

21st and 22nd MAY 11

FROM THE MUSICAL DIRECTOR



A very warm welcome to our concert which we've called *New Faces*, featuring not only two works composed within the last three years, but also outstanding new soloist, local pianist Cherry Ngan.

Our programme opens with New Zealand composer David Hamilton's short and breathtaking *Flight*, which he wrote in 2009 and which is dedicated to the Manukau Symphony Orchestra and their conductor Uwe Grodd. David is well-known for his choral music, but this finely crafted showpiece for symphony orchestra also shows his expertise in writing for orchestra. Cherry Ngan joins us in Anthony Ritchie's beautiful and colourful *Third Piano Concerto*, completed in Dunedin in July 2008. A popular favourite from the orchestral repertoire is Armenian composer Aram Khachaturian's *Adagio* from his ballet *Spartacus*, which many years ago was used as the theme music to the BBC television series the *Onedin Line*.



Many listeners will be familiar with Dvorak's famous *New World Symphony*, and you may also have heard our performance a couple of years ago of his sunny *Symphony No. 8*. Today's concert concludes with his powerful and at times quite dark *Seventh Symphony*. The outer movements contain music of real dramatic weight, and there is of course exquisite melodic writing in the second movement *Adagio* and a potent Slavic scherzo as well.

We are indebted to our sponsors and local businesses whose generous support allows us to continue our development, which now includes a vibrant education programme as well as our regular concert series in Hamilton and Rotorua. We hope that you will be able to support us as your local community orchestra throughout this season and beyond.

I trust you will enjoy this concert and will want to come along and hear us again in November when we present Tchaikovsky's wonderful *Fifth Symphony*, Schumann's *Cello Concerto* with outstanding soloist Santiago Canon Valencia and Sibelius's epic *Finlandia*. Full details are available on our website www.twso.co.nz



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TE PUNA O WAIKATO

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

PROGRAMME

David Hamilton *Flight*
(Commissioned by Manukau Symphony Orchestra)

Anthony Ritchie *Piano Concerto No 3*
(Commissioned by Manukau Symphony Orchestra)

Khachaturian *Adagio from Spartacus*

Interval

Dvorak *Symphony No 7*

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



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RUPERT D'CRUZE – TWSO Musical Director



Rupert D'Cruze gained his earliest musical training through the great British choral tradition as a boy chorister in the famous Temple Church Choir in London. He later was Principal Trombone 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 a Performance Fellow at the Conservatorium of Music, University of Waikato, where he is responsible for the development of brass performance.

D'Cruze came to New Zealand in 2006 and 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 educational programme, and also formed the Hamilton Festival Chorus,

conducting their highly successful performances with TWSO at the Hamilton Gardens Arts Festival.

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. He is in demand as a teacher of conducting, regularly directing courses in Hamilton and Wellington.

Emily Allen – Concert Master

Emily Allen is originally from Hamilton and began learning the violin shortly before her 5th birthday with local teacher, the late Cecelia Worth. She completed a performance degree in violin at Canterbury University, and while in Christchurch she freelanced as a violinist with the Christchurch Symphony Orchestra. Emily then continued her violin studies in England with the Hungarian violin teacher Kato Havas. While in England, she gained a Masters in violin performance and worked both as a freelance violinist and music teacher.

Emily currently resides in Auckland, where she is a freelance violinist and violist, working with Opus Chamber Orchestra among others. She also teaches violin, viola and piano.



Cherry Ngan

Cherry Ngan first started learning the piano at the age of five, and has since then achieved her second diploma in music at the age of just 16. In 2006, at the age of 12, she gained the highest mark in New Zealand for her Grade 8 piano exam. Cherry's chamber music group was also chosen to compete in the CMNZ Secondary Schools National Chamber Music Finals twice, in 2008 and 2009.

In the recent years, Cherry has won many notable competitions, such as the Lions Club of Te Awamutu Recital class, the Te Awamutu Mozart Piano Recital, the Tauranga Major Pianoforte Recital class, the Norah Howells Recital Award, as well as being nominated to compete in the New Zealand Young Performer of the Year in 2010, going on to gain the Potential Prize for the pianoforte section. Cherry will also be performing as a soloist with the Aotea Youth Orchestra later this year.

