

TRUST WAIKATO SYMPHONY ORCHESTRA

WINTER DREAMS

RUPERT D'CRUZE MUSICAL DIRECTOR
NATHANIEL SMORTI CLARINET



WELCOME FROM THE MUSICAL DIRECTOR

RUPERT D'CRUZE

We have chosen three fine orchestral works, Brahms Academic Festival Overture, Weber's Second Clarinet Concerto and Tchaikovsky's First Symphony which he titled Winter Dreams.

The Brahms and Weber pieces are well-known, though the Tchaikovsky is less often played than his later 4th, 5th and 6th symphonies. It is a youthful work, full of many wonderful melodies and dramatic colours, and deserves to be heard more frequently.

We are very pleased to welcome clarinettist Nathaniel Smorti as our soloist. He has enjoyed considerable success this year, winning the University of Waikato Concerto Competition and also achieving 3rd prize in the NZ National Concerto Competition.

Looking ahead to August the orchestra is busy with its TWSO Education programme. We shall be presenting our Orchestral Classroom project in the Hamilton Gardens Pavilion to over 1000 Hamilton children, in which they will be preparing and performing with our own instrumental musicians. We shall also be welcoming alongside us young players from both the United Youth Orchestra and the HCCM Sinfonia. Later in the month is our very popular TWSO Conductor Training course, in which ten talented young conductors from throughout the country will learn and study with myself as they develop their craft.

TWSO is keen to work inclusively with others, and in partnership with the Cantando Choir will be presenting the Waikato Prom in November. Both organisations are committed to this developing relationship, building on the highly successful Verdi Requiem of last year, and the earlier 2012 Waikato Prom, both performances given to full houses in Founders Theatre.

I hope you enjoy today's performance and that we will see you again at our future events. All details on our website twso.co.nz. Keep up to date with Trust Waikato Symphony by liking our Facebook page.

Rupert D'Cruze
Musical Director



WINTER DREAMS PROGRAMME NOTES



ACADEMIC FESTIVAL OVERTURE OP.80

JOHANNES BRAHMS (1833-1897)

By the time Breslau University, Poland conferred an Honorary Doctorate on Johannes Brahms in 1879, he was an orchestral composer of considerable repute though his output of solely orchestral works was not prolific. This Overture, composed in 1890 as a musical “thank you” to the University establishment for the honour bestowed on him, is one of a select number of orchestral works - four Symphonies, a second Overture, two orchestral Serenades and a set of Variations on a Theme by Haydn.

Brahms himself conducted the work's premiere in 1881 to a formal and solemn body of Academia who may well have been surprised to discover the musical inspiration behind the Overture was drawn from four traditional highly popular student drinking songs. The work brought together a skilful balance of serious and light hearted elements, with great emphasis on the ‘festival’ rather than the ‘academic’ and utilised the most extravagant orchestral forces ever assembled by the composer.

After a quiet opening, woodwind and brass introduce the first of these songs, *Wir haben gebaut ein stattliche Hause* (‘We have built a stately house’) derived from a Thuringian folk song which had evolved into a defiant student protest song. Brahms further develops his favourite *Rakoczy March*, introduced at the start, and the second song *Der Landesvater* (‘The Father of Our Country’) is introduced by the second violins and lower pizzicato strings.

Accompanied by off-beat violas and celli, an *animato* tempo change is heralded by the bassoons for the third song - *Was kommt dort von der Hoh?* (‘Whats coming from on High?’). After a brief orchestral development, the final *Gaudiamus Igatur* (‘Come let us rejoice, scholar’), the most enduring of all student songs and familiar to all graduands down through the centuries, brings this work to a triumphant conclusion.





WINTER DREAMS PROGRAMME NOTES

CLARINET CONCERTO NO.2 IN E FLAT MAJOR OP.74

CARL MARIA VON WEBER (1786-1826)

SOLOIST: NATHANIEL SMORTI

ALLEGRO
ANDANTE CON MOTO
ALLA POLLACA

Carl Maria Von Weber has been described variously as a Bohemian, a “frail young man” who spent much of his later teen years accompanying himself on guitars in local pubs, and the son of a Kappellmeister with a “penchant” for show business. He composed concerti for a more instruments than any of his fellow composers of the time and is credited with developing the classicism of the Mozart instrumental concerto into a fuller more Romantic concept. His music for clarinet is regarded among his very best and enduring.

