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TRUST WAIKATO  
Symphony Orchestra

# *Tchaikovsky 5*

Conductor  
Rupert D'Cruze

Trumpet Soloist  
Bill Stoneham

St Paul's Collegiate Chapel  
Saturday 29 May 2021, 2.30pm

[www.orchestras.org.nz](http://www.orchestras.org.nz)

# Welcome

A warm welcome to you all for this afternoon's concert.

It is a pleasure to direct TWSO in this programme which features three beautiful and exciting orchestral works. To open our performance we have chosen Humperdinck's lovely Prelude to his opera Hansel and Gretel. Perhaps one of his most well-known pieces and written in 1891, it exudes a special warmth within its relatively short eight minutes.

A contemporary of Beethoven, Hummel wrote his engaging Trumpet Concerto in 1803 for the Viennese trumpet virtuoso Anton Weidinger. He was a brilliant exponent of the newly developed keyed trumpet which was able to produce a full range of chromatic notes rather than the more limited range of the usual natural trumpet of the early nineteenth century. It is a great to have local trumpeter Bill Stoneham as our soloist this afternoon.

The great symphonies and ballets of Tchaikovsky continue to be highly popular with both players and audiences around the world, and his Fifth Symphony is no exception. A work of burning intensity, brilliance and wide sweeps of emotion, it is a musical journey from darkness to light.

I hope you enjoy our performances and will continue to support our music making in the future.

Rupert D'Cruze  
TWSO Music Director



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# Soloist - Bill Stoneham

Bill began learning the trumpet at the age of eight, under the guidance of his father. He went on to study with many significant teachers from many countries, with extensive study under Gareth Small (Hallé Orchestra) and Jon Holland (City of Birmingham SO), graduating with a Bachelor of Music from Birmingham Conservatoire in 2001.

Having played with many professional ensembles within New Zealand, Bill spent a significant time performing with the Band of the Royal New Zealand Navy and the Auckland Philharmonia. From 2012-17 Bill performed as a chamber soloist throughout New Zealand, with concerts as far north as Warkworth and the Auckland town hall, to the Marama Hall recital series in Dunedin.

For the past several years Bill has been focusing on music education in Hamilton and the Waikato region. His pupils have gained positions in the National Youth and Secondary Schools' Orchestras and the National Youth and Secondary Schools' Brass Bands. Bill enjoys teaching across the range of age and ability, teaching at Southwell School and the venue for today, St. Paul's Collegiate School, among others.

Bill is a big supporter of the local orchestra scene in the Waikato. He has been the principal trumpet with Opus Orchestra for more than the last ten years and more recently the brass tutor for the Youth Orchestra Waikato.

Having last performed as a soloist with the TWSO in 2015, Bill is delighted to be performing with them again today, accompanied by past and present students in the orchestra.



# Concertmaster - Ann Speed

Ann Speed and family recently moved from Northern Ireland to live in New Zealand. For 27 years, she was an Upper Strings Tutor with the Music Service of the Southern Education and Library Board in Northern Ireland. She was also assistant conductor of the South Ulster Youth Orchestra and more recently musical director of the South Ulster String Orchestra. Alongside her teaching career, she has remained an active performer in semiprofessional orchestras and ensembles throughout Ireland. Her most recent appointments have been with the Fr McNally String Chamber Orchestra and violin ensemble "Vivaci." She studied violin primarily with Fionnuala Hunt and Fr Brendan McNally as well as Kevin Mallon on Baroque violin.

# Programme

Humperdinck Prelude - Hansel and Gretel

Hummel Concerto for Trumpet  
Soloist: Bill Stoneham

## INTERVAL

Tchaikovsky Symphony No. 5 in E minor

Prelude from Hansel and Gretel  
Engelbert Humperdinck (1854 - 1921)



Engelbert Humperdinck

Nationality: German

Year Written: 1893

Duration: 8 minutes

As a composer who was widely considered to be one of Richard Wagner's disciples, it is rather curious that Engelbert Humperdinck's reputation rests upon Hansel and Gretel, loosely based on the fairytale by the Brothers Grimm. It was conceived thanks to a request from Humperdinck's sister, who had written a libretto based around the fairytale, written for her children for Christmas. Originally written in 1890 as a singspiel of 16 songs with piano accompaniment and connecting dialogue, Humperdinck began work on the orchestration of Hansel and Gretel almost immediately in 1891. It was premiered under the baton of Richard Strauss in Weimar two years later and was an instant success, thanks to Humperdinck's use of Wagnerian techniques familiar to audiences of the time, as well German folk song. Many performances followed around the world, including a performance in Hamburg conducted by Gustav Mahler, performances in London and New York and it had even reached Melbourne by 1907.

The Prelude features some of the famous tunes from the opera, with Humperdinck making the most of different orchestral timbres to highlight the vocal qualities of the melodies. The opening theme transports the listener straight to the second act, which is the famous "Evening Benediction" inspired by folk music. This dreamy opening is eventually interrupted by more capricious themes, highlighting the fairytale basis of the opera, with the evening benediction melody becoming somewhat of a cantus firmus through the interweaving melodies.

