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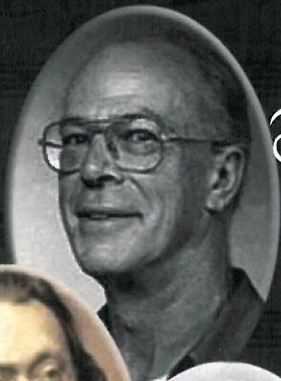
TRUST WAIKATO
Symphony Orchestra

Presents

From the New World

Conductor: Rupert D'Cruze

Solo Violin: Lara Hall



Farquhar

A short suite from

Ring Round the Moon

Bruch

Violin Concerto in G Minor

Dvořák

Symphony No.9 "New World"

FROM THE MUSICAL DIRECTOR

A very warm welcome to you all.

We've chosen two well-known works – Dvorak's *New World* Symphony and Bruch's *Violin Concerto* – and added NZ composer David Farquhar's enchanting *Short Suite from Ring Around the Moon*, to form a programme that we hope you will find enjoyable and exciting.

Dvorak's musical language is always accessible, combining wonderful melodic invention with rhythmic vitality and colourful harmonies. In his 9th Symphony there are also dark colours and passionate outbursts, and the influence of native American music and negro spirituals are strongly felt. Some listeners may also perceive a sense of longing in certain passages, which is not surprising since Dvorak wrote the piece when he was away from his Bohemian homeland in America for three years.

Max Bruch's lyrical *Violin Concerto* predates the *New World Symphony*, and is arguably the composer's most famous work. Along with the Mendelssohn Violin Concerto it is always a favourite and we are delighted to be joined once again by Lara Hall as our guest soloist.

New Zealand composer David Farquhar was born in Cambridge and attended Saint Peters School. His delightful *Short Suite from Ring Around the Moon* was written in 1953 and is full of tuneful characterisation and humorous invention.

As the major community symphony orchestra of the Waikato, TWSO is committed to bringing live symphonic



music to as wide a cross-section of region as possible, and in August will once again be presenting our highly successful Educational Concerts to over 1000 young people in the city. Later this year in November, in celebration of the 200th anniversary of Verdi's birth, we shall be staging his monumental *Requiem* with our partner chorus Cantando. Full details can be found on our website twsoco.nz

TWSO is always grateful to its sponsors and benefactors for their generous and continued support.

I know you will enjoy our performance and thank you for your patronage.

Rupert D'Cruze

"From the New World"

Programme

David Farquhar *A Short Suite from Ring Around the Moon*

Max Bruch *Concerto for Violin and Orchestra in G Minor,
Op 26*

- I Vorspiel - Allegro moderato
- II Adagio
- III Finale - Allegro energetico

(Soloist: Lara Hall)

Interval

Anton Dvorak *Symphony No 9 in E minor, Op 95*
"From the New World"

- I Adagio - Allegro molto
- II Largo
- III Molto vivace
- IV Allegro con fuoco

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.

Rupert'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 last 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.

Lara Hall – Soloist



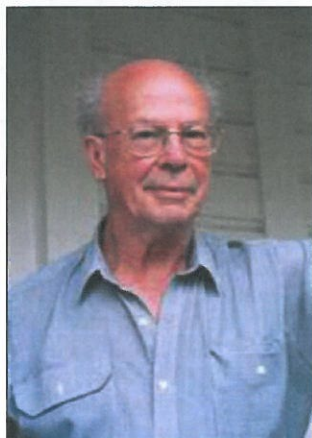
Lara has been Lecturer in Violin and Viola at the Conservatorium of Music at the University of Waikato since 2006. She completed her BMus at the University of Auckland, and her Masters and Doctorate in violin performance at the University of Michigan, studying with Paul Kantor and Yehonatan Berick. She performed for some renowned musicians, most notably the virtuoso violinist Ruggiero Ricci, from whom she received high praise.

