



twsO

TRUST WAIKATO

*Symphony* Orchestra

Slavik  
Masterpieces

SMETANA | WIENIAWSKI | TCHAIKOVSKY

MUSIC DIRECTOR - Rupert D'Cruze | Amalia Hall - VIOLIN

# Rupert D'Cruze

## Music Director

Our concert today marks the ten year anniversary of Ruperts' association with Trust Waikato Symphony Orchestra. After guest conducting in 2007, he was appointed Musical Director of the Orchestra in 2008. Following conducting studies in London at the Royal Academy of Music, he achieved success in international conducting competitions in both Japan and Hungary, which led to large number of engagements in Europe including the Budapest Philharmonic Orchestra, South German Radio Symphony Orchestra, North Hungarian Symphony Orchestra and the Orchestra of the Liszt Ferenc Music Academy.

He was Artistic Director and Chief Conductor of the Huddersfield Philharmonic Orchestra during the 1990's, and also Musical Director of the Portsmouth Festival Choir. His work as a guest conductor in New Zealand includes the Auckland Philharmonia Orchestra, Manukau City Symphony Orchestra and the St. Matthews Chamber Orchestra.



# Patricia Nagle

## Concert Master

Patricia is originally from Philadelphia, USA and trained at The Juilliard School in New York City with famed violin pedagogues Dorothy DeLay and Ivan Galamian. Before coming to NZ she played violin professionally for 25 years with the Chattanooga Symphony and Opera Orchestra in Tennessee.

She and her husband came here for him to work as a Medical Consultant at Waikato Hospital for 6 months, but that has since been extended, and he has worked there now for 5 years. Patricia has played with TWSO for 5 years as well. She enjoys playing chamber music with the many wonderful musical friends she has made here. Her other favorite activity is snow skiing with family in the US Rockies.



# Amalia Hall

## Violin

Amalia Hall is widely recognised as one of the foremost young violinists to emerge from New Zealand, having received widespread acclaim for her ability to move audiences through inherent musicality and natural facility. She has won a number of international competitions, of which some recent successes include first prize at the Tunbridge Wells and Janacek International Competitions, and the Royal Overseas League Overseas Award. She has received laureate prizes at numerous others, including the Joseph Joachim, Premio R. Lipizer and International Tchaikovsky Competition for Young Musicians. While still in her teens she won all of the major national awards in New Zealand.

Since making her debut at the age of 9 with the Auckland Philharmonia, Amalia has been a regular soloist with orchestras in New Zealand. She has also performed as a soloist with orchestras in Europe including I Virtuosi Italiani, Munich Chamber Orchestra and NDR Radiophilharmonie.

Her extensive performing experience includes recitals and chamber music throughout Europe, USA and NZ; touring for Chamber Music New Zealand, Curtis on Tour and as a member of the NZ Chamber Soloists; and recording chamber music for Bridge Records and Atoll Records. Amalia held a teaching position on the University of Waikato faculty in 2014 and will be returning to that position in 2017.

Amalia studied at the Curtis Institute of Music with Pamela Frank and Joseph Silverstein, and preceded this with studies at the University of Auckland with Dimitri Atanassov.



# Programme Notes

## **Bedrich Smetana (1824-1884)**

### ***Ma Vlast (My Homeland) - Vltava (Die Moldau)***

Bohemian composer Bedrich Smetana was a leading musical spokesperson for Czech nationalism - his compositions were integrally Czech rather than added as exotic fragments. Opera was the medium he initially used to establish a music style for his people as through it he could utilise patriotic historical themes or as he did in *The Bartered Bride*, find inspiration in village life among the inhabitants. It is sadly noted that he was afflicted by deafness after starting work on the first of the six Symphonic Poems that make up *Ma Vlast (My Homeland)* and the remaining five were completed in the next few months.

*Vltava (Die Moldau)* stands alone as a popular work in rondo form. In the words of poet/composer Vaclav Zeleny who devised the narrative for all six tone poems:

"This composition depicts the course of the Moldau. It sings of its first few springs, one warm the other cold, rising in the Bohemian forest, watches the streams as they join and follows the flow of the river through fields and woods...a meadow where the peasants are celebrating a wedding. In the silver moonlight the river nymphs frolic, castles and palaces float past, as well as ancient ruins growing out of the wild cliffs. The Moldau foams and surges in the Rapids of St John, then flows in a broad stream towards Prague. Vysehrad Castle appears on its banks. The river strives on majestically, lost to view, finally yielding itself up to the Elbe".

