

Landscapes

SUNDAY 29TH MAY - 1.45PM PRE-CONCERT TALK
2.30PM CONCERT - ST PAULS COLLEGIATE CHAPEL

two

TRUST WAIKATO
Symphony Orchestra



ORCHESTRAS CENTRAL
Ngā Tira Pūoru o te Pokapū

Welcome from our conductor

It is a privilege to be able to conduct TWSO in such a varied programme with so many contrasting styles and three wonderful soloists. Shostakovich's Festive Overture is a grand opening with strong chordal brass passages, contrasted by speeding wind and violin lines. Debussy's Premiere Rhapsodie takes us in the opposite direction with its whimsical character, free form, floating solo clarinet and delicate harmonies. Bizet's Au Fond du Temple Saint is far more restrained, celebrating friendship and harmony. To end the first half, it is a great pleasure to perform Louise Webster's picturesque work, with its shifting moods and characters. After the interval, we present Dvorak's Seventh Symphony. This piece is dark, brooding and unsettled throughout, interspersed with moments of lightness. Unlike much of Dvorak's work, this piece is absent of Slavic folk melodies, possibly an attempt by the composer to create a work in the German symphonic style. Indeed, much like the great works in D minor by Beethoven and Brahms, a sense of tension pervades this piece, unresolved until the final moments. I hope you enjoy the concert and thank you very much for coming!

Joshua Kirk | Guest Conductor

Joshua was appointed as Conductor of Youth Orchestra Waikato in 2021 and also conducts the Takapuna Grammar Symphony Orchestra, Takapuna Grammar Development Concert Band, and West City String Orchestra. In 2022 he will conduct the St Matthews Chamber Orchestra. Aside from conducting, Josh is a casual viola player in the Auckland Philharmonia Orchestra.



Alex Geary | Concertmaster

Alex is an accomplished violinist, pianist, composer and music producer and graduated with a Bachelor of Music with Honours in violin performance from the University of Waikato. Alex also has a passion for many other music genres including Jazz and Electronic music. He has recently started to produce his own music which combines these different genres and can be found under his name on all major music streaming platforms.



Soloists

Stefenie Pickston | Clarinet

Stefenie is a Hillary scholar in her final year of study towards a conjoint degree of Music and Computer Science at the University of Waikato. She is studying clarinet under Jonathan Cohen, and has taken part in masterclasses with notable clarinetists such as Julian Bliss, Andrew Simon, Louis DeMartino, and Patrick Barry. In 2020 she received the Norah Howell Award for the top University of Waikato music student and also won the Concerto Competition. She has played in the APO, NZSO and with NZ Chamber Soloists. In 2021 she performed Mozart's Clarinet Concerto with the University of Waikato Chamber Orchestra and was a young artist at the Wakatipu Music Festival.

Jordan Fonoti-Fuimaono | Tenor

Samoan-New Zealander, Jordan found his voice joining Project Prima Volta in 2015. This laid down a clear path for him to further his studies. Since then, he has enjoyed singing roles such as Acis in Handel's *Acis & Galatea* (2016), Giuseppe in Verdi's *La Traviata* (2019) Beppe/Arlecchino in Leoncavallo's *I Pagliacci* (2020). Jordan regularly performs around NZ alongside his 3 older brothers in their operatic quartet, ALOF4.



Jordan is a 2021 & 2022 Alumni of the prestigious New Zealand Opera School. He is under the tutelage of Kristin Darragh, James Harrison and Francis Cowan at the University of Waikato, studying towards his 4th year Honours in Music.

Alfred Fonoti-Fuimaono | Baritone

Alfred is an aspiring baritone who works as a solo artist and as a quartet with his three younger opera-singing brothers. Born and raised in Hastings, he is currently undertaking a Bachelor of Music with Honours at the University of Waikato, under the tutelage of Ian Campbell and Kristin Darragh. He is part of a Hawke's Bay-based youth project called Project Prima Volta, a programme designed to help youth find their purpose through music. Alfred has since then been invited to perform professional opera with companies such as New Zealand Opera and Festival Opera.



Programme

Shostakovich | Festival Overture
Debussy | Première Rhapsodie
Bizet | Au fond du temple saint
Louise Webster | Landscape Songs
interval
Dvorak | Symphony No. 7

Festival Overture Dmitri Shostakovich (1906 - 1975)

Like Brahms' cheerful Academic Festival Overture, Shostakovich's overture is equal evidence of the lighter side of a serious, introspective artist. After opening with a dramatic, imposing fanfare in the brass, the tempo changes to breakneck speed, with a main theme of cascading notes. It's literally a driving gallop, carrying the sparkling ocean of notes before it. A lyrical second theme soon appears in the solo horn and soon, a 'Tchaikovskian' pizzicato section leads us back to the main theme. Both themes are then combined, followed by a recap of the brilliant fanfare and a mad dash to the end.

Première rhapsodie for Clarinet and Orchestra Claude Debussy (1862 -1918)

Debussy composed this work in December 1909 and January 1910 as a piece for clarinet and piano for the solo de concours (contest solo) at the Paris Conservatory. The public premiere of the orchestral version heard here was in Paris in January 1911, with clarinet soloist Prosper Mimart.

The work opens with delicate music that is marked "slowly dreaming" in the score. The solo line spins out a long lyrical line from a brief motif heard at the beginning, above a transparent background of strings and harps. (Though Debussy hated the term "impressionistic," it is the perfect description for this music.) At the midpoint, there is a distinct change in mood, marked "sweet and penetrating" and the solo line playfully trades a new idea back and forth with its woodwind colleagues. The piece ends with a brief burst of virtuosity and a short cadenza.

