

13th or 14th NOV 2010

twsO  
TRUST WAIKATO  
Symphony Orchestra



## FROM THE MUSICAL DIRECTOR

A very warm welcome to all of you to *Fantasia*, our final concert series of this year. The inspiration is drawn from that wonderful and ground-breaking animated film of the same name by Walt Disney. Today you'll be able to not only hear but see our orchestra perform some of the music from the movie originally played by the Philadelphia Orchestra under Maestro Leopold Stokowski in 1940. We'll be presenting Moussorgsky's spine-tingling *Night on a Bare Mountain*, with its witches and demons, as well as Paul Dukas' brilliant *Sorcerer's Apprentice* – who will ever forget Mickey Mouse and all those mops and buckets of water?

We open our programme with the dramatic and exciting *Queen of Demons* by New Zealand composer Gareth Farr, which was inspired by the Hebrew myth of the demon Lilith being cast out of the Garden of Eden. Two of the most well-known movements from Gustav Holst's *Planets Suite* – *Uranus* and *Jupiter* – will bring our concert to a resounding close.

We are very pleased to be joined by Fiona Pears, New Zealand's own exciting violinist and composer. She'll be performing several of her own pieces with us, as well as Saint-Saens colourful *Danse Macabre*. We are very lucky that she has been able to include us in her busy international schedule.

TWSO is going from strength to strength, and our full 2011 concert details are all available on our website [www.twsoco.nz](http://www.twsoco.nz)

We are indebted to our sponsors and local businesses whose generous support allows us to continue this development, and we hope that you will be able to support us as your local community orchestra in the coming season and beyond.

We trust you will enjoy this concert and will want to come along and hear us again in February in Hamilton Gardens when we present our Sunset Symphony *Extravaganza*.

Rupert D'Cruze – Musical Director, Trust Waikato Symphony Orchestra.



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TE PUNA O WAIKATO

01922 6021

## PROGRAMME

<b>Farr</b>	Queen of Demons
<b>Fiona Pears</b>	Tangissimo, Whisper Waltz
<b>Saint Saens</b>	Danse Macabre
<b>Dukas</b>	Sorcerer's Apprentice
	<u>Interval</u>
<b>Moussorgsky</b>	Night on a Bare Mountain
<b>Fiona Pears</b>	Turkish Fantasie, Willow Tree, Martin and Mary
<b>Holst</b>	Planets: i) Uranus ii) Jupiter

Trust Waikato Symphony Orchestra gratefully acknowledges **Shearer's Music Works** for acting as booking agent and for the generous loan of their truck for transporting instruments and equipment, and **Laser Copy Technology** for their generous assistance with our programmes and posters.



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## RUPERT D'CRUZE – TWSO Musical Director



Rupert D'Cruze is an exciting new face on the New Zealand music scene. Trained in the great British choral and orchestral traditions, he was a boy chorister in the famous Temple Church Choir in London and later Principal Trombonist with the European Community Youth Orchestra.

Amongst his early influences were such eminent figures as Sir George Thalben-Ball, Claudio Abbado and Sir Simon Rattle. Following many years playing in symphony orchestras and working as a respected instrumental and ensemble teacher, he was encouraged to study conducting at the Royal Academy of Music in London,

where Sir Colin Davis and George Hurst were powerful mentors. His expertise as a conductor was quickly acknowledged through the award of the Philharmonia Prize in London, second prize in the Hungarian International Conducting Competition, Budapest, and finalist's prize in the Tokyo International Conducting Competition.

He went on to direct the Budapest Philharmonic Orchestra, the South German Radio Orchestra, the North Hungarian Symphony Orchestra and the Orchestra of the Liszt Ferenc Music Academy. D'Cruze's directorship of the Huddersfield Philharmonic Orchestra similarly brought great critical acclaim - *'Rupert D'Cruze is taking this orchestra to new heights'* (David Hammond). He is described by composer and Royal Academy of Music professor Timothy Bowers as *'an outstanding, highly versatile and experienced conductor'*.

Rupert also has a strong interest in performing works by living composers. Throughout his career he has directed many premieres of new music and commissioned several new works including English composer Michael Hurd's *'Five Spiritual Songs'* for the Portsmouth Festival Choir's 25<sup>th</sup> anniversary celebrations, and for the Reading Youth Orchestra, Timothy Bowers *'Refractions'*. Rupert also worked closely with Bowers directing the first performances of his *'Trumpet Aria'* and his *'Violin Concerto'*. He also gave the first performances in Hungary of Sir Malcolm Arnold's *'Eighth Symphony'*.

