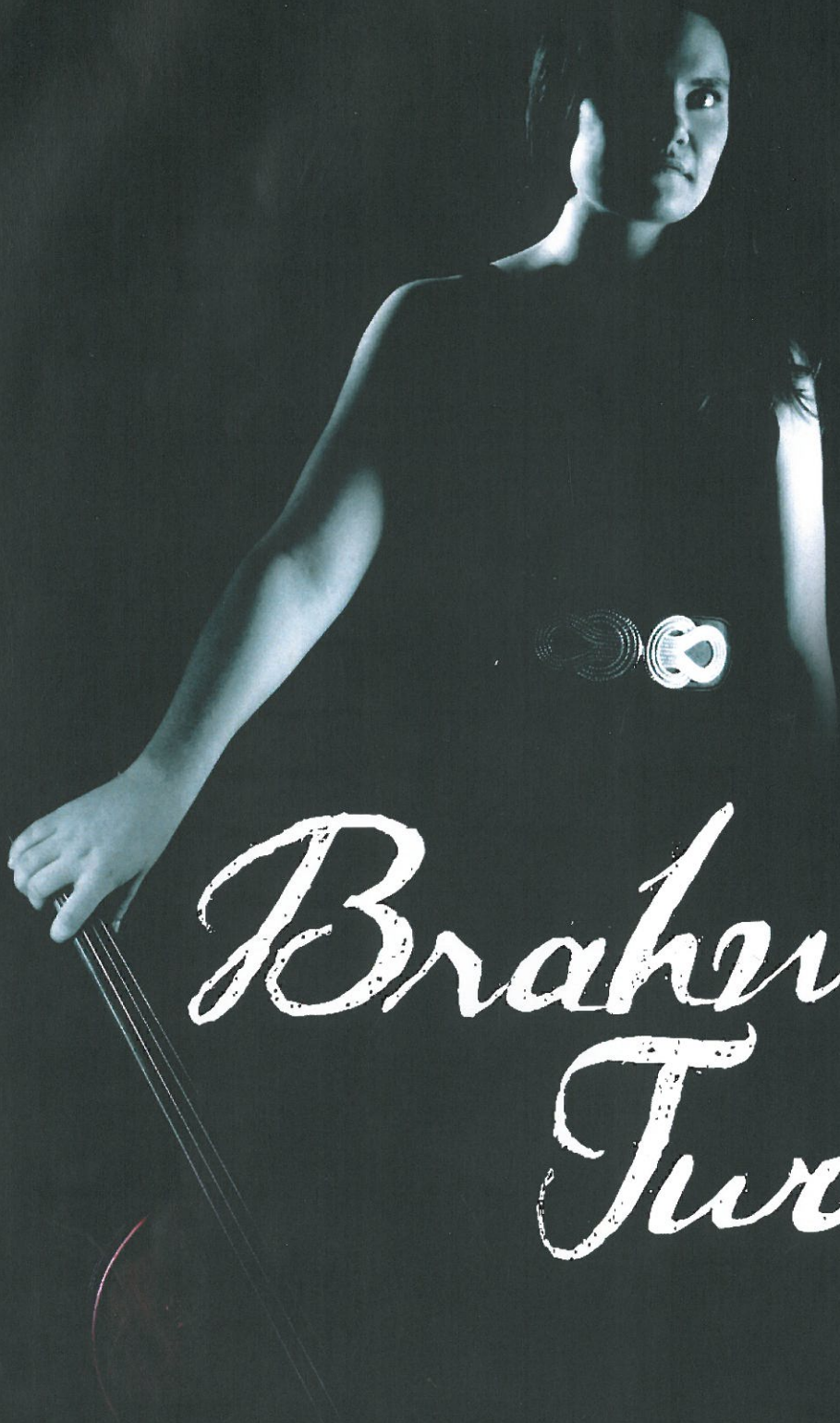


TRUST WAIKATO SYMPHONY ORCHESTRA



*Brahms
Two*

Brakens Two

MUSICAL DIRECTOR • RUPERT D'CRUZE

SOLOIST • BILL STONEHAM (TRUMPET)

ORCHESTRA LEADER • KATIE MAYES

THANKS TO
OUR SUPPORTERS



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Southern
trust

Vale

RON LINDSAY · 23 MARCH 1939 - 9 DECEMBER 2014
BASS TROMBONE

MURRAY JOHNSON · 22 MAY 1941 - 24 FEB 2015
CLARINET

THIS CONCERT IS DEDICATED TO THE MEMORY OF
THESE TWO LONG-SERVING AND GREATLY RESPECTED
AND LOVED MEMBERS OF THE ORCHESTRA.

