

ORCHESTRAS CENTRAL presents



**TRUST WAIKATO SYMPHONY ORCHESTRA**

# FROM THE NEW WORLD

**RUPERT D'CRUZE**

*Principal Conductor Emeritus*

**JONATHAN COHEN**

*Clarinet Soloist*

## Nau Mai, Welcome

from **Catherine Gibson**

Chief Executive, Orchestras Central

Thank you for supporting your very own community orchestra, the Trust Waikato Symphony Orchestra in its final performances of 2024.

We have an afternoon of orchestral delights and favourites, promising to be a joyful musical experience for performers and audience members alike.

The concert opens with a double bill of Weber. Our wonderful soloist, Auckland Philharmonia Orchestra's Principal Clarinetist, Jonathan Cohen will be in full flight with the virtuosic and lyrical concerto no. 1. This is followed with a short work by New Zealand composer Gareth Farr, where the inspiration comes from much closer to home.

We then hear one of the most popular orchestral symphonies of all time - Dvořák's Symphony No. 9 "From the New World" capturing the spirit of the "New World" of America shortly after the composer's arrival in New York in 1892.

We do hope you enjoy this afternoon's concert and look forward to seeing you again next year!

## THE MUSIC

### CARL MARIA VON WEBER

Overture  
from *Der Freischütz*  
Translation - *The Marksman or  
The Freeshooter*

### CARL MARIA VON WEBER

Clarinet Concerto No. 1 in F minor,  
Op. 73

### GARETH FARR

*Waipoua* for Clarinet and Strings  
New Zealand work

Interval

### ANTONIN DVOŘÁK

Symphony No. 9 in E minor,  
*From the New World*, Op. 95

# About the music

## **CARL MARIA VON WEBER** Overture (composed 1821)

*from from Der Freischütz*

*Translation - The Marksman or The Freeshooter*

Carl Maria von Weber is widely regarded as one of the founding fathers of German romantic music and for his development of romantic opera, with *Der Freischütz* considered as the first important work in the genre. It has all the elements of romanticism - a story based in folklore, supernatural events and a wild and rugged portrayal of nature. A marksman is driven by his ambition to consort with a devil to forge some magic bullets that will hit whatever target he chooses. What he doesn't realise is that the seventh bullet belongs to the devil. Mayhem ensues, but as with all the best operas, it ends with the eventual triumph of love over evil.

The overture is in sonata form with a slow and mysterious introduction. The first subject is taken from the scene where the magic bullets are forged in a wild and remote wolf's glen. It is in a minor key and highly dramatic. The music then moves to a major key for the second subject which is taken from the triumphant finale of the opera.

*duration about 10 minutes*

## **CARL MARIA VON WEBER** Clarinet Concerto No. 1 in F minor Op. 73 (composed 1811)

1. Allegro | 2. Adagio ma non troppo | 3. Rondo: Allegretto

In addition to his operatic writing Weber was also a prolific composer for the concert hall, writing major concertos for bassoon, clarinet and horn. Although single reed instruments were known throughout the medieval and baroque periods of European music, the clarinet in its modern form did not evolve until the second half of the eighteenth century. By Mozart's time it had eight finger holes and five keys which enabled the player to play chromatic scales with good intonation and consistent tone. With the success of Mozart's *Paris* and *Haffner* symphonies it soon became an established member of the symphony orchestra.

Weber came to know the clarinet through the exceptional playing of Heinrich Baermann (1784-1847). The two musicians worked together, going on tours through Austria and Germany. Weber wrote a concertino for Baermann early in 1811, for a performance in Munich which was attended by King Maximilian I of Bavaria. The King was so impressed that he immediately commissioned Weber to write his two clarinet concertos. The first was completed in one month and performed shortly after.

The concerto is in three movements and provides the soloist opportunities to both shine in brilliant displays of virtuosity and drama, and to reflect in gentle lyrical moments.

*duration about 22 minutes*

# About the music cont.

## **GARETH FARR** *Waipoua* (composed 1994)

*for Clarinet and Strings*

*“Waipoua is an exploration of the lyrical and emotional capabilities of my favourite wind instrument, the clarinet. It is also a recollection of a memorable trip to the Waipoua State Forest, with its healing air, cool green light, delicate echoing sounds, and the overwhelming sight of Tane-Mahuta, the giant Kauri.”*  
Gareth Farr

Wellington-born composer Gareth Farr is one of New Zealand’s most celebrated musicians. He has written for concert, film, television, and dance, and boasts a portfolio of premieres and residencies with the country’s top orchestras and ensembles. Farr studied composition and percussion at the University of Auckland and was inspired toward more study at Victoria University after hearing a visiting gamelan orchestra. His music has since been characterised by western and non-western percussion and rhythmic styles including influences from Rarotongan log drum ensembles and Balinese gamelan.