Making music with young people has always played an important role in Rupert's career, and he has worked with many British youth orchestras and as Guest Conductor to the Bartok Institute in Miskolc, Hungary. For many years he was an Examiner for the Guildhall School of Music and Drama in London, helping to develop their examination programme. He is presently brass specialist at the University of Waikato.

D'Cruze came to New Zealand in 2006 and the Trust Waikato Symphony Orchestra made him their first full-time Music Director in 2008. He has led the development of *TWSO Education*, the orchestra's new educational programme, which includes the region's first orchestral conductor training programme. He recently formed the Hamilton Festival Chorus and conducted their highly successful inaugural performance with TWSO at the Hamilton Gardens Arts Festival earlier this year.

Rupert has a busy guest conducting schedule and works with the Hamilton Civic Choir and Opus Orchestra, the Manukau City Symphony Orchestra, the Auckland Choral Society, the St. Matthews Chamber Orchestra, Auckland, the Graduate Choir of New Zealand and the Auckland Philharmonia Orchestra. Earlier this year he was appointed Musical Director of Dalewool Auckland Brass, one of this country's most successful brass bands.

### **TRUDI MILES – Concert Master**

Trudi Miles, violinist and teacher is well-known to the Hamilton public. She began her violin studies in Hamilton under Hedy Biland, and then Cecelia Worth, and later went on to gain her LRSM and DipMus (Perf) under David Nalden at the University of Auckland. During this time she was also a member of the Auckland Philharmonia Orchestra. The next 2 years were spent in London where she played in various chambers groups, orchestras and continued to have lessons. On returning to New Zealand she completed a BMus (Hons) degree at the University of Waikato.

Trudi has been a previous leader of the Trust Waikato Symphony Orchestra. She is also a founding member of the Opus Chamber Orchestra. Since 2007 she has been a tutor for the Junior Chamber Music Programme 'Accelerando', held at the University of Waikato. Trudi also works as a free-lance musician and as a qualified Suzuki teacher she has her own private studio and also teaches at St. Peter's school. She tutors regularly at workshops and music camps throughout New Zealand, both in solo performance and chamber music.



## FIONA PEARS

Violinist and composer Fiona Pears started performing as a soloist with orchestras at the age of twelve. Now based in both London and New Zealand, she has forged a career as an international soloist and recording artist.

Fiona started the violin at the age of five after hearing a performance by Carl Pini where she fell in love with the sound of the instrument. Her first public performance was at the age of six where she won first prize in a local competition. By the age of twelve she was performing concertos with local orchestras on both piano and violin. Fiona then went on to perform with the New Zealand Secondary Schools Symphony Orchestra, Christchurch Symphony Orchestra and the Christchurch Youth Orchestra, where she won two national secondary school music competitions, one in piano and the other in violin. By the time she was eighteen, Fiona had formed an interest in many different kinds of music and started to explore Jazz, Gypsy, Latin and Celtic styles. She spent several years playing in a swing jazz group, which recorded for Radio New Zealand and appeared at festivals nationwide.



In her early twenties, Fiona discovered the wonders of composition. This enabled her to combine all the styles of music that she had a passion for and would ultimately lead to her current career, which has seen her record four CDs and two DVDs to date. Her most recent CD, "Fire and Light," is the culmination of her composing career so far, as she wrote twelve of the fourteen tracks and arranged them for band and full orchestra. She took the compositions to the Czech Republic and recorded the CD with the City of Prague Philharmonic.

Since being in the UK, Fiona has composed and arranged the music for her performance with the Royal Liverpool Philharmonic orchestra and has gone on to arrange music for recording artists such as Hayley Westenra and The Choirboys. She was also asked to arrange and perform her own version of "Schindler's List," for BBC television and her music videos have been played on Classic FM TV in the UK and Europe.

In recent years Fiona has toured extensively and has performed and recorded with artists such as Dave Dobbyn, Hayley Westenra, Bic Runga and Heather Nova. She has also opened for artists such as Tony Bennett, Ottmar Liebert and the late Victor Bourge.

At the time of writing Fiona is focusing on compositions for her new CD, which is due to be released at the start of 2011.

Fiona is delighted to be performing with the Waikato Symphony Orchestra, as this will be her first North Island concert with an orchestra in many years.

For more information log on to:-  
[www.fionapears.com](http://www.fionapears.com)

## **Programme Notes**

**Gareth Farr (1968- )**

**Queen of Demons**

Gareth Farr is one of New Zealand's foremost composers, who at the age of 25 in 1993, became Chamber Music New Zealand's youngest Composer-in-Residence. Since then his works have been commissioned and performed by the NZSO, the Auckland Philharmonia, the Wellington Sinfonia, the NZ String Quartet and professional musicians in NZ and overseas.

