

A photograph of a woman in a white, sleeveless dress sitting on a rocky shore. She is playing a violin. The background is a soft-focus natural setting with water and rocks. The text 'twso' is written in a cursive font in the top left corner.

twso

TRUST WAIKATO
Symphony Orchestra

Leading Ladies

Sunday 26 May 2pm
St Pauls Collegiate Chapel

Conductor: Tim Carpenter
Soloist: Maia-Dean Martin

Welcome

A very warm welcome to this afternoon's concert *Leading Ladies*.

I am very pleased to welcome Tim Carpenter as guest conductor for this programme. Tim is a 'local boy' – he attended St Peters School and studied music at Waikato and Auckland Universities. He took part in several of our TWSO Conductor Training courses and has directed TWSO before. Since then he has gained experience on the Symphony Australia conducting programme and now directs Hamilton Civic Choir. Tim has included familiar with less well-known music in the programme he has chosen, and I am sure you will enjoy the mix.

Our violin soloist, Maia-Dean Martin, is rapidly making a name for herself, and I look forward to hearing her perform Lalo's dramatic *Symphonie Espagnole* with the orchestra.

Thank you for supporting our music-making and I hope to see you at forthcoming performances – full details are on the OCT website <http://www.orchestras.org.nz>.



Welcome from the Conductor

Having spent many of my secondary and tertiary study years playing under Rupert D'Cruze in the Trust Waikato Symphony Orchestra, the ensemble holds a special place in my musical upbringing. I am very honoured to be leading them in this programme of 'Leading Ladies', the title of course referring to the soloist and composer!

Violinist Maia-Dean Martin is truly one of New Zealand's rising musical stars and I am fortunate to count this the third concerto I have conducted with her as soloist. The orchestra and audience are sure to be inspired by Maia-Dean's playing of 'Symphonie Espagnole' by Lalo.

Another - fully established - New Zealand musical star is the composer of the work 'In the Lair of the Cave Weta', Leonie Holmes. In addition to being probably the coolest title of a piece of music, it is great fun to play, showcasing every section of the orchestra and is guaranteed to evoke and ensnare. We give you the very merry 'Merry Wives of Windsor' Overture by Nicolai, full of operatic character and flair; as well as the first four movements of Dvorak's 'Slavonic Dances', full of beautiful and exciting Czech melodies and rhythms. It is a thrill to bring to Hamilton such great art with such great musicians!



Soloist - Maia-Dean Martin

Maia-Dean Martin is thrilled and excited to have been asked by the Trust Waikato Symphony Orchestra to perform with them.

Maia-Dean has been playing violin since she was three years old and has competed and won several competitions and awards. These include being a recipient of the 2016 Dame Malvina Scholarship, awarded Most Promising Young Performer in the 2013 National Concerto Competition, and having consistently achieved first and second placings in the Whangarei Competitions from 2008 - 2015. She has also reached the semi-finals of the National Secondary Schools Chamber Music Contest from 2014 - 2017 and won it in 2018, leading her two younger siblings and a friend.



Maia-Dean is from a musical family. All five of her siblings have learnt to play an instrument and love to make music together. She has learnt from Victoria Harkness and Mary O'Brien and is currently studying towards a Bachelor of Music, Majoring in Violin Performance at the University of Waikato.

Concertmaster - Catherine Polglase

Catherine Polglase is a freelance violinist and violin teacher. She studied violin at Auckland University with David Nalden, completing a BA in Music and History and studied baroque violin with Graham McPhail. Catherine is a member of NZ Barok and leader of Vox Baroque performing monthly cantatas as part of St Peters Cathedral Cantata Vespers. In 2017 Catherine was selected to be part of CMNZ Nelson Bach Residency working with Julliard 415 under Maasaki Suzuki. Catherine is a Suzuki violin teacher and also runs a Suzuki Early Childhood Education music class in her Hamilton studio.



When not involved with music she is the Programme Co-ordinator for Central North Island of the parenting support programme 'Space for you and your baby'. In 2012 she received the New Zealander of Year, Local Hero Award for her work in setting up the Space programme in the Waikato.

Programme

In the Lair of the Cave Weta - Leonie Holmes

Symphonie Espagnole Op. 21 - Edouard Lalo
Soloist: Maia-Dean Martin

INTERVAL

Merry Wives of Windsor Overture - Otto Nicolai

Slavonic Dances 1-4, Op. 46 - Antonin Dvorak



Leonie Holmes

Nationality: New Zealand

Year Written: 2008

First Performance:
12th August 2008

Commissioned by: Peter
Thomas & Epsom Girls
Grammar School

Duration: 5min

In the Lair of the Cave Weta - Leonie Holmes

To celebrate New Zealand Music Month, TWSO are excited to perform this fantastic work by Auckland based composer, Leonie Holmes. Holmes is well known throughout New Zealand for her compositions for orchestra, chamber, and choral groups, as well as solo instruments. She has been commissioned by the New Zealand Symphony Orchestra, Auckland Philharmonia, BBC singers, Voices New Zealand Chamber Choir, Toronto Children's Choir, and more.