## **Henryk Wieniawski (1835-1880)**

### **Violin Concerto No. 2 in D minor Op. 22**

Soloist: Amalia Hall (violin)

Allegro moderato

Romance - andante non troppo

Allegro con fuoco - allegro moderato a la Zingara

The prodigious talents of Polish violin virtuoso, pedagogue and composer Henryck Wieniawski led him to the Paris Conservatory at age eight and to graduate three years later and embark on a gruelling schedule of concert performances in Europe and the USA accompanied by his brother Joseph, and Anton Rubenstein. In 1860, he took up a post at the newly founded St Petersburg Conservatory in Russia and it was here in 1862 that the Second Violin Concerto was composed. His virtuosic prowess was already acknowledged but it was this work, arguably his greatest, that was to establish his composing reputation and with its virtuosity and lyricism, become an essential requisite for any performers repertoire.

The orchestral melody initially sets the romantic tone, the first movement moving seamlessly into the second Romance, linked by a brief clarinet solo. The renowned Hungarian violinist, Leopold Auer, felt this to be "a song to be sung in a way to make us forget the instrument". A brief fiery violin cadenza leads into the gypsy-like Finale where the main theme recurs again amongst "bravura, excitement and melodiousness".

## **Pyotr Ilyich Tchaikovsky (1840-1893)**

### **Symphony No. 2 in C minor Op. 17**

*Little Russian*

Andante sostenuto - Allegro vivo

Andantino marziale quasi moderato

Scherzo

Finale: Moderato assai

By all accounts, the inaugural performance of Tchaikovsky's Second *Little Russian* Symphony on February 7, 1873, was a triumphant one. Enthusiastic applause followed every movement with much critical acclaim particularly from the Russian Five - Mussorgsky, Borodin, Cui, Balakirev and Rimsky Korsakov. Tchaikovsky's rather fraught relationship with this group and their antagonism towards his use of the French, German and Italian music traditions that they had turned their backs on - is well known. The naming of this Symphony 'Little Russian' originated not from the composer but the music critic Nicholas Kaskin. It is overtly nationalistic and rather unlike the composer's other works infused with an extroverted musical cheerfulness.

A French horn solo based on the Ukrainian folk song "Down by Mother Volga" opens this work and in the course of the lengthy introduction is harmonized and embellished no less than five times and leads into the Allegro vivo.

There is no traditional slow second movement in this symphony - Andante marziale follows based on the "Wedding March" from Tchaikovsky's ill-fated opera *Undine*. A lively Scherzo follows with rollicking rhythms and rapid alternations of moods, brilliant orchestral colours and fragments of folk-like melody. The Finale was reputedly Tchaikovsky's favourite movement. The brassy main theme, which is reminiscent of Mussorgsky's "Promenade" from *Pictures at an Exhibition*, takes its inspiration from the Ukrainian folk tune "The Crane". Amidst syncopated rhythms, including a rumba, the theme accelerates with a Presto bringing the work to an exciting conclusion.

*Thank you to our supporters*

CLARENCE ST  
THEATRE



Hamilton City Council  
Te kaunihera o Kirikiriroa

Lemony  
Skies  
— DESIGN —

## TWSO LIFE MEMBERS

Andrew Buchanan- Smart  
John and Joan Haughie  
Ann and Phillippe Williams

Paula Spiers  
Peter Stokes

Paul Kane  
Seddon Polglase

## *TWSO Orchestra*

**Conductor** Rupert D'Cruze  
**C-master** Patricia Nagle\*  
**Violin 1** Debbie Cotter  
Lucy Chilberto  
Beverly Oliver  
Jean Paterson  
Sally Whyte  
**Violin 2** Katie Mayes\*  
Nicole Morrall  
Katrina Carswell  
Peter Stokes  
Julie Dowden  
Selena Browne  
**Violas** Annette Milson\*  
Aroon Parshotam  
Michael Ferry-Parker  
**Cello** Olivia Fletcher \*  
Leonē Pienaar  
Catherine Milson  
Mark Harris  
**Db Bass** Tim Shacklock

\* Section Principal

**Flute** Elsie Kane \*  
Malcolm Carmichael  
**Piccolo** Yu-Jung (Jeff) Lin  
**Oboe** Martin Lee \*  
Anne Mendrun  
**Clarinet** Ian Witten \*  
Francis Garrity  
**Bassoon** Jo Cakebread \*  
Ruth Brinkman  
**Horn** Sergio Marshall \*  
Martin Stevenson  
Jane Carson  
Hugh Goodman  
**Trumpet** Hiro Kobayashi \*  
Mark Greaves  
**Trombone** Jody Thomas \*  
Robert Lummus  
Malcolm Barr  
**Tuba** Steve Webb  
**Timpani** Yurika Arai \*  
Natalie Garcia Gil  
**Percussion** Natalie Garcia Gil  
Pam Witten  
Ian Wilson

Thanks and acknowledgement to National Library of NZ for Music Hire

**Become a Friend of TWSO and receive concert updates and ticket discounts.**

Membership is free. Email [friends@orchestras.org.nz](mailto:friends@orchestras.org.nz)