## Trumpet Concerto in E flat Major Johann Nepomuk Hummel (1778 - 1837)

- I. Allegro con spirito
- II. Andante
- III. Rondo

Sometimes regarded as a composer who was overshadowed by his contemporary Ludwig van Beethoven, Johann Nepomuk Hummel contributed a great deal to the music world during his lifetime as a pianist and composer. As a child prodigy, he was taken on at the tender age of eight by Wolfgang Amadeus Mozart, who generously offered him free lessons and accommodation for two years. Following his first concert appearance at one of Mozart's concerts, Hummel's father took him on a European tour, arriving in London where he studied with Muzio Clementi for four years before returning to Vienna. Hummel also crossed paths with Joseph Haydn in London, and he composed a sonata for Hummel, who performed it in London in Haydn's presence. That fruitful relationship continued in Vienna, where Hummel studied further with Haydn, as well as Johann Georg Albrechtsberger and Antonio Salieri. It was at this point that Hummel met Beethoven as a fellow student and friend. There is much speculation that this friendship caused Hummel's self-confidence to falter temporarily, although it may have had a long-lasting impact, considering Hummel never attempted to write a single symphony. Nevertheless, Hummel contributed a great deal to the classical repertoire, including many works for piano, instrumental concerti and twenty-two operas.

The Trumpet Concerto in E flat Major was written at a pivotal time in Hummel's life. It was written for the Viennese trumpet virtuoso and inventor of the keyed trumpet, Anton Weidinger in 1803. He gave the concerto its premiere on New Year's Day in 1804 to mark Hummel's entrance into the court orchestra of Nikolaus II, Prince Esterházy, as Haydn's successor. Hummel served a total of seven years as Konzertmeister and then Kapellmeister after Haydn's death. Schloss Esterházy in Eisenstadt was an important centre for music, thanks to the musical patronage of the Esterházy family through multiple generations. It remains an important musical landmark where various festivals celebrate the rich legacy left by the Esterházy family.



**Johann Nepomuk  
Hummel**

**Nationality:** Kingdom of Hungary (now Slovakia).

**Year Written:** 1803

**Duration:** 20 minutes

Symphony No. 5 in E minor, op. 64  
Pyotr Ilyich Tchaikovsky (1840 - 1893)

- I. Andante - Allegro con anima
- II. Andante cantabile, con alcuna licenza
- III. Valse. Allegro moderato
- IV. Finale. Andante maestoso - Allegro vivace



Pyotr Ilyich  
Tchaikovsky

Nationality: Russian

Year Written: 1888

Duration: 46 minutes

Despite his worldwide recognition in present day, Pyotr Ilyich Tchaikovsky did not lead an easy life. Trauma was an undercurrent throughout, first through being sent away to boarding school and losing his mother at fourteen years of age, then the death of his close friend and colleague Nikolai Rubenstein and the collapse of a thirteen-year association with his patron, Nadezhda Von Meck. Decades passed before his music was widely accepted and applauded, due to the debate over Russian nationalism within music and Tchaikovsky's supposed Western tendencies. Although Tchaikovsky initially started his career as a civil servant, he was part of the first generation of students to study music at Saint Petersburg Conservatory. This helped him to reconcile his Russian and European influences, even though there were disagreements between himself and his tutors over some of his works during this time.

Tchaikovsky's Fifth Symphony came at a time when he was more established as a composer and his music was beginning to receive universal interest. He conducted the premiere of the symphony in 1888 in Saint Petersburg and while critics were not impressed, the reception of the audience was encouraging to Tchaikovsky, which spurred him to continue to conduct the symphony in Russia and Europe. This decade of his life represents a time where he was able to rise to fame comfortably with the financial support of the Tsar, which allowed Tchaikovsky to write freely without reservation. Unfortunately, this was short lived, as his death followed only five years later, just after the premiere of his Sixth Symphony.

# 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 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

Ann Speed+  
Deborah Cotter  
Alex Geary  
Katie Mayes  
Rachel Moxham  
Beverley Oliver  
Catherine Polglase  
Lisa Zhang

## Cello

Olivia Fletcher\*  
Boram Keam  
Charlotte Ketel  
Simon McArthur  
Daniel Ng  
Jennifer Rogers  
Nuwan Champika  
Vithanage

## Bassoon

Murray Petrie\*  
Lydia Pearson

## French Horn

Sergio Marshall\*  
Martin Stevenson  
Campbell Smith  
Hugh Goodman

## Violin 2

Ted Yu\*  
Carolyn Armstrong  
Irene Gallop  
Fiona Green  
Annette Milson  
Meryl Nicol  
Meemee Phipps  
Peter Stokes

## Double Bass

Oliver Spalter\*  
Simon Wang

## Trumpet

Tomas Metz\*  
Lucas Goodwin

## Flute

Elsie Kane\*  
Ashleigh Smith  
Malcolm Carmichael

## Trombone

Simon Winship\*  
Robert Lummus  
Mark Barnes

## Viola

An Yu\*  
Amelia Meertens  
Aroon Parshotam  
Christine Polglase  
Steve Zhang

## Piccolo

Malcolm Carmichael

## Tuba

Steve Webb\*

## Oboe

Anne Mendrun\*  
Peter Plunkett

## Timpani

Natalie Garcia Gil\*

## Clarinet

Ian Witten\*  
Sarah Shieff

## Percussion

Alex Garcia Gil\*  
Abby Pinkerton

+ Concert Master

\* Section Leader

# SAVE THE DATES



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