

**Conductor: Justus Rozemond**  
**Noelle Dannenbring: Piano**

*twsO*

TRUST WAIKATO  
*Symphony* Orchestra

*Rhapsody  
in Blue*

**Sunday 20 May 2 pm**

# Welcome

A very warm welcome to this afternoon's concert Rhapsody in Blue. I hope you will enjoy the selection of pieces we've chosen - some familiar, others perhaps less so.

In my new role with Orchestras Central as Artistic Director: Community Music I am very pleased to now be responsible for the musical development of not only TWSO but also the Rusty Player Orchestra and our exciting new Youth Orchestra Waikato programme.

We are working together to build an integrated and vibrant orchestral ecosystem for our community, responsive both to audiences and players, and one of the key initiatives in this strategy is to offer more opportunities for conductors and soloists from our region.

It is a great pleasure therefore to introduce guest conductor Justus Rozemond who has worked hard with the Orchestra in preparing today's programme. I am also very pleased to welcome piano soloist Noelle Dannenbring, winner of the 2016 University of Waikato Concerto Competition, to play Gershwin's wonderful Rhapsody in Blue.

Orchestras Central maintains a full calendar of events, and later this year there are two special concerts with TWSO. Our Education Concerts for children are on 22nd August, with guest conductor Oliver Barratt directing Max and the Alien, and on 17th November I am delighted to be conducting A Night at the Proms with both TWSO and Cantando Choir – full details are on our website: [www.orchestras.org.nz](http://www.orchestras.org.nz)

Thank you for continuing to support our music making.

Rupert D'Cruze – OCT Artistic Director: Community Music



# Welcome from the Conductor

It is with great delight that I stand before you as guest-conductor of the Trust Waikato Symphony Orchestra. Some of you might know me as the tall guy in the clarinet section of Opus Orchestra, but will not yet have had the opportunity to "see the back of me"! Tonight's program is an exciting mix of styles, culminating in the iconic Rhapsody in Blue.

I really look forward to working with Noelle Dannenbring (yet another top talent spawned by the Conservatorium of Music), particularly as she is originally from my region, the Bay of Plenty.

I'm also sure you will be entertained by the very unusual and theatrical Unanswered Question

(make sure to read the programme notes!), written well over a century ago. Finally, I hope that you will enjoy the Gershwin Preludes, which I arranged especially for tonight's performance.



## Soloist - Noelle Dannenbring

Noelle started piano and ballet at an early age and has been active in the performing arts for much of her life. The former Sir Edmund Hillary scholar recently completed her Masters degree in Music, majoring in piano performance, under Katherine Austin at the University of Waikato, after having done her Bachelors of Music (Honours) there.

Last year Noelle was a semifinalist in both the 2017 National Wallace piano competition and National concerto competition and in 2016 won the University of Waikato concerto competition. She has a strong passion for playing chamber music and in 2015 was amongst the finalists for the Pettman/Royal Over-Seas League

Arts Chamber Music Scholarship. Her other successes include winning the 2013 and 2015 University of Waikato Chamber Music competitions, the 2013 and 2014 Te Awamutu Chamber Music competitions and the 2014 Lions Club of Te Awamutu Scholarship. Noelle is an itinerant piano teacher at St Peter's school in Cambridge and works as a sessional assistant at the University of Waikato, teaching the tertiary minor piano students. She enjoys accompanying instrumentalists/vocalists on the piano and in 2018 will give concerts with her father, professional flautist Mark Dannenbring.



# Concertmaster - Patricia Nagle

Patricia is originally from Philadelphia, USA and trained at The Juilliard School in NYC 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 been extended, and he has now worked there for 6 years. Patricia has played with TWSO for 6 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.



## Violin 1

Patricia Nagle +  
Debbie Cotter  
Amy Jones  
Katie Mayes  
Bev Oliver  
Jean Paterson  
Kartika Sulistiowati  
Sally Whyte

## Violin 2

Mags Johnson \*  
Carolyn Armstrong  
Katrina Carswell  
Julie Dowden  
Fiona Green  
Mary Smith  
Peter Stokes

## Viola

Jill Wilson \*  
Annette Milson  
Aroon Parshotam

## Cello

Olivia Fletcher \*  
Mark Harris  
Boram Keam  
Catherine Milson  
Leoné Pienaar  
Juliann Smith

## Double Bass

Robert Johnson \*  
Anne-Marie Simpson

## Flute

Elsie Kane \*  
Malcolm Carmichael  
Jeff Lin

## Piccolo

Malcolm Carmichael  
Jeff Lin

## Oboe

Maggie Gething \*  
Anne Mendrun

## Clarinet

Ian Witten \*  
Inge Van Looveren

## Bass Clarinet

Oliver Barratt

## Bassoon

Jo Cakebread \*  
Murray Petrie

## Saxophone

Oliver Barratt  
Rosalie Glessing  
Colin Ogle

## Horn

Sergio Marshall \*  
Jane Carson  
Hugh Goodman  
Martin Stevenson

## Trumpet

Hiro Kobayashi \*  
Jodi Albery

## Trombone

Jody Thomas \*  
Charlotte Beaumont Bell  
Robert Lummus

## Tuba

Steve Webb

## Timpani

Natalie Garcia Gil \*

## Percussion

Natalie Garcia Gil  
Mone Isoda  
Alison Littler  
Pam Witten

## Keyboard

Euan Safey

## STAGE MANAGER

Moses Simpson

## SECOND CONDUCTOR

Oliver Barratt

+ Concert Master

\* Section Leader

# Programme

## **An Outdoor Overture - Aaron Copland (1900 -1990)**

A native New Yorker, Aaron Copland is described as one of the titans of American art music and by his contemporaries and critics as the Dean of American Composers'. At 21 he was in France studying under the legendary teacher, composer and conductor Nadia Boulanger, and his Symphony for Organ & Orchestra (1924) was dedicated to her. He experimented with many composition styles and is associated with the musical genre broadly classified as Americana, with its slowly changing harmonies evoking the American landscape and pioneer spirit.