Integral to any discussion of Weber and this concerto is the virtuosic Heinrich Barmann - at the time a player in the Bavarian Court Orchestra in Munich. He is the musician for whom this work was written and the inspiration for Weber, as was Stadler for Mozart and Muhlfeld for Brahms. The clarinet was a relatively new instrument at the time - now possessed ten keys, and its range, encompassing as it did a huge range of emotions akin to an operatic aria, appealed enormously to Weber.

At this Concerto’s highly successful first performance with Barmann as soloist, in Munich, November 25, 1811, the audience did not have long to wait to experience the opening flourish of the plunging three-octave leap, and the dramatic contrasts between the brilliant high notes and the dark sonority of the lower range. The Romanze is an aria despite the leaps being well beyond the range of most singers and in the words of Weber’s biographer John Warrack, the Coda following the Rondo finale and syncopated Polonaise is likely “to burn the fingers of most clarinetists”

The Polacca was one of Weber’s favourite dance forms and ends the Concerto with a virtuosic pyrotechnic technical display.



WINTER DREAMS

PROGRAMME NOTES



SYMPHONY NO.1, OP.13 IN G MINOR "WINTER DREAMS"

PYTOR ILYICH TCHAIKOVSKY (1840 -1893)

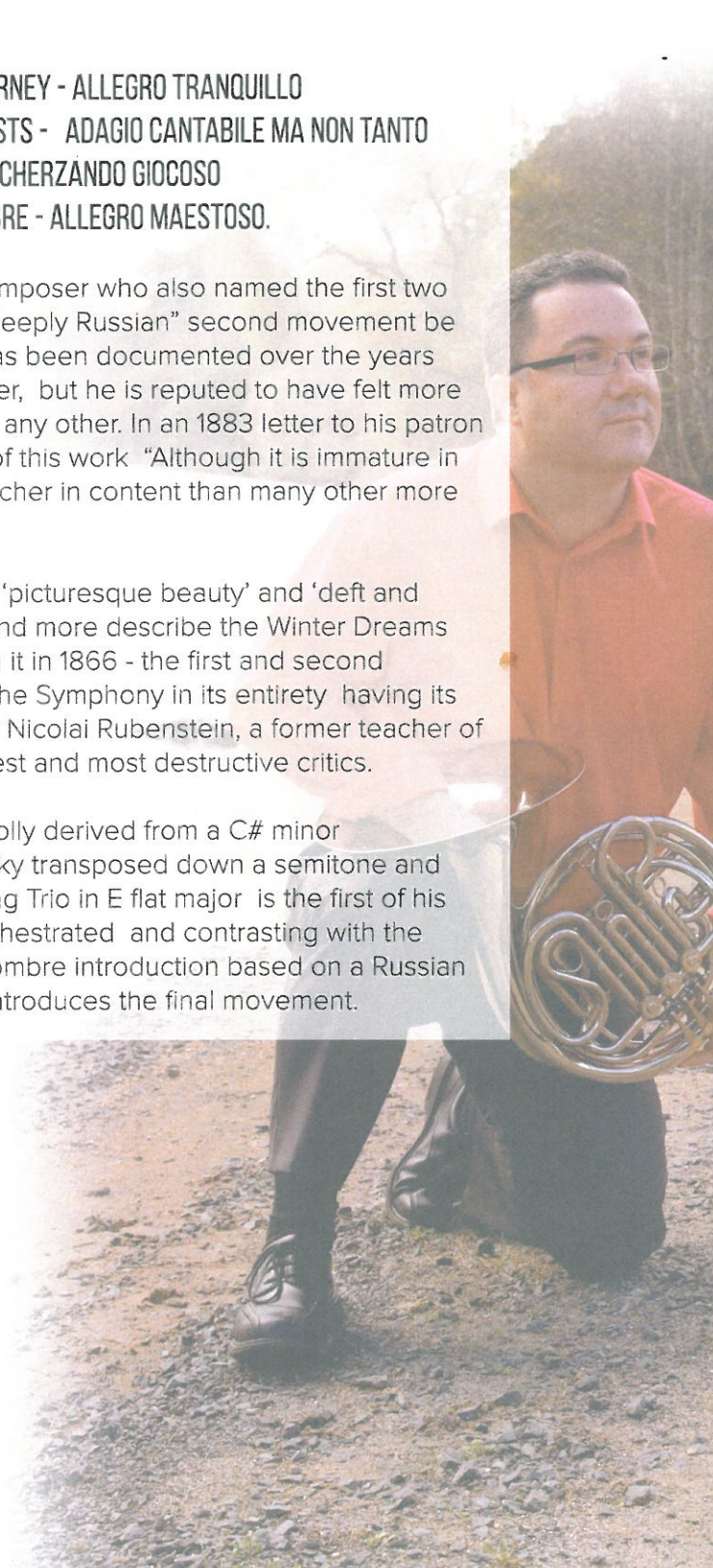
- I. DAYDREAMS OF A WINTER JOURNEY - ALLEGRO TRANQUILLO
- II. LAND OF GLOOM/DESOLATION, LAND OF MISTS - ADAGIO CANTABILE MA NON TANTO
- III. SCHERZO - ALLEGRO SCHERZANDO GIOCO SO
- IV. FINALE - ANDANTE LUBUGBRE - ALLEGRO MAESTOSO.