Farr's music is heavily influenced by his extensive study of Western and non-Western percussion, and rhythmic elements of his compositions can be linked to the complex rhythms of Rarotongan log drum ensembles, and Balinese gamelan. Harmonically his musical style sits somewhere between a neo-romantic tonal language and a non-mathematical atonality, often employing techniques such as parallelism, octotonic scales and modes inspired by Indonesian and Indian musical systems.

Farr's alter-ego, Lilith Lacroix is the namesake of this composition – as a sequel to his earlier composition "Lilith's Dream of Ecstasy" it is inspired by the Hebrew myth of the demon Lilith and evokes the "terrifyingly beautiful sight of Lilith leading her flock of black demons flying through the air, plummeting from the sky and creating havoc wherever they land."

**Fiona Pears (1974 - )**

**Tangissimo (arr Pears/Tilley)**

This is the first up-tempo tango I have ever written. I wrote it after a trip to Prague where I had the pleasure of being a tourist. I spent a day wandering around the old town soaking up the atmosphere and falling in love with the history, art and music that flows through the city. While walking through the streets I found a wonderful old record shop where I bought a lot of Piazzolla recordings. After going back to the hotel and listening to some music, I had the melody of this piece pop into my head and rushed to write it down.

**Fiona Pears**

**Whisper Waltz**

This started off as a little melody that I wrote while touring around Asia. I like to think of it as my quirky piece, almost a circus tune where people can imagine clowns and trapeze artists in a big top tent. I had a wonderful time arranging this for orchestra as I imagined different instruments doing fun little solos. I hope that you can hear the different instruments and their solos during this performance.

**Camille Saint-Saens (1835- 1921)**

**Danse Macabre Op 40**

**Soloist: Fiona Pears**

French composer Camille Saint-Saens was prolific in many genres of music and regarded by some as the "French Mendelssohn". Danse Macabre, composed in 1874 was the third and most enduring of the four symphonic poems and introduced the xylophone to symphonic music. A helpful composer's hint was said to be written into the score as to where they could be purchased.

The image of Death portrayed as a fiddler was not uncommon, and nowhere more effectively than in this work. Saint-Saens was inspired by the poem of Henri Cazalis which described the medieval superstition involving Halloween and the power that Death or the Devil has to summon the dead from their graves. As the orchestral harp strikes midnight, the Devil tunes up his mistuned violin and begins the waltz - this broad waltz theme may be recognized as a variation on Dies Irae, the ancient liturgical chant for the dead. A second theme in the xylophone evokes the skeletal celebrants in their grisly dance which becomes more and more frenzied, and then, as the cockerel crows, dawn arrives and they vanish into the mist.

**Paul Dukas (1865 – 1935)**

***The Sorcerer's Apprentice***

The Sorcerer's Apprentice was already well known to the public when it appeared in Walt Disney's Fantasia in 1940 with Mickey Mouse in the role of the Apprentice. It is based on Goethe's 1796 ballad Der Zauberlehrling which in turn was derived from the dialogues of the second century Greek satirist Lucian. It is the tale of a naïve apprentice to a wizard, who, on overhearing his master's incantation to animate the household broom into a water carrier, successfully invokes the spell but then realizes he has no idea how to undo the magic he has set in motion. The broom is axed in half, only to produce more water and then more brooms – but before the apprentice drowns in his own misdeeds, the sorcerer returns and peace returns with a sweep of his hand and a spoken word.

**Modest Moussorgsky (1839 -1881)**

***Night on Bald Mountain***

Originally entitled St John's Night on the Bare Mountain, this orchestral tone poem written in 1867 is one of Moussorgsky's most famous works. St John's Eve, falling around the summer solstice, has long been celebrated in Eastern Europe with a mixture of pagan traditions and religious observances. A witches Sabbath on a Ukrainian mountain top, and celebration of a Black Mass, from the writing of Nikolai Gogol, Ukrainian born novelist, humourist and dramatist, provided much of the inspiration for this musical melodrama which follows in the footsteps of Berlioz's Finale in the *Symphonie Fantastique* and Liszt's *Totentanz*

Conductor Leopold Stokowski orchestrated the version of this work which was used in the 1940 Walt Disney classic Fantasia and has remained a firm audience favourite ever since.

**Fiona Pears**

***Turkish Fantasie***

I wrote this about eight years ago originally for band and string quartet. I was backpacking around Turkey when I wrote this and was inspired by the beautiful people I met and the amazing history that surrounds the country.

**Fiona Pears**

***Willow Tree***

This is a slow Celtic waltz that I wrote after reading a beautiful poem that a dear friend in Christchurch sent to me while I was living in London. I thought her writing

was so beautiful and could imagine the Willow Tree that she was writing about swaying in the wind. While I was sitting at my desk having just read her words this melody came to me and over several weeks I finished the arrangement thinking about the beauty of her poem.

