



TRUST WAIKATO  
TE PUNA O WAIKATO

SEAT 09

26 Sept 2009

and 27

## FROM THE MUSICAL DIRECTOR

A very warm welcome to all of you for this our third concert series *North and South*. We have chosen music from both hemispheres: Lilburn's *Drysdale Overture*, Beethoven's *Third Piano Concerto* and Dvorak's *Eighth Symphony*.

Our most pre-eminent composer, Douglas Lilburn, has been described as the "grandfather of New Zealand music", and his *Drysdale Overture* is the music of a young man far away from home on the other side of the world. The great English symphonist Vaughan Williams, who was teaching Lilburn in London, challenged him to write something. The resulting piece is full of nostalgic memories of distant New Zealand, including both the grandeur of the landscape and the tenderness of early family life in Wanganui. As the composer himself summed it up: *I'm left with that lovely Mark Twain image of Jim and Huckleberry drifting on their barge down that great river, looking up at the stars and wondering "whether they was made, or only just happened"*.

Alongside his famous *New World Symphony*, Dvorak's *Eighth Symphony* is justifiably one of his most well known and often played pieces. It is brimming over with wonderful melodies and warm textures, and the exuberant final pages are great fun for the musicians as well as, hopefully, the listener.

As Hamilton's community orchestra we are committed to contributing at all levels to the musical life of our city. For instance, it has recently been very rewarding for me to hear our musicians playing so well in Southwell School's hugely successful production of *Guys and Dolls*. An exciting new project for us in 2010 will be the launch of **twso Education Program**.

This new initiative aims to develop understanding and participation in music for people of all ages, whether they are listeners or performers. Watch our website at [www.twso.co.nz](http://www.twso.co.nz) for further details.

Making music with TWSO is a joy, and we are committed to communicating this passion and excitement as widely as possible. We are indebted to our sponsors and local businesses whose generous support allows us to continue this process, and we hope that you will want to support us as your local community orchestra into 2010.

I hope you enjoy tonight's concert.

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



## PROGRAMME

Drysdale Overture – Douglas Lilburn (1915 – 2001)

Concerto for Piano and Orchestra, No, 3 in C Minor, Op 37 Ludwig van Beethoven (1770 – 1827)

Soloist : Kwon Jin Piano

INTERVAL

Symphony No 8 in G Major, Op 88 – Antonin Dvorak ( 1841-1904)

Founders Theatre Hamilton 8pm Saturday 30th May 2009.

## ACKNOWLEDGEMENTS

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*Trust Waikato*  
*WEL Energy Trust*  
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National Library of NZ for the music scores used in this performance.

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## Rupert D'Cruze



Rupert D'Cruze studied at London's Royal Academy of Music with Sir Colin Davis and George Hurst. Whilst still a student he was awarded the prestigious Philharmonia Prize, leading to collaboration with the Philharmonia Chorus and its Music Director, Horst Neumann. Rupert subsequently went on to gain international acclaim in the early 1990's in conducting competitions; as finalist and prizewinner in Tokyo, and in Budapest, where he was awarded Second Prize in the Hungarian International Conducting Competition. This success led to engagements in Europe, including appearances with the Budapest Philharmonic Orchestra, South German Radio Symphony Orchestra, North Hungarian Symphony Orchestra and the Orchestra of the Liszt Ferenc Music Academy.

In 1992 he accepted the position of Artistic Director and Chief Conductor of the Huddersfield Philharmonic Orchestra, one of the country's longest established symphony orchestras, a position which he held for 9 years. Maintaining his interest in choral music, Rupert was simultaneously the Musical Director of the Portsmouth Festival Choir. He has conducted in many of Europe's great concert halls, including London's Festival Hall, the Royal Albert Hall, and in Vienna's Konzerthaus.

Rupert has enjoyed working with young musicians, and has conducted many British youth orchestras including the Somerset County Youth Orchestra and the Reading Youth Orchestra. He worked for a number of years as a visiting conductor at the Bartok Institute in Miskolc, Hungary. For many years he was also associated with London's Guildhall School of Music and Drama.

Earliest musical experiences were as a chorister in London's Temple Church Choir under Dr. George Thalben-Ball, and subsequently he worked as an orchestral brass player. Rupert held the position of principal trombone of the European Community Youth Orchestra, giving him the opportunity to work with Claudio Abbado, Lorin Maazel and Carlo Maria Giulini.