KATIE MAYES **ORCHESTRA LEADER**

Katie has been living in Hamilton for eight years and is enjoying playing with TWSO after joining in 2011. She started playing the violin when she was ten as part of a musical household. Katie has played in numerous orchestras around New Zealand and London to fund her way through university and for pleasure, including the Auckland Philharmonia, Dunedin Sinfonia, Manawatu Sinfonia, Rotorua Lakes Strings Ensemble, the New Plymouth Orchestra, London Repertoire Orchestra and Opus Orchestra.

When not playing the violin, in no particular order, Katie is a taxi driver with her husband for their three children, the Regional Strategy Manager for the Waikato Regional Council and a board member of Opus.



photo supplied

Programme

PROGRAMME NOTES BY JANET WILKINS

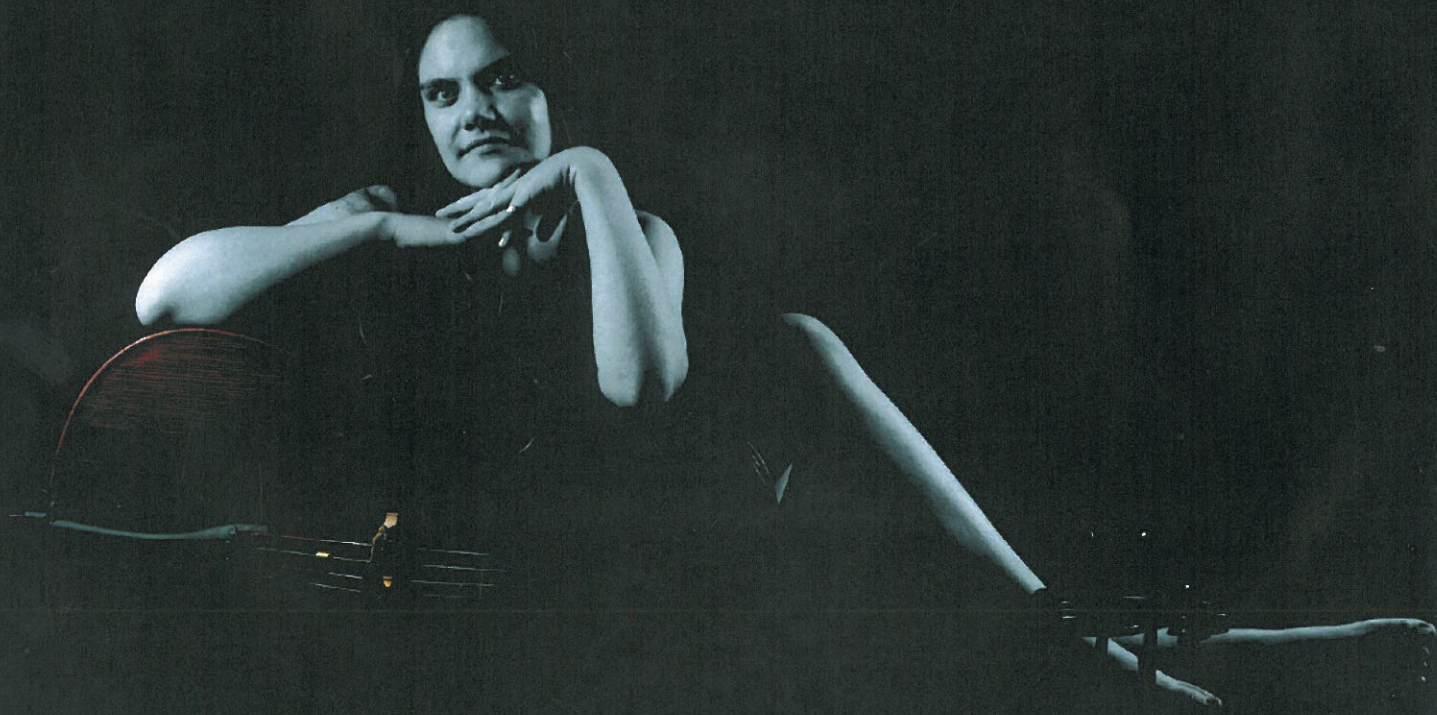
HANSEL UND GRETEL PRELUDE

E HUMPERDINCK (1854 - 1921)

Not to be confused with his more contemporary namesake, Engelbert Humperdinck was a German composer of over twenty choral works, eight suites of incidental music and more than fifty songs. Hansel und Gretel was not his only stage work but it is the most enduring of all his works. Humperdinck was 26 when he won the Mendelssohn Prize for Composition, travelled to Naples and met fellow patriotic German Richard Wagner, who was to profoundly influence him.

This Prelude (Humperdinck rejected the traditional French title "Overture") started its musical life as "Children's Life" - fairy tales based on the well known Brothers Grimm fairy tale and set to music in the form of sixteen songs. These were later orchestrated and developed into a three-act opera which had its first performance at Weimar in 1893 under the baton of Richard Strauss.

Hansel and Gretel's Evening Prayer opens the opera being played quietly by horns, evoking the hushed magic of a woodland evening. The Prayer builds to a climax, dies away again and is followed by a lively fanfare, symbolising the breaking of the Witches spell. The various motifs of the opera are developed and intertwined to reach a climax resembling the best Wagnerian Meistersinger tradition with the Prelude concluding and fading to a gentle close with a radiant coda.



TRUMPET CONCERTO IN E FLAT MAJOR J HAYDN (1732-1809)
SOLOIST: BILL STONEHAM

ALLEGRO · ANDANTE · ALLEGRO