**Fiona Pears**

***Memories of Martin and Mary***

I wrote this piece in Ireland. I went backpacking about eight years ago and one of the places I went to was Ireland. I fell in love with the people and the places and had such an amazing time travelling from village to village, meeting locals and hearing wonderful stories. Towards the end of my journey I ended up in a little village called Glencolombkilk which is up the top of the west coast. There I met two people; Martin and Mary. Mary ran the backpackers that I stayed in and I spent some beautiful time with her listening to her tales of old Ireland. Martin took me on a jaunt to a neighbouring village pub where I had a chance to play fiddle with local musicians. My time there inspired this piece and I started writing it while staying in the hostel. Very lovely memories for me to hold on to forever!

**Gustav Holst (1874 – 1934)**

***The Planets – Suite for Large Orchestra***

**VI Uranus, the Magician**

**IV Jupiter – the Bringer of Jollity**

Holst composed this large-scale orchestral work, depicting the astrological aspects of seven planets, between 1916 and 1918 with the inaugural performance conducted by a young Adrian Boult in September 1918.

Holst was a bold harmonic experimenter and cultivated a markedly austere style. His love of Wagnerian music is well known but his music is thought to be more influenced by Stravinsky – in particular *The Rite of Spring*, with the use of a large orchestra, complex rhythms and undulating quiet passages evoking specific moods. Holst was profoundly influenced by rustic English folk music,

**Jupiter – the bringer of Jollity** is often designated the English movement in this Suite. It begins with a vigorous theme featuring rapidly moving strings and woodwind with several celebratory themes being presented. The central section features a stately ceremonial melody reminiscent of Edward Elgar and nowadays associated with the English hymn "I vow to thee my country". The hymn ends on an unresolved chord, leading back to the joyous motifs of the first section and ends spectacularly.

**Uranus the Magician** features contrasting clashing marches of brass and percussion with flashes of melody appearing and disappearing – rather like magician's tricks. British writer Calum Macdonald describes this movement as developing into a "wild dance of alchemical athleticism that ends with a glimpse of real dumbfounding marvels out in the cosmic beyond."

Programme notes kindly compiled by **Janet Wilkins** and **Fiona Pears**.



<b>Musical Director</b>	<b>Rupert D'Cruze</b>
<b>Assistant Conductor</b>	<b>Steffan Sinclair</b>
<b>Concert Master</b>	<b>Trudi Miles</b>

### **1<sup>st</sup> Violin**

Trudi Miles \*  
 Rebecca Campbell  
 Lucy Chilberto  
 Amy Jones  
 Eszter McComb  
 Julia Newland  
 Jean Paterson  
 Nicky Rogers  
 Sandra Thomson  
 Janet Wilkins

### **2<sup>nd</sup> Violin**

Bev Oliver \*  
 Mary Axon  
 Katrina Carswell  
 Debbie Cotter  
 Andria Huang  
 Catherine Kelly  
 Te Rina Owen  
 Marea Smith  
 Peter Stokes  
 Marcella Trebilco

### **Viola**

Christine Polglase \*  
 Matthew Gough \*  
 Simeon Evans  
 Aroon Parshotam  
 Michael Slatter

### **Cello**

Tim Carpenter \*  
 Tierney Baron  
 Olivia Fletcher  
 Rachel Miles  
 Nina Phillips  
 Janet Robinson  
 David Stokes

### **Double Bass**

Lance Oliver-Kingi \*  
 Robert Johnson  
 Eric Scholes

### **Flute**

Elsie Kane \*  
 Liz Bouda

### **Piccolo**

Megan McFarlane \*

### **Oboe**

Anne Mendrun \*  
 Felicity Hanlon \*

### **Clarinet**

Murray Johnson \*  
 Ian Witten  
 Oliver Barratt  
 Nathaniel Smorti

### **Bassoon**

Ian Parsons \*  
 Jacqui Hopkins  
*Jacqui's chair sponsored by Paul King*

### **French Horn**

Alex Hayr \*  
 Jane Carson  
 Simeon Clarke  
 Sergio Marshall

### **Trumpet**

Bill Stoneham \*  
 Shakira Nicholas  
 Steffan Sinclair  
 Patrick Webb

### **Trombone**

Jodi Christian \*  
 Hamish Jellyman  
 Ron Lindsay  
 Alex Towers

### **Tuba**

Steve Webb \*

### **Harp**

Jennie Cummins \*

### **Percussion**

Alison Littler \*  
 Anna Johnston  
 Robyn Richards  
 Pam Witten

### **Drums**

Scott Beattie

\* Section Principal