

MAY 2010

FROM THE MUSICAL DIRECTOR



A very warm welcome to all of you for this our second concert of 2010 which we've called *Scandinavian Moods*, and in which we are presenting some of the best and well-known orchestral scores by Sibelius and Grieg.

Sibelius was plagued by self doubt, and as time passed he became ever more critical of his music, until eventually he burned the draft of his Eighth Symphony. However, in this earlier Second Symphony, written in 1901, there are no such emotions. Written in 1901, while the 36 year old Sibelius was travelling in Italy and central Europe, the premiere of the second Symphony was highly successful. It is a powerful and dramatic work, complex and subtle in construction, full of tension and with colossal energy, which achieves a resounding victory through a fierce display of musical energy and determination.

We are very pleased to be joined this evening by Tiantian Xu whom I heard last year accompanied by the Auckland University Orchestra. She will doubtless bring a freshness and spontaneity to her performance of Grieg's highly popular *Piano Concerto*. The four short and evocative pieces which form Grieg's *Peer Gynt Suite*, part of the incidental music he wrote to Ibsen's play, will, we hope, provide a contrast to the grandeur of the Symphony which follows after tonight's interval.

Following the highly successful *Sunset Symphony* in February, which included the inaugural performance of the Hamilton Festival Chorus, 2010 is proving to be an exciting year for us in TWSO. We have a busy Education programme with concerts for school age children in July, a new orchestral training programme for conductors, as well as open rehearsals and pre-concert discussions. You can see full details of our season at our website www.twso.co.nz



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We are indebted to our sponsors and local businesses whose generous support allows us to continue this development, and we hope that you will want to support us as your local community orchestra throughout the rest of this season and beyond.

We trust you will enjoy this evening's concert and will want to come along and hear us again in November when we are joined by international "crossover" violinist Fiona Pears.

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

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 25th 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 in NZ, and he has worked with the Hamilton Civic Choir and Opus Orchestra, the Manukau City Symphony Orchestra, the Auckland Choral Society, the St. Matthews Chamber Orchestra, Auckland and the Auckland Philharmonia Orchestra. He has recently been appointed Musical Director of Dalewood Auckland Brass, one of this country's most successful brass bands. Plans for the coming months include Brahms *Requiem* with the Auckland Philharmonia Orchestra and Hamilton Civic Choir in a concert which will also include the NZ premiere of Kenneth Young's *Lux Aeterna*. He will be conducting at the NZ National Championships in Dunedin, and will be returning to direct the Manukau City Symphony Orchestra later in the year.

Soloist: Tiantian Xu



Tiantian Xu is was born in 1987, started learning piano at the age of 5 with professor Zhaoyi Dan. She won the National Piano Duo Competition in 1997 and Hong Kong piano open competition in 2002. Tiantian was also placed third in the Xinghai cup National Piano Competition in 2000

She came to New Zealand in 2004, attending Northcote College and studying piano with Mr Yong Qu. During this year she won 2 of the 8 scholarships in the IRMTNZ Scholarship competition, the Schubert scholarship and the Margaret Doone Sonata Scholarship.

In 2005, Tiantian won the Auckland district final of the NZ Secondary School Chamber Music Contest, and was one of the National Finalists.

Tiantian entered Auckland university studying piano performance with Professor Tamas Vesmas , Read Gainsford and Gian Franco Ricci.

Tiantian won the Llewellyn Jones scholarship for piano in 2007 and 2008, Annual Prize in Performance, 2008, and Auckland Centennial Music Festival Scholarship, 2009 .Tiantian is doing her honours year with Mr Gian Franco Ricci. In 2009, Tiantian played Liszt piano concerto No.2 with the University of Auckland Symphony Orchestra for the University Concerto Competition and was placed second.

Tiantian has performed in Germany, USA, Czech Republic, Australia and Spain; She got the honorary citizenship of the state of Oklahoma when she was invited to participate in the Red River Arts Academy held at Oklahoma State University.



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PROGRAMME NOTES

Peer Gynt Suite No 1 Op 46 Edvard Grieg (1843 - 1907)

- 1. *Morgenstimmung***
- 2. *Ases Tod***
- 3 *Anitras Tanz***
- 4 *Tanz in der Halle des Bergkonigs***

Edvard Grieg is Norway's most celebrated composer, and the Peer Gynt Suite one of his best loved and frequently performed works. His style was based initially on German Romanticism but over time, a fervent nationalism developed, influenced in no small way by Norway's new-found independence from Denmark in 1814. Norwegian author and academic Harald Herresthal in his biography of Grieg describes the 'note painting' which was so unique to the composer.

" He painted the people, the scenery, the moods of Norway...as Grieg and his wife Nina strolled through the streets of Bergen, children would follow, whistling these tunes."