During 2008 Rupert directed highly successful performances with the Hamilton Civic Choir and Opus Chamber Orchestra, and the St Matthews Chamber orchestra in Auckland. Following a number of appearances with the Trust Waikato Symphony Orchestra, he was appointed their Musical Director in September last year. This has enabled TWSO and Rupert D'Cruze to develop and build on their fruitful collaboration of recent years. 2009 is a busy and exciting season for TWSO. The highly popular *Sunset Symphony*, the closing concert of the Hamilton Gardens Summer Festival, attracted an enthusiastic audience of over 10,000 people. As well as his on-going commitment to TWSO in 2009, Rupert will guest conduct several of New Zealand's finest musical groups including the Manukau City Symphony Orchestra, the Auckland Choral Society and Auckland Philharmonia Orchestra, and further appearances with SMCO.



## Kwon Jin



Kwon Jin was born in Korea in February 1989, moving to Seoul with his parents at the age of one. He began his musical career at the tender age of three, under the tutelage of his mother who was the Proprietor of the Music Academy in Seoul.

In December 2000, Jin immigrated to New Zealand with his family, settling in Rotorua, progressing with his music under Gloria Shin and Timothy Li.

Kwon began his study in Piano when he entered the Waikato University programme with the Sir Edmund Hillary Scholarship and began receiving music tuition from Katherine Austin. A transfer in 2007 to the University of Auckland studying with Tamas Vesmas was brief and he returned to the Waikato, continuing his studies with Katherine Austin. Kwon plans to continue his career in the United Kingdom or the United States following his graduation from the University of Waikato.

Kwon is thrilled to be given the chance to perform Beethoven's Piano Concerto No.3 in C Minor, Op.37 with the Trust Waikato Symphony Orchestra.



# TRUST WAIKATO

TE PUNA O WAIKATO

# PROGRAMME NOTES

## **Drysdale Overture – Douglas Lilburn (1915 – 2001)**

Douglas Lilburn occupies a pre-eminent place in New Zealand music, as a composer and teacher with his legacy extending far beyond his compositional output. From his early works, influenced by Sibelius and Vaughan Williams, to the electro acoustic pieces of his later years, his music has been hugely influential in establishing a definitive New Zealand idiom. He established Wai-te-ata Press Music Editions in 1967, and in 1984 founded the Lilburn Trust which continues to support and promote New Zealand music.

In 1937, after winning a prize offered by Percy Grainger for a new New Zealand orchestral composition, Douglas Lilburn travelled to the Royal College of Music in London. Philip Norman in his biography, *Douglas Lilburn: His Life and Music*, describes the musical origins of the Drysdale Overture - named after the family sheep station in the central North of Island of New Zealand where Lilburn spent his childhood) 'Vaughan Williams had looked at him one day and asked "Isn't it time you composed something" ....from this Socratic challenge resulted the Drysdale Overture... a charming work.'

Lilburn himself wryly observed that on being handed the score, Sir George Dyson, Director of the Royal College of Music was not impressed with the untidy notation. but nonetheless, scheduled the work for a reading rehearsal with the first orchestra within the Royal College a mark of respect reserved for select student compositions.

In the words of the composer: 'With my meagre knowledge of classical forms, I thought that proper overtures should have a solemn introduction with motifs recalled later in various structural guises, and that they should have a contrasting second subject, hence my nostalgic oboe tune, with fitting Scottish inflections. Curiously, what might have been a routine 'development' turned into a sunlit rondo, nostalgic of childhood happiness'.

## **Concerto for Piano and Orchestra, No, 3 in C Minor, Op 37 Ludwig van Beethoven (1770 – 1827)**

Soloist: Kwon Jin

Allegro con brio

Largo

Rondo – allegro

The C minor concerto marks a pivotal time in the history of Beethoven's compositions. By 1800, when this Concerto was written, Beethoven had composed the first of his nine Symphonies, the Opus 18 String Quartets and the ballet Prometheus. He was also making initial sketches for the Third (Eroica) Symphony and starting work on Fidelio, the only opera he ever completed.

The Third Concerto opens with the longest orchestral *tutti* of any of Beethoven's concerti . Its symphonic proportions led British musicologist Donald Tovey to observe that it was something that 'dangerously resembled a mistake' and 'rousing no expectations of the entry of a solo instrument'. On a more positive note Tovey observed at a later date that this C Minor Concerto 'is one of the works in which we must clearly see the style of (Beethoven's) first period preparing to develop into that of his second'.