Lara has led many orchestras including the National Youth Orchestra, Michigan Baroque Orchestra, Auckland Chamber Orchestra, and Auckland Philharmonia Orchestra. She is currently Concertmaster of the Opus Orchestra, and also a member of the New Zealand Chamber Soloists. Lara continues to perform as a concerto soloist. Orchestras she has most recently performed as a soloist with are AK Barok (as a baroque violinist), Opus Chamber Orchestra, Auckland Chamber Orchestra, Waitakere Symphony Orchestra, and Tauranga Performing Arts Trust Orchestra. Lara was appointed to her current position at the University of Waikato in 2006.

Programme Notes

Dance Suite from Ring Around the Moon

David Farquhar (1928-2007)



- I Introduction
- II Galop
- III Slow Waltz
- IV Tango
- V Polka
- VI Waltz
- VII Two-Step
- VIII Intro & Waltz
- IX Finale.

Over his lifetime, David Farquhar is credited with raising the profile of New Zealand music through his work as Founder-President of the New Zealand Composers Association, established in 1974 and a Trustee for the Centre of New Zealand Music, founded in 1991. He himself was a prolific composer known for his practical approach to composing, and among his compositions are numerous choral, orchestral, stage, instrumental and children's works. He held the position of Professor of Music at Victoria University from 1976 to 1993 and in 2007 was made a Companion of the New Zealand Order of Merit acknowledging his contribution to New Zealand music.

The Dance Suite from Ring Round the Moon was originally composed as incidental music at the request of Richard Campion, co-director with his wife Edith, of the New Zealand Players. Background music was required for the 1953 production of *Ring Round the Moon*, Christopher Fry's translation of Jean Anouilh's drama, *L'Invitation au Chateau*. A small group of players led by violinist Alex Lindsay, and conducted by the composer, recorded this Dance Suite onto large acetate discs which, along with the theatre company, were taken on tour around New Zealand.

Farquhar's music is said to have perfectly captured the play's prevailing mood of "brittle gaiety" and its popularity led to a later adaptation, augmented by wind and percussion, to the Dance Suite that audiences are familiar with to this day.

Violin Concerto No 1 in G minor, Op 26

Max Bruch (1838 - 1920)



Soloist: Lara Hall

- I Vorspiel - Allegro moderato
- II Adagio
- III Finale - Allegro energetico

Max Bruch composed over a hundred compositions throughout his relatively long life, among them, three violin concerti. They have all at some stage been re-recorded and "revisited" in recent years but it is this G minor concerto that brought him enduring fame and is so loved by audiences. Bruch was held in high regard in his lifetime as a composer, conductor and teacher, holding posts in Cologne, Coblenz, Sonderhausen, Berlin, Liverpool and Breslau, and was the recipient of an Honorary Doctorate from Cambridge University.

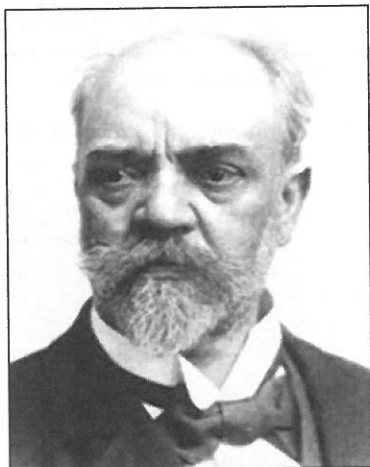
No discussion of this Concerto would be complete without mention of the eminent Hungarian composer and violinist of Bruch's time - Joseph

Joachim. It was to Joachim that the work was dedicated and from Joachim that Bruch sought advice after the initial performance in 1866 convinced the composer that technical revision and refinements were called for. Joachim gave the premiere of that definitive edition in Bremen in January, 1868.