Holmes, who was Composer-in-Schools in the 1990s, has a passion for music education and for developing a musical language that will engage and challenge non-professional players. She has written many works for school and community groups.

In the Lair of the Cave Weta was commissioned by Peter Thomas in 2008, who wanted a piece that was challenging for his school orchestra. Since its' commission, the piece has been performed at concerts and festivals around the world and was recorded in 2015 by the Westlake Symphony Orchestra alongside another of Holmes' works, *Tango Mangle*, as a way to promote New Zealand orchestral works for schools.

Symphonie Espagnole - Edouard Lalo **Soloist: Maia-Dean Martin**

I. Allegro non troppo

III. Intermezzo: Allegretto non troppo

IV. Andante

V. Rondo: Allegro

Despite his Father's insistence he join the military, Edouard Lalo left home at age 19 to study music in Paris. A competent string player and budding composer, Lalo's interest lay in

composing chamber music, which unfortunately was not the highlight of Parisian society at the time. As such, his composition career did not flourish for many years, and in 1859, a disheartened Lalo abandoned composition entirely for five years. The *Symphonie Espagnole*, written in his fifties, remains Lalo's most well-known composition - one of only 45 works composed.

Symphonie Espagnole (Spanish Symphony) is not structured like a typical nineteenth-century concerto (nor is it titled as such), with five movements instead of the standard three or four. "I kept the title *Symphonie espagnole*, contrary to, and in spite of, everybody's advice," wrote Lalo in 1879, "first, because it conveyed my thought—that is to say, of a violin solo soaring above the rigid form of an old symphony—and then because the title was less banal than others that were proposed to me."

The work was written with the virtuosic Spanish violinist, Pablo de Sarasate in mind, and it is this (more than Lalo's remote Spanish heritage), which truly brings the Spanish colour to the work. Sarasate's great stage presence, technical ability and colourful playing were different to any other violinist of the time, and Lalo created a character piece, reflecting the persona of the violinist who inspired it.

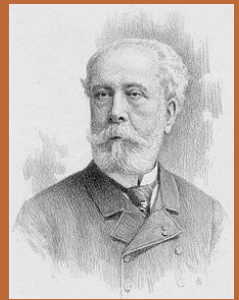
The premiere was an immediate success, and the work headed the French interest in all things Spanish, alongside Bizet's *Carmen* which premiered a month later. Tchaikovsky was inspired by the *Symphonie Espagnole* to write his Violin Concerto in D major in 1878, which was performed by TWSO in 2004 with Amalia Hall as soloist.

Merry Wives of Windsor Overture - Otto Nicolai

Die lustigen Weiber von Windsor

Rebelling against his father's unsuccessful efforts to make him a prodigy, Nicolai ran away from home at age 16. He continued his musical education in Berlin, living and working in Vienna and Italy throughout his lifetime. Although not a widely known composer (not many people can name a composition of his other than the *Merry Wives*), Nicolai is credited as the founding member of the Vienna Philharmonic Orchestra (during his tenure as principal conductor of the then called Vienna Court Opera in 1841). He is honoured each year by the Vienna Philharmonic, and *The Merry Wives of Windsor Overture* is often played in tribute at their end-of-year concert.

The libretto to the Opera was written by S.H. Mosenthal, and is based on Shakespeare's famous comedy of the same name. The music from the Overture is drawn entirely from the opera, largely from the midnight scene in Windsor Park, in which the



Édouard-Victoire-Antoine Lalo

Born: 27 January 1823, Lille France

Died: 22 April 1892, Paris, France

Year Written: 1874

First Performance: 7 February, 1875 in Paris, with Pablo de Sarasate (1844-1908) as soloist

Duration: 30min



Carl Otto Ehrenfried Nicolai

Born: 9 June 1810, Konisberg, Germany

Died: 11 May 1849, Berlin, Germany

Year Written: 1845-1846

First Performance: 9 March 1849 in Berlin, conducted by Nicolai

Duration: 8.5 min



Antonin Dvorak

Born: 8 September 1841,
Died: 1 May 1904

Year Written: 1878

First Performance:

No. 1 was first performed in Pague at a concert for the Association of Czech Journalists, 16 May 1878.