This Symphony's title is attributed to the composer who also named the first two movements, although in no way can the "deeply Russian" second movement be considered "desolate" or "bleak". Much has been documented over the years about the anguish endured by the composer, but he is reputed to have felt more positive about this, his first Symphony, than any other. In an 1883 letter to his patron Nadhezhda von Meck, Tchaikovsky wrote of this work "Although it is immature in many respects, it is essentially better and richer in content than many other more mature works."

'Robust expressiveness', 'potent melodies', 'picturesque beauty' and 'deft and innovative orchestration'- all these words and more describe the Winter Dreams symphony. Tchaikovsky started working on it in 1866 - the first and second movements were performed in 1867, with the Symphony in its entirety having its premiere in Moscow in 1868, conducted by Nicolai Rubenstein, a former teacher of the composer and initially one of his harshest and most destructive critics.

The Third movement Scherzo is almost wholly derived from a C# minor unpublished piano sonata which Tchaikovsky transposed down a semitone and fully scored for orchestra, while the following Trio in E flat major is the first of his majestic orchestral waltzes, elaborately orchestrated and contrasting with the syncopated and fragmented Scherzo. A sombre introduction based on a Russian folk song which evolves into the Allegro, introduces the final movement.

Programme notes kindly provided by
Janet Wilkins





TRUST WAIKATO SYMPHONY ORCHESTRA

1st Violin

Katie Mayes #
Julie Dowden
Cat Graham
Amy Jones
Eszter Le Couteur
Patricia Nagle
Julia Newland
Jean Paterson
Marea Smith
Jan Thompson
Alyssa Tong

2nd Violin

Bev Oliver *
Katrina Carswell
Debbie Cotter
Susannah Davison
Victoria Galpin
Fiona Green
Mags Johnson
Mary Smith
Peter Stokes
Anne Yu

Viola

Veronica Kim *
Alex McFarlane
Aroon Parshotam
Georgia Steel

Cello

Catherine Milson *
Julianne Diprose
Leone Pienaar
Janet Robinson
Sarah Spence
David Stokes

Double Bass

Madeleine Lie *
Robert Johnson
Alex Verster

Flute

Elsie Kane *
Malcolm Carmichael

Piccolo

Yu Jung Lin *

Oboe

Niki Popplewell *
Anne Mendrun

Clarinet

Ian Witten *
Francis Garrity

Bassoon

Jo Cakebread *
Yasumi Kobayashi

Horn

Yih-hsin Huang *
Hugh Goodman
Martin Stevenson
Tony Webster

Trumpet

Hiro Kobayashi *
Mark Greaves
Rob Hocking

Trombone

Jody Christian *
Robert Lummus
David Woodcock
Christopher Lorier

Tuba

Steve Webb *
Jordan Bennett

Timpani

Alison Littler *

Percussion

Pam Witten *
Andrew Bell

Concert Master
* Section Principal

Stage Manager

Matthew Pryor (Rotorua)
Paul Kane (Hamilton)



Trust Waikato Symphony Orchestra was first established in 1945, and continues today as an accomplished orchestra displaying some of the finest musicians in the Waikato/Bay of Plenty region.

Trust Waikato Symphony Orchestra is made up of professional and amateur musicians from across the Waikato/Bay of Plenty regions, who love to share their passion of music.

If you would like to find out more about Trust Waikato Symphony Orchestra, or would like to join as a playing or support member, please get in touch with us. We would love to hear from you.

We have a number of concerts and events coming up in 2014 - be sure to like us on Facebook to get the latest news from TWSO.

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Trust Waikato Symphony Orchestra would like to thank the following organisations for their support



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