Described variously as "memorably lyrical", "virtuosic" and "a true showpiece for the master violinist" this concerto starts with a *Vorspiel* or Prelude - an extended Introduction to the soloist with upwardly soaring phrases on the G string and the first playing of the main theme enriched by multiple chords. It leads via a stormy orchestral passage into the second movement Adagio with its three themes shared by soloist and orchestra. "The richest...the most seductive" were the comments attributed to Joachim when comparing this Concerto to the three he considered the greatest in the Austro-German repertoire - Beethoven, Brahms and Mendelssohn.

In the Finale an expectant orchestral opening anticipates a fiery Hungarian dance tune, honouring Joachim's birthplace and providing a showcase for limitless virtuosity. A slower theme is introduced grandly by the orchestra before being developed by the soloist and the movement ends rousingly with a short coda briefly recalling the first theme.

**Symphony No 9 in E minor
Op. 95 (From the New World)
Antonin Dvorak (1841 - 1904)**



Adagio - Allegro molto
Largo
Molto vivace
Allegro con fuoco

Much has been written about Dvorak's intense nostalgia and longing for his homeland Bohemia while Director at the National Conservatory of Music of America in New York, a position he held from 1892 to 1895. It was here he began exploring America's indigenous music as part of his teaching "duties" which included instilling a passion for musical nationalism into his students, with his musical ideas, happily for audiences, translating into the draft of his Ninth Symphony which he entitled 'From the New World'.

He began sketching themes as early as December 1892, completed the work by May 1893 and attended the premiere at Carnegie Hall, with the New York Philharmonic under the baton of Anton Seidl on December 16 of the

same year. This occasion was highly publicized and a resounding success. Cheering and applause followed every movement, and the intensely emotional Largo with its pastoral and elegiac tone, was encored after a standing ovation for the composer. Since this first performance, the New World Symphony has remained Dvorak's most performed work and is firmly established as one of the greatest Romantic symphonies of all time.

Leonard Bernstein described this Symphony as "truly multinational in its foundations". While the culture and landscapes of America form much of the inspiration, its folk idioms are drawn from a rich mix of cultures which include the Negro plantations, the Scottish straths, the woods of Bohemia and the Russian steppes.

These notes kindly supplied by **Janet Wilkins**

1st Violin

Katie Mayes #
 Josie Hindle
 Amy Jones
 Grace Kim
 Patricia Nagle
 Julia Newland
 Jean Paterson
 Jerry Su
 Sandra Thomson
 Vivian Wai-Ling Yu

2nd Violin

Bev Oliver *
 Ian Campbell
 Katrina Carswell
 Debbie Cotter
 Susannah Davison
 Fiona Green
 Anne Kendall
 TeRina Owen
 Katrina Penamante
 Bonnie Pitchford
 Mary Smith
 Peter Stokes

Viola

Matthew Gough *
 Veronica Kim
 Annette Milson
 Aroon Parshotam
 Michael Slatter
 Georgina Steele
 Roger Su *

Cello

Olivia Fletcher *
 Rosalie Collins-Gargan
 Catherine Milson
 Emma Nothcott
 Leone Pienaar
 Matthew Pryor
 Janet Robinson

Double Bass

Darija Andzakovic *
 Robert Johnson

Flute

Elsie Kane *
 Malcolm Carmichael
 Yu Jung Lin

Piccolo

Yu Jung Lin *

Oboe

Mike Merry *
 Anne Mendrun

Cor Anglais *

Mike Merry

Clarinet

Nathaniel Smorti *
 Ian Witten

Bassoon

Ian Parsons *
 Jo Cakebread

Horn

Jane Carson *

Francis Galloway
 Hugh Goodman
 Martin Stevenson

Trumpet

Hiro Kobayashi *
 Mark Greaves
 Patrick Webb

Trombone

Jody Christian *
 Robert Lummus
 Ron Lindsay

Tuba

Steve Webb *

Timpani

Alison Littler *

Percussion

Alison Littler *
 Oliver Barratt

Concert Master

* Section Principal

Stage Manager

Ricky Kyle