The opening three bars, played quietly by the strings, contain all the elements on which the first movement is based - an arpeggio, scale and a figuration of a drum tap. The soloist enters, after the orchestral tutti, with rising scale passages and a statement of the main theme, more fully developed than previously heard. This work has been described as a 'dialogue between equals' and this is never more apparent than in the Coda that follows the first cadenza and brings the movement to a close.

The long and beautiful slow movement, has been described variously as a "nocturne of tender sentiments and quiet moods" and "a marvellous juxtaposition of hymnal tranquility and sensuous operatic love song" It is opened by the soloist presenting the main subject in the seemingly remote key of E major. There is plentiful melodic ornamentation, striking interplay between individual woodwind and arabesques from the piano before the extended coda replaces the recapitulation and the movement ends in the serene mood in which it began.

The Rondo finale, described as 'robust', 'vivacious' and 'sparkling' features a remarkable and highly original coda with a change of speed (*presto*) and key (tonic major). Mozart in his late concerti had begun to explore the emotional depth possible with Rondo form Beethoven took the search further in this concerto and incorporated elements of sonata design into the finale.

### **Symphony No 8 in G Major, Op 88 – Antonin Dvorak ( 1841-1904)**

Allegro con brio

Adagio

Allegretto grazioso

Allegro non troppo

Dvorak's 8<sup>th</sup> Symphony was composed in under a month in the summer of 1889 in the seclusion of the countryside, away from the demands of performers and publishers, where in the words of the composer - 'melodies simply poured out of me'. The first movement is the most elaborate and complex symphonic movement Dvorak ever wrote – a movement described by Kenneth Woods in his 2006 article *A View from the Podium* as 'a huge span of architecture anchored to the three occurrences of the cello theme from the beginning'. Woods believed that no composer understood the cello better than Dvorak and the celli 'carry so much of the melodic weight that they take on the role of something like a Narrator or a Greek Chorus...at each key movement in the Symphony it is the celli who tell us where we are'.

The sunshine of the G Major tonality gives way to an austere C minor in the second movement Adagio. At the heart of this second movement is a *Maggiore* episode built around another of the children's folk songs which make up so much of this Symphony. The third movement Scherzo is in G minor - not a conventional Scherzo but a lilting waltz and begins with a lengthy soulful melody built on descending scales set in descending sequences. Brahms used a similar *allegretto grazioso* marking for the third movements of his second and third Symphonies.

A stirring trumpet fanfare opens the fourth movement - this is followed by a series of deceptively simple variations on children's folk tunes stated initially by the celli. The variations which incorporate everything from a cheerful flute solo to a determined march in a minor mode, eventually fade to a gentle farewell before Dvorak adds one more page where the music storms back to life and ends jubilantly.

Janet Wilkins, September, 2009



TRUST WAIKATO  
Symphony Orchestra

Musical Director: Rupert D'Cruze  
Leader: Euna-Jenny Song

#### FIRST VIOLIN

\* Euna-Jenny Song  
Helen Yang  
Sandra Thomson  
Jean Paterson  
Janet Wilkins  
Julia Newland  
Jin Kim  
John Burnett  
Christopher Chen  
Joanne Hedges  
Jenny McLean

#### SECOND VIOLIN

\* Beverley Oliver  
Katrina Carswell  
Debbie Cotter  
Maria Smith  
Andria Huang  
Ann Yu  
Peter Stokes  
Te Rina Owen  
Mary Axon

#### VIOLA

\* Christine Polglase  
Doug Bedggood  
Lou Hayes  
Aroon Parshotam

#### CELLO

\* Jennifer Rogers  
David Chen  
David Stokes  
Boudewijn Merz  
Tierney Baron  
Sarah Lee

#### DOUBLE BASS

\* Lance Oliver Kingi  
Robert Johnson

#### FLUTE

\* Elsie Kane  
Katie Walsham

#### OBOE

\* Jenny Johnson  
Anne Mendrun  
Felicity Hanlon

#### CLARINET

\* Ian Witten  
Paul Radden

#### BASSOON

\* Ian Parsons  
David Nation

#### HORNS

\* Cheryl Simpson  
Alex Hayre  
Jane Carson  
Jill Ferrabee

#### TRUMPET

\* Blair Stanbridge  
Steffan Sinclair  
Sara-Jane Flint

#### TROMBONES

\* Jodi Christian  
Justine Hyde  
Ron Lindsay

#### TUBA

\* Steve Webb

#### TIMPANI

\*Glenton Waugh

#### PERCUSSION

\* Alison Littler

\* denotes principal player

The management thanks the guest players for their contribution