Au fond du temple saint from Les pêcheurs de perles Georges Bizet (1838 -1875)

Au fond du temple saint (At the back of the holy temple) is a duet from Georges Bizet's 1863 opera Les pêcheurs de perles, sung by Nadir (tenor) and Zurga (baritone) in Act I. Generally known as "The Pearl Fishers' Duet", it is one of the best-known numbers in Western opera.

After a self-imposed absence, Nadir returns to the shores of Ceylon, where his friend Zurga has just been elected Fisher King by the local pearl fishermen. The two had once fallen in love with the same woman, but then vowed to renounce that love and remain true to each other. On meeting again, they sing this duet, remembering how they first fell in love/were fascinated with a veiled priestess of Brahma whom they saw passing through the adoring crowd.

This duet reappears at the end of the opera, but is sung in unison as the soprano Leila and the tenor Nadir declare their love which will transcend all their trials -- while Zurga sacrifices himself, knowing of their love, as he lets them flee to safety.

Nadir:

At the back of the holy temple
Adorned with flowers and with
gold

A woman appears!
I think I see her still.

Zurga:

A woman appears!
I think I see her still.

Nadir:

The crowd prostrates itself
And gazes at her in amazement
They murmur softly,
Look, it is the goddess
Who, in the shadows
Rises and beckons to us!

Zurga:

She lifts her veil!
Oh, vision, oh, dream!
The crowd kneels!

Zurga and Nadir:

Yes it is her
It is the
Most charming and beautiful
goddess!
Yes, it is she
It is the goddess
Who descends among us!
She lifts her veil and the crowd
kneels!

Nadir:

But through the crows
She opens a pathway!

Zurga:

Her long veil once again
Hides her face from us!

Nadir:

Alas, I see her eyes in vain

Zurga and Nadir:

Yes it is she,
It is the goddess!
Who comes this day to unite us
And faithful to my promise
I will cherish you like a brother!
It is her,
It is the goddess
Who comes this day to unite us
Yes, let us share the same fate,
Let us be united until death.

Landscape Songs

Louise Webster

Landscape Songs was commissioned by St. Matthew's Chamber Orchestra in 2006. The work uses melodic and rhythmic ideas that reflect the land and waters of New Zealand. The first section is sombre and slow moving, and progressively layers melodic fragments of birdsong, chants, and dissonant chords over the bass and timpani line. A slower and more reflective middle section uses orchestral soloists in long recitative-like passages that are accompanied by plainsong harmonies in parallel fifths and string harmonics in the orchestra. The final section is fast and driving in nature, with syncopated rhythms, shrill woodwind lines, and ostinato accompaniment. The work closes with a return to the brooding harmonies of the opening section.

Louise has a dual career in music and medicine, working as a child psychiatrist and paediatrician at Starship Children's Hospital and the School of Medicine, and as a composer. Her compositions draw creative ideas from a variety of sources, including the sounds and images of the New Zealand landscape, poetry and words, and the issues she confronts in her day-to-day clinical work. "I enjoy the creative challenge of writing for specific instrumental combinations, performers, and audiences. Music is essentially about communication; as a composer I try to hold the performer and the audience in mind and integral to the creative process".

Symphony No. 7 in D minor, Op. 70, B. 141

Antonín Leopold Dvořák (1841 -1904)

Allegro maestoso

Poco adagio

Scherzo. Vivace - Poco meno mosso

Finale. Allegro

Dvořák wrote nine symphonies, with the most familiar being No. 9 in E Minor "From the New World." Building upon the new and more rigorous adherence to classical tradition incorporated into his sixth symphony, as well a degree of abstractness that avoided folk elements, Symphony No. 7 is said to have been inspired by Brahms' third symphony. It is a 'serious' work in mood, written shortly after the death of his mother—his eldest daughter had died earlier, and he openly acknowledged that with the comment on the manuscript "from the sad years."

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 17 - 75 years+.

Violin 1

Alex Geary+

Deborah Cotter

Emma Grigg

Katie Mayes

Beverley Oliver

Kartika Sulistiowati

Jan Thompson

Violin 2

Ted Yu*

Carolyn Armstrong

Rochelle Depledge

Sally Lai

Rachel Moxham

Julia Yoo

Viola

An Yu*

Chris Nation

Zheng Gong

Cello

Olivia Fletcher*

Boram Keam

Elena Morgan

Fiona Rouse

Kiera Sullivan

Double Bass

Xiaoxin Wang*

Mike Steer

Flute

Elsie Kane*

Ashleigh Smith

Malcolm Carmichael

Piccolo

Malcolm Carmichael

Oboe

Anne Mendrun*

Peter Plunkett*

Cor anglais

Jordan Wise

Clarinet

Ian Witten*

Keith Rodgers

Bassoon

Rebecca Twomey*

Murray Petrie

French Horn

Sergio Marshall*

Martin Stevenson

Campbell Smith

Hugh Goodman

Trumpet

Bill Stoneham*

Lucas Goodwin

Jodi Albery

Trombone

Simon Winship*

Robert Lummus

Mark Barnes

Tuba

Steve Webb*

Timpani

Nat Garcia Gil**

Percussion

Alex Garcia Gil

Abby Pinkerton

David Su

Keyboard

Euan Safey

+ *Concertmaster*

* *Principal*

** *Principal & section percussion*

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