Cherry is 17 years of age and attends Hillcrest High School. She has studied piano with Tim Li for the last few years up until his departure to Germany, and now learns from Katherine Austin, a lecturer in piano performance at Waikato University.



Programme Notes

David Hamilton (1955 -)

Flight (2009)

As a young music student I was intrigued by the Baroque musical form of fugue, so much so that I included a paper on the subject in my Masters degree. Unfortunately by that time the form had become irrelevant to my own compositional style. However over the past decade, fugues have been popping up in a number of works of mine – some in pseudo-Baroque style (Concerto Grosso No 2) and some in a less traditionally tonal manner (Missa Pacifica and Concertino for Percussion and Chamber Orchestra).

The term “fugue” is derived from either the French *fugue* or the Italian *fuga* which in turn comes from the Latin *fuga*. The word relates to words meaning to flee or chase hence the title of this piece. My composition ‘Flight’ is not so much a strict fugue as two fugal expositions, the second of which develops the counter-subject from the first exposition, surrounded by more free material. Overall the work could be seen as an extended fanfare with the work beginning and ending energetically. Even in the quieter sections the music never loses its forward drive and rhythmic energy.

“Flight” was commissioned by the Manukau Symphony Orchestra and is dedicated to the orchestra and its conductor Uwe Grodd.

(Notes supplied by the composer)

Anthony Ritchie (1960 -)

Piano Concerto No 3

Soloist: Cherry Ngan

This concerto is a sunny and life-affirming work. There are moments of reflection however, such as the slow introduction, where a long melody on piano is picked up by the strings in the orchestra. Elements of this melody become the basis for the ‘allegro’ that follows, which features three main ideas.

The second of these, on piano with strings playing *pizzicato* and *col legno*, is hyperactive and unpredictable. By comparison, the third theme that emerges on piano solo is more lyrical, and neo-classical in style. A busy development section builds to a climax and themes appear in reverse order. The fleet-footed coda features canonic entries and the movement comes to a bubbly conclusion.

In the slow movement a modal melody is undercut by dissonances on the piano, suggesting painful memories. The melody is passed over to the flutes, and back to the piano in a quasi-improvised passage. A second theme appears on the violins, lyrical and arching. After development of the theme, the piano has a short solo that brings the music back to the opening. Following an unexpected modulation the main theme is varied by the orchestra, leading to a short, quiet coda.

The finale is a whimsical, neo-classical piece, descriptive of the movements of wind-up toys. Dramatic gestures are really only mock-dramatic, and serious ideas give way to playful fun ,

as ideas are shared quickly between orchestra and piano. The percussion have something to say near the end, suggesting toy soldiers, before the pieces comes to a rapid end.

(Anthony Ritchie's 3rd Piano Concerto was commissioned by Manukau Symphony Orchestra)

(Notes supplied by the composer).

Arum Khachaturian (1903-1978)

Spartacus Suite No 2

1. Adagio of Spartacus and Phrygia

This epic work, of which the Adagio is the first of four movements, tells the story of a rebel slave, captured and sold to a trainer of gladiators. He was to become the leader of an unsuccessful uprising against the Roman Empire and was eventually betrayed and brought down. The original idea for the ballet was the creation of the author and critic Nikolai Volkar in 1938, although Khachaturian is said to have been concerned that, unlike his previous ballets, *Happiness* and *Gayane*, the tale of Spartacus had its origins in antiquity. His concerns about its success proved ungrounded, and the work was premiered at the Kirov Theatre, Leningrad, 27 December 1956. It was choreographed by Leonid Yacobson, received a warm reception, and earned Khachaturian the Lenin Prize in 1959.