In 1875 in response to a request from playwright Henrik Ibsen, Grieg composed incidental music for the five-act Norwegian fairy tale Peer Gynt, and it is from these twenty-six movements that two orchestral suites were arranged. Peer Gynt has been variously described as a reckless and irresponsible peasant and "theatre's most energetic wastrel who treks through time in a desperate attempt to avoid finding himself" The play has been described as a "heady mix of the profoundly philosophical, the bizarre, the deeply moving and the completely ridiculous". (Source: Toi Whakaari: NZ Drama School)

The first movement, Morning, is an orchestral depiction of the rising of the sun at Dawn. Ases Death which follows is a mournful Adagio, scored for strings only and laments Ases mother's death. The third movement, Anitra's Dance, finds Peer Gynt in Morocco, bewitched by the Bedouin's host's daughter. Back in Norway for the fourth movement he finds himself in the Hall of the Mountain King, refusing to marry the "hideous" daughter of the King of the Trolls. This movement comes to a dramatic conclusion, both musically and theatrically with Peer Gynt making his escape to a crashing tonic chord of B minor.

Piano Concerto in A Minor, Op 16 Edvard Grieg

Soloist: Tiantian Xu

Allegro molto moderato

Adagio

Allegro moderato molto and marcato

In the autumn of 1868, Grieg put the finishing touches to this concerto, his first great masterpiece. With the passing of time this popular piano concerto has become synonymous with the grandeur of Norwegian mountains and fiords and well established in the concert repertoire. An ardent nationalist, Grieg composed mainly in his beloved Bergen on Norway's west coast, but along with fellow artists and painters, found inspiration and financial security in the musical centres of Europe, and travelled regularly to Germany, Italy and France. This concerto was in fact composed in Denmark and premiered with Edmund Neupert as soloist in the Casino Theatre, Copenhagen on April 3 1869.

PTO

Grieg was the first Norwegian to gain international recognition as a composer and it is this composition that was his first major success. It is the final “stellar” third movement, which is the most influenced by Norwegian origins. The main theme introduced by the piano incorporates rhythmic patterns from the *hailing*, one of Norway’s national folk dances. Sound effects such as bare fifths, a drone and slides to dissonant pitches are characteristic of the Hardanger fiddle, an instrument uniquely Norwegian whose distinctive sounds are created by a set of sympathetic strings.

Interval

Symphony No 2 in D major, Op 43. Jean Sibelius (1865 – 1957)

Allegretto

Andante

Vivacissimo: Lento

Allegro moderato

Although profoundly inspired by nature and mythology, Finnish composer Jean Sibelius, unlike Edvard Grieg, did not paint “pictures of nature” in his seven Symphonies. They are firmly and powerfully classically based – Sibelius was notorious for constantly reworking his scores while subjecting himself to merciless self criticism . He is said to have likened his composing to searching for the correct configuration of fragments of scattered mosaic tiles flung down from a heavenly height and in the first movement Allegretto the musical fragments of seemingly unrelated melodic ideas do eventually emerge into a towering musical entity. It is the most advanced in style, complex and subtle in construction, with the melodies appearing to evolve from each other.

The emotion of “violent Slavic gloom” which is so much part of Sibelius’s works, reflected in part his deep concern for his country and its turbulent history. Following World War One. Finland declared independence ending over a hundred years of Russian rule, but the bloody Civil war which followed affected Sibelius far more deeply than had World War One.

The “light of the Mediterranean “ can be glimpsed in this Second Symphony – much of it being composed in the relative warmth and sunshine of Rapallo, Italy and completed in 1902 in Finland. The composer conducted the first performance by the Helsinki Philharmonic Society in March 1902 . His well known anthem of patriotism, Finlandia, was uppermost in the public’s musical memory and his second symphony was warmly received.

Musical Director: Rupert D'Cruze
Assistant Conductor: Steffan Sinclair
Guest Leader: Loata Mahe

FIRST VIOLIN

* Loata Mahe
 Helen Yang
 Sandra Thomson
 Julia Newland
 Brigid Eady
 Nicola Rogers
 Christopher Chen
 Amy Jones
 Jean Paterson
 Janet Wilkins
 Lucy Chilberto

SECOND VIOLIN

* Beverley Oliver
 Andria Huang
 Marcella Trebilco
 Catherine Kelly
 Debbie Cotter
 Katrina Carswell
 Mary Axon
 Peter Stokes
 Melody Gumbley

VIOLA

* Mathew Gough
 Christine Polglase
 Aroon Parshotam
 Simeon Evans
 Emily Allen
 Susan Case

CELLO

* Jennifer Rogers
 Timothy Carpenter
 Martha Read
 David Chen
 Judith Williams
 David Stokes
 Boudewijn Merz
 Yotam Levy

DOUBLE BASS

* Lance Oliver Kingi
 Robert Johnson

FLUTE

* Elsie Kane
 Angelina Yang

OBOE

* Felicity Hanlon
 Anne Mendrun

CLARINET

* Murray Johnson
 Ian Witten

BASSOON

* Ian Parsons
 Terry Cammell

HORNS

* Tony Webster
 Alex Hayr
 Jane Carson
 Gary Bovett

TRUMPET

* Steffan Sinclair
 Shakira Nicholas
 Te Reo Hughes
 Richard Oatham

TROMBONES

* Jody Christian
 Alexander Towers
 Ron Lindsay

TUBA

* Steve Webb

TIMPANI

* Alison Littler

PERCUSSION

* Katie Johnson
 Anna Johnston

* Denotes principal player

The Management thanks the guest players for their contribution