Unlike Haydn's earlier concertos, this work appears to have been composed as an act of friendship rather than for court entertainment at the Esterhazy estate and was seen by some at the time as something of an experiment. The recipient and friend was Anton Weidinger, prominent Viennese trumpeter and member of the musical establishment of the Emperor. He started experimenting with this instrument in the 1790's and was the inventor of the Klappentrompete or "keyed" trumpet, an instrument with 5-6 holes along the length of the instrument opened and closed by keys, allowing the trumpeter to play chromatic melodies throughout the instrument's range. With the introduction of valves in the early 19th century this instrument largely disappeared but this work by Haydn, and concerti by Johan Hummel, Haydn's successor at Esterhazy, remain as testament to this stage of the instrument's development.

This work is also testament to Weidinger's and subsequent soloists' virtuosity and uses a well established concerto form. Early audiences may have possibly been surprised at the first trumpet entrance of the work in the opening Allegro which displays none of the usual brilliant fanfare writing of the time but a stepwise theme using the trumpet's warm lower register. The following Andante is a showcase for the innovative ability of Weidinger's instrument to play chromatically low in the trumpet's range and is based on two lyrical, song-like themes. The final Allegro features a fanfare style opening, familiar to Viennese audiences, with plenty of scope for virtuosity.

SYMPHONY NO 2 IN D MAJOR, OP 73 J BRAHMS (1833-1897)

ALLEGRO NON TROPPO · ADAGIO NON TROPPO
ALLEGRETTO GRAZIOSO (QUASI ANDANTINO) · ALLEGRO CON SPIRITO

Within a few months of completing his long awaited First Symphony, Brahms produced his second, while holidaying in Austria in the picturesque village of Pörschach on the Wöhrsee. Whereas the first had taken two decades, this second symphony was a summer holiday composition, described by some as "all rippling streams, blue sky, sunshine and cool green shadows" earning the nickname of Pastoral and bringing the inevitable comparison with Beethoven. It was completed in the summer of 1877 and performed in Vienna on December 30, 1877, under Hans Richter, and judged a "triumph". It was to be a year later that that audiences in Brahms' native Hamburg heard the work and received it warmly. Brahms is known to be ambivalent about his birthplace and it was to be ten years later before the city's highest honour, the Honorary Freedom of Hamburg was bestowed on him.