Khachaturian's works include concerti for violin, cello and piano, the latter being the first work to gain him recognition in the West. His three Symphonies are varied works with the Third containing parts for fifteen additional trumpets and organ. His largest-scale works are the ballets *Spartacus* and *Gayane*, the latter featuring the famous Sabre Dance in its final act. (Sabre Dance was performed by the Trust Waikato Symphony in November, 2010 with violin virtuoso Fiona Pears). The cinematic quality of much of Khachaturian's music has led to it being immortalized in classic movies such as Stanley Kubrick's 2001: A Space Odyssey. This Adagio is perhaps best known as the theme from the 1970's BBC drama series *The Onedin Line*, and since then has become one of the most popular of all classical pieces.

Khachaturian died in Moscow on May 1, 1978, just short of his 75th birthday and was buried in Yerevan, Armenia, along with fellow distinguished countrymen. He is seen as an iconic figure for generations of Armenian composers, whose work paved the way for new styles and innovative musical explorations.

Antonin Dvorak (1841-1904)

Symphony No 7 in D minor, Op 70

Allegro maestoso

Poco adagio

Scherzo: Vivace – poco meno mosso

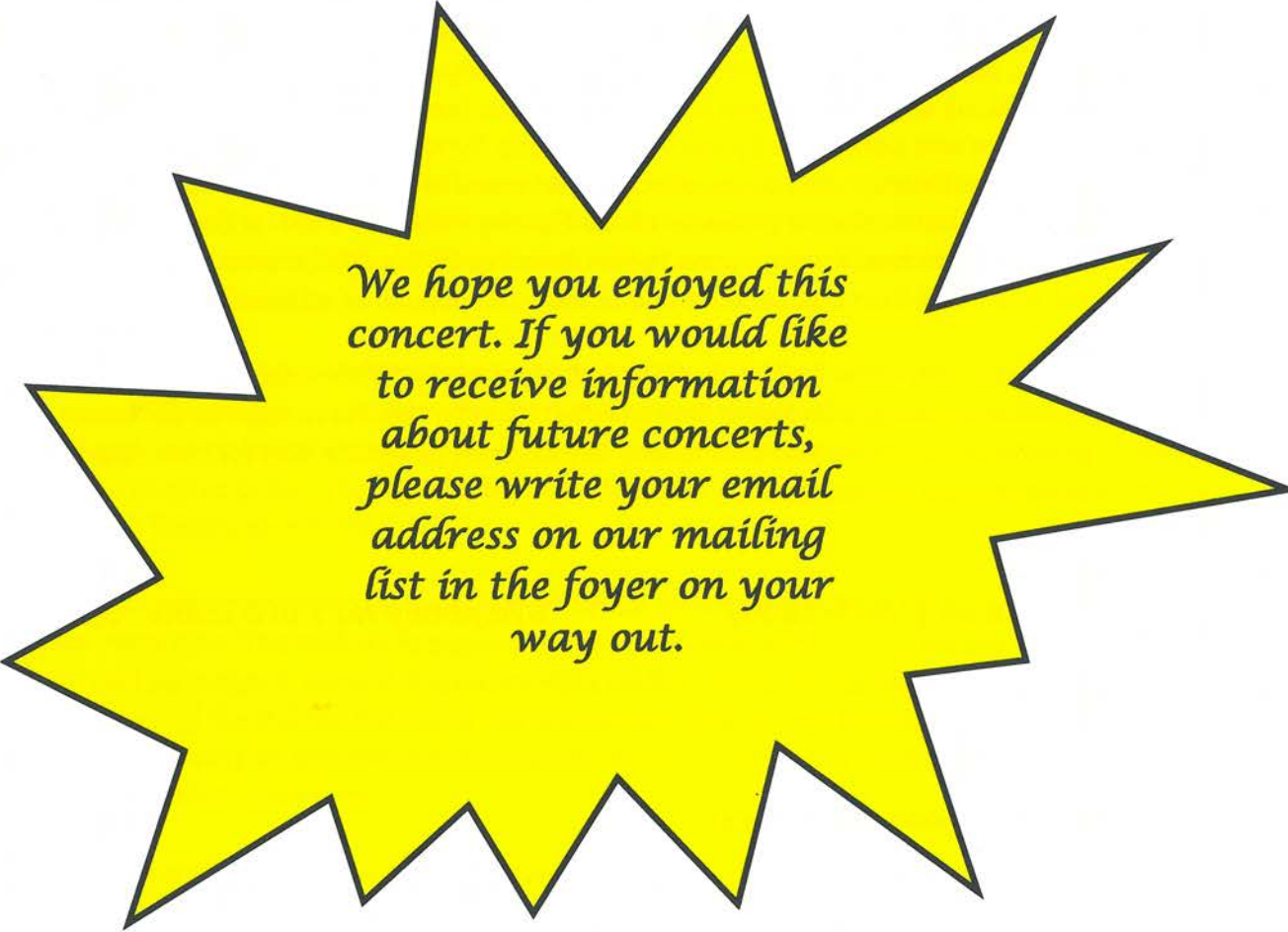
Finale: Allegro

The Seventh Symphony in D Minor has the distinction of being the only work of Dvorak's to be composed under a commission. Dvorak was well aware of the significance of the approach from the prestigious London Royal Philharmonic Society who sixty years earlier had commissioned Beethovens' Ninth. He declared a hope that the new work "be capable of stirring the world and may God grant that it will" and also expressed a desire to produce a work to equal the recently composed Third Symphony of his mentor and friend Johannes Brahms.

Work began on December 13, 1884, was completed by March 17, 1885, and the first performance took place five weeks later in St James Hall in London. After this premiere, while returning to Czechoslovakia, Dvorak shortened the second movement by forty bars. The work was subsequently performed on 29 November, 1885 in Prague's Rudolfinum concert hall in the form audiences know it today. Public