music.

The musical score for the Fellowship of the Ring and The Return of the King, won Howard Shore an Academy Award in 2002 and 2004, and his music for The Lord of the Rings has evolved into the most successful composition of his career.

### **James Bond Medley – Arr Victor Lopez**

This Victor Lopez arrangement features the well known themes from classic James Bond movies

The James Bond Theme - Monty Norman,

For Your Eyes Only - Bill Conti,

Goldfinger - John Barry,

Live and Let Die - Paul McCartney

Nobody does it Better - Marvyn Hamlisch

### **Star Wars Suite for Orchestra by John Williams ( 1932- )**

#### **I Main Title**

#### **II Princess Leia's Theme**

#### **III The Imperial March (Darth Vaders's Theme)**

#### **IV Yoda's Theme**

#### **V Throne Room & End Title**

In 1977 Stephen Spielberg recommended John Williams to movie director George Lucas who required a composer to score his ambitious space epic. The rest is history. Williams produced a grand symphonic score after the style of Richard Strauss and Golden Age Hollywood composers Erich Wolfgang Korngold and Max Steiner, of which the main theme 'Luke's Theme' is among the most widely recognized in motion picture history.

The Star Wars soundtrack was immensely successful and Williams won yet another Academy Award for Best Original Score. It stands independently of the movie screenplay, is crafted from a richness of themes, melody,