The opening bars of the work may seem simple and understated but the two themes contained in the bars present most of the melodic material on which the entire symphony is based. The soaring cello theme that opens the second movement is seen as a fine example of the late-Romantic Adagio - and this is contrasted by a second much 'tighter' theme presented by the woodwind. The Allegretto grazioso third movement is a stylized "Ländler" popular at the time and brings something of a respite from the intensity of the previous movements before the Allegro spirito makes its quiet unassuming start before the sudden forceful forte involving most of the orchestra.

Soloist

BILL STONEHAM

Bill began playing the trumpet at the age of eight under the guidance of his father, going on to complete a Bachelor of Music at Birmingham Conservatoire, UK in 2003. During his education he has been tutored by acclaimed trumpet players from the UK, Sweden, Finland, Russia, USA, New Zealand and Australia.

In 2004 he emigrated to New Zealand and shortly after took up a position in the Band of the Royal New Zealand Navy, during which he was also the principal trumpet with the Auckland Youth and New Zealand Youth Orchestras. Two years later he decided to spread his wings further and established a freelance career based in Auckland. Bill has been invited to perform with all New Zealand's major orchestras on many occasions, in particular the Auckland Philharmonia and Hamilton's Opus Orchestra. He has also performed with many orchestras in Australia, including the Queensland Symphony Orchestra at the 2012 Brisbane Festival.

In 2011 Bill made the move from the back of the orchestra to the front of the stage and hasn't looked back since. His solo career has seen him touring the length and breadth of New Zealand, performing with singers, organists, pianists and orchestras. He has been broadcast on live television and radio numerous times, with a recent television broadcast reaching over 30 countries. Recent recordings include 'Songs of War' by Janet Jennings, soon to be released on the Atoll label. Bill also has the generous support of Auckland Band Instruments and at the 2013 Nelson Winter Festival was described by the Nelson Mail as, "trumpet player extraordinaire".



Orchestra

1ST VIOLIN

Katie Mayes #
Amy Jones
Linbei Ke
Julie Dowden
Patricia Nagle
Nicole Morrall
Jean Paterson

2ND VIOLIN

Bev Oliver *
Susannah Williamson
Debbie Cotter
Selena Browne
Katrina Carswell
Fiona Green
Mary Smith
Peter Stokes
Natalie Garcia Gil

VIOLA

Mike Slatter
Aroon Parshotam
Matt Gough
Annette Milson
Veronica Kim

CELLO

Anne Marie Bird *
Catherine Milson
David Stokes
Jennifer Rogers
Leone Pienaar
Sarah Spence
Yotam Levy

DOUBLE BASS

Robbie Brown *
Madeleine Lie
Adrian Laird

FLUTE

Elsie Kane *
Malcolm Carmichael
Yu Jung Lin

PICCOLO

Yu Jung Lin

OBOE

Rebecca Grimwood *
Anne Mendrun

CLARINET

Nathaniel Smorti *
Francis Garrity

BASSOON

Jo Cakebread *
Yasumi Kobayashi

HORN

Sergio Marshall *
Jane Carson
Martin Stevenson
Yih-Hsin Huang

TRUMPET

Hiro Kobayashi *
Mark Greaves
Rob Hocking

TROMBONE

Jody Christian *
Robert Lummus
David Woodcock

TUBA

Steve Webb *

TIMPANI

Alison Littler *

PERCUSSION

Natalie Garcia Gil
Alex Garcia Gil

Concert Master
* Section Principal

STAGE MANAGER

Robert Johnson

Photography by:

shifting light
PHOTOGRAPHY

Programme design:

PRYOR
DESIGN





TRUSTWAIKATOSYMPHONY

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