approval was immediately forthcoming, contemporary critics hailing the Seventh Symphony as one of the greatest achievements in the genre, showing both a mastery on a new level and a spontaneous and effective Slavonic character. The harmonies of the Slavonic Rhapsodies and the Slavonic Dances are very evident in the slow movement and the Czech character shines through in the Scherzo with its vibrant cross rhythms.

The British musicologist Donald Francis Tovey summed up the closing movement in a single sentence: "The solemn tone of the close is amply justified by every theme and every note of this great work, which never once falls below the highest plane of tragic music nor yet contains a line which could have been written by any composer but Dvorak."

Our thanks to Janet Wilkins for compiling the programme notes.



We hope you enjoyed this concert. If you would like to receive information about future concerts, please write your email address on our mailing list in the foyer on your way out.

Musical Director	Rupert D'Cruze
Assistant Conductor	Steffan Sinclair
Concert Master	Emily Allen
Stage Manager	Neil Clapp

1st Violin

Emily Allen *
 Rebecca Campbell
 Chris Chen
 Brigid Eady
 Amy Jones
 Katie Mayes
 Julia Newland
 Jean Paterson
 Nicky Rogers
 Sandra Thomson

2nd Violin

Bev Oliver *
 Katrina Carswell
 Debbie Cotter
 Andria Huang
 Grace Kim
 Annette Milson
 Mary Smith
 Peter Stokes

Viola

Matthew Gough *
 Doug Bedgood
 Aroon Parshotam
 Christine Polglase

Cello

Alex Arai-Swale *
 David Chen

Olivia Fletcher
 Catherine Milson
 David Stokes
 Tami Lee Ward

Double Bass

Lance Oliver-Kingi *
 Robert Johnson

Flute

Elsie Kane *
 Liz Bouda

Piccolo

Yu Jung Lin *

Oboe

Felicity Hanlon *
 Anne Mendrun

Cor Anglais

Nicola Popplewell *

Clarinet

Murray Johnson *
 Ian Witten
 Katie Johnson

Bass Clarinet

Katie Johnson

Bassoon

Ian Parsons *
 Adrian Tusha

Horn

Tony Webster *
 Chris Breeden
 Henry Swanson
 Sergio Marshall

Trumpet

Steffan Sinclair *
 Shakira Nicholas
 Patrick Webb

Trombone

Alex Towers *
 Hadyn Godfrey
 Ron Lindsay

Tuba

Steve Webb *

Harp

Jennie Cummins *

Timpani / Percussion

Alison Littler *
 Katie Johnson
 Daleen Bredenkamp
 Pam Witten

Piano

Amy Sun

* Section Principal