Copland is said to have interrupted work on the orchestration of his ballet *Billy the Kid*, and at the request of Alexander Richter, HOD Music, New York High School of Music & Art, composed this Overture for the school orchestra. Far from being "kids stuff" it contains some of his finest and most personal music.

## **In the Steppes of Central Asia - Alexander Borodin (1833 - 1887)**

This musical tableaux or symphonic poem was originally intended to be one of several small works for a celebratory event marking 25 years of the reign of Russia's Alexander II. The intended production never eventuated but the work itself, under the direction of Rimsky Korsakov, had a successful premiere in April 1880 and has been a popular orchestral favourite ever since. It is dedicated to Franz Liszt.

## **Rhapsody in Blue - George Gershwin (1898 - 1937) (arr. Grofé)**

**Soloist: Noelle Dannenbring, Piano**

Written in 1924, Rhapsody in Blue, with its wonderful low trill of a solo clarinet and dramatic run up the scale in the opening bars, was the composition which established George Gershwin's reputation for merging elements of classical music and jazz. He told biographer Isaac Goldberg in 1913

"It was on the train, with its steely rhythms, its rattlety bang, that is so often stimulating to a composer - I frequently hear music in the very heart of the noise....and there I suddenly heard and even saw on paper - the complete construction of the Rhapsody from beginning to end".

*Rhapsody in Blue* was first performed on February 12, 1924 in Aeolian Hall, New York, with the composer as piano soloist and the band of Paul Whiteman, the bandleader who commissioned the work. In addition to being influenced by the French composers, Ravel and Debussy, Gershwin is said to have been 'intrigued' by the works of Alban Berg, Dimitri Shostakovich, Igor Stravinsky, Darius Milhaud and Arnold Schoenberg

## **INTERVAL**

### **The Unanswered Question - Charles Ives (1874 - 1954)**

This is one of American composer Charles Ives most striking and original works - his biographer Jan Swafford calls it "a kind of collage in three distinct layers, roughly coordinated". It is scored for trumpet, winds and string orchestra and is the first half of a two-part composition titled *Two Contemplations*, graphically representing the 20th century dichotomy of tonal and atonal music being played concurrently. Leonard Bernstein, discussing this work in his 1973 Norton Lectures at Harvard, believes the woodwinds represent our human answers, growing increasingly impatient and desperate until they lose their meaning entirely. Meanwhile the strings have been playing their own music - slow and sustained unaffected by the question and answer dialogue between the trumpet and woodwinds. Aaron Copland frequently conducted this composition and believed it to be amongst the finest works ever created by an American artist.

### **Three Preludes - George Gershwin ( 1898 - 1937) (arr. Rozemond)**

- 1. Allegro ben ritmato e deciso**
- 2. Andante con moto**
- 3. Agitato**

Of the 24 short pieces for piano originally planned by Gershwin, three finally made it to public performances and were dedicated to his friend and musical advisor Bill Daly. They are all examples of early 20th century American classical music as influenced by jazz and are arranged for this Trust Waikato Symphony performance by conductor Justus Rozemond.

## **A Somerset Rhapsody, Op 21 - Gustav Holst (1874 -1934)**

Described as 'folk-song infused', this composition is based on three of Holst's *Folk Songs of Somerset* derived from collections by English musician and teacher Cecil Sharp. The *Sheep Shearing Song* ('It's a rosebud in June') is introduced by oboe and taken up by violins. The second, *High Germany*, a March, interrupts the pastoral mood and leads into the third tune *The Lovers Farewell*. With his friend Ralph Vaughan Williams, Holst in the early 20th century broke with the German/Romantic tradition and created a new recognizably English style of serious music.

The original handwritten and signed manuscript for *Folk Songs of Somerset* made headline news recently as, having been missing for over a hundred years, it was found in the library of the Bay of Plenty Symphonia by Justus Rozemond during a clean-up. At a distance of 20 000 km from its place of origin, this was a remarkable discovery and the mystery of exactly how the manuscript ended up in a Tauranga filing cabinet remains unsolved.

## **Selections from West Side Story -**

### **Stephen Sondheim (1930 - ) and Leonard Bernstein (1918 -1990) (arr. Jack Mason)**

*West Side Story* (1961) is one of the most popular musicals of all time. Often described as a contemporary version of Shakespeare's *Romeo and Juliet*, it is based on the book by American playwright Arthur Laurents and has its own official website [www.westsidestory.com](http://www.westsidestory.com). It is the tale of a turf war between rival gangs in the upper west side of New York and will be being brought to life yet again in 2018 under director Stephen Spielberg.

This orchestral arrangement includes *I Feel Pretty*, *Maria*, *Something's Coming*, *Tonight*, *One Hand, One Heart*, *Cool and America*.

*Janet Wilkins, May 2018*

# Save the Dates



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TRUST WAIKATO  
Symphony Orchestra

*Max and the Alien*  
(always eat your greens...)

Children's Education Concerts

Wednesday 22 August 2018  
11.00 | 1.00  
and livestreamed at 1 pm



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CENTRAL

*sensing*  
**MUSIC**

7-9 September 2018

THE METEOR



**twso**  
TRUST WAIKATO  
Symphony Orchestra

**Cantando**  
choir

Music Director: Rupert D'Cruze

*A Night at the Proms*

Saturday 17 November 2018 | 7.30 pm

FIND OUT MORE AT [www.orchestras.org.nz](http://www.orchestras.org.nz) 

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