Duration: 19 min

main character, the fat knight Falstaff, meets a group of local children disguised as faeries by the merry wives.

The overture skillfully weaves its way through several main themes - the hushed opening motif, the emerging dramatic theme in which Falstaff meets the faeries, to the contrasting lyrical theme representing the beautiful Ann Page, daughter of one of the Merry Wives. The overture ends with a march-like melody taken from the final scene of the opera, when the chorus sings: "He who tries to deceive other people oft himself is caught in his net."

The opera premiered on 9 March 1949 at the Berlin Court Opera House, just two months and two days before Nicolai died, aged 39.

Slavonic Dances 1-4, Op. 46 - Antonin Dvorak

No. 1 in C Major (*Furiant*)

No. 2 in E minor (*Dumka*)

No. 3 in Ab Major (*Polka*)

No. 4 in F Major (*Sousedská*)

If it weren't for Brahms and his *Hungarian Dances*, Dvorak may never have written the famous *Slavonic Dances*. Mentor to the young Dvorak, Brahms introduced the composer to his publisher, Fritz Simrock, who encouraged Dvorak to compose a work similar to the successful *Hungarian Dances*. Not particularly inspired, but seeing the sense in creating something assured to be enjoyed by the public, Dvorak composed the first set of his Slavonic Dances (op. 46) between March 18 and May 7, 1878 for piano duet. He orchestrated the set the same year, completing it on August 22. Both versions were published simultaneously by Simrock in May 1878, for which Dvorak was paid 300 marks.

The Slavonic Dances launched Dvorak into international fame, and were performed in 1879 in concerts around France, England and the United States. His second set of Slavonic Dances (op. 72) were completed nine years later, for which he was paid 3000 marks (10 times the payment that he received for the first set!).

Unlike Brahms' work, Dvorak did not use actual folk tunes in his dances, but created his own themes based on authentic Czech folk dances and rhythms. The dances reflect his heritage and love for his native land, and are each written in the style of a Slovenian dance.

Slavonic Dances 1, 6 and 7 were last performed by the Hamilton Centennial Orchestra (precursor to TWSO) in 1964 at Founders Theatre.

Trust Waikato Symphony Orchestra

Trust Waikato Symphony Orchestra can trace its roots back over 100 years. When the 'Waikato Orchestral Society' was formed in 1945, the orchestra became the the Waikato Symphony Orchestra, and is thus one of the longest established orchestras in New Zealand.

The membership of some 160 musicians comprises amateur players, music students and instrumental music teachers drawn from the Waikato region, and encompasses players from 18-80, with more than 10 cultures represented.

Violin 1

Catherine Polglase +
Bev Oliver
Celia Griffiths
Christine Conning
Katie Mayes
Rebecka Beetz

Violin 2

Brinstan D'Cruz *
Carolyn Armstrong
Christine Polglase
Fiona Green
Katrina Carswell
Kévin Maurin
Mary Smith
Michie Nishiyama
Peter Stokes

Viola

Chris Nation *
Anne Jaquierey
Aroon Parshotam
Dion Xue
Sally Whyte

Cello

Elena Morgan *
Boram Keam
Juliann Smith
Leone Pienaar
Mark Harris
Ros Oliver

Double Bass

Anne-Marie Simpson *

Flute

Elsie Kane *
Claudine Jansen van
Rensberg
Malcolm Carmichael

Piccolo

Malcolm Carmichael

Oboe

Anne Mendrun
Jordan Wise

Clarinet

Ian Witten *
Elias Chandran

Bassoon

Murray Petrie *
Keith Rodgers

Trumpet

Tomas Metz
Jodi Albery

Trombone

Jody Thomas *
Robert Lummus
Mark Barnes

Timpani

Natalie Garcia Gil *
Theresa Kiff

Percussion

Abby Pinkerton
Ian Wilson
Natalie Garcia Gil
Theresa Kiff

Piano

Corrinne Schuitemaker

Keyboard

Chikako Komaki

+ **Concert Master** ***Section Leader**

STAGE MANAGER Moses Simpson

Save the Dates



twsO
TRUST WAIKATO
Symphony Orchestra

Rob in da Hood

and his Orchestra of merry people

School concerts -
Wednesday 14 August 9.30am | 11am | 1pm
Activate Church

Family concert -
Sunday 25 August 3 pm
The Meteor Theatre



Sensing MUSIC

August 2019
Meteor Theatre, Hamilton



Cantando
Choir

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TRUST WAIKATO
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A Christmas Celebration

Saturday 7 December 2019
Hamilton Gardens Pavilion



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