Following postgraduate study at the Eastman School of Music in New York, Farr became Chamber Music New Zealand’s youngest appointed composer in residence at age 25, after which he returned to Eastman to complete a doctorate in composition. His services to New Zealand Music have been rewarded with the NZ Arts Laureate Award, the Distinguished Alumni Award from the University of Auckland and being appointed an Officer of the New Zealand Order of Merit. Farr is also known for his on-stage alter-ego, Lilith LaCroix, a percussion-playing drag queen.

*duration: about 5 minutes*

## **ANTONIN DVOŘÁK** *Symphony No. 9 in E minor, “From the New World”* *Op. 95* (composed 1892-1893)

1. Adagio — Allegro molto | 2. Largo | 3. Scherzo: Molto vivace | 4. Finale: Allegro con fuoco

The “New World Symphony” is one of the most popular of all orchestral symphonies. So popular in fact, that Astronaut Neil Armstrong took a tape recording of the work on the Apollo 11 mission, the first Moon landing in 1969.

The work was written after Dvořák moved from Prague to New York, following his sponsor’s dream of creating a “new American music,” which would somehow be distinguished from Dvořák’s own European tradition, with its unmistakable traces back to Beethoven and Mozart. . He studied Native American music and listened to African American spirituals.

Dvořák completed the symphony within eight months of his arrival in New York and as such it reflects Dvořák’s early impressions of America. He added the subtitle “From the New World” to the score. Dvořák hoped that this nickname would help listeners understand that his new work was something like a postcard - written largely in his own musical language and style, but conveying to the European musical establishment some of the newness (and big-ness) that America had to offer.

*duration: about 45 minutes*

# Our Artists

## **RUPERT D'CRUZE**    Principal Conductor Emeritus

Rupert D'Cruze is the Principal Conductor Emeritus of the Trust Waikato Symphony Orchestra (TWSO) and leads Orchestras Central's conductor and composer workshop programmes.

Following his own conducting studies in London at the Royal Academy of Music, he achieved success in international conducting competitions in both Japan and Hungary, which led to engagements in Europe including the Budapest Philharmonic Orchestra, South German Radio Symphony Orchestra, North Hungarian Symphony Orchestra and the Orchestra of the Liszt Ferenc Music Academy.

He was Artistic Director and Chief Conductor of the Huddersfield Philharmonic Orchestra during the 1990s, and also Musical Director of the Portsmouth Festival Choir. Rupert's work as a guest conductor in New Zealand includes with the Auckland Philharmonia, Manukau Symphony Orchestra and the St Matthew's Chamber Orchestra. Rupert has been conducting the TWSO since 2008.



## **JONATHAN COHEN**    Clarinet soloist

Clarinetist Jonathan Cohen joined the Auckland Philharmonia in the 2020 season. A third-generation clarinetist, Jonathan was born in New Orleans. He began lessons with his father, Steve Cohen, at the age of 10. He has performed as soloist with the Louisiana Philharmonic Orchestra, the Montgomery Symphony Orchestra, the Interlochen Arts Academy Orchestra, and the Minnesota Orchestra.

Upon finishing his Master of Music degree from Juilliard, Jonathan went on to play with the Saint Paul Chamber Orchestra in Saint Paul, Minnesota for three seasons. In addition to weekly concerts, he also maintained an active teaching studio, mentoring young students in the Greater Twin Cities Youth Orchestra

His summer festival performances include appearances at the Mostly Mozart, Ravinia, Sunflower, Buzzard's Bay, Naumburg Summer Series and Minnesota Beethoven festivals among others. In addition to his work with the Saint Paul Chamber Orchestra, Jonathan has also appeared as a guest member with the Orpheus Chamber Orchestra, the Virginia Symphony, The Knights Chamber Orchestra, International Contemporary Ensemble (ICE), the Bavarian Radio Symphony, the Buffalo Philharmonic, the Cincinnati Symphony, the New York Philharmonic, and the Metropolitan Opera Orchestra.

Jonathan's major teachers have been Steve Cohen, Nathan Williams, Yehuda Gilad, Mark Nuccio, and Anthony McGill. He holds degrees from the Manhattan School of Music and The Juilliard School.



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## **VIOLIN I**

Tony Hong-Che Wu+ Katie Mayes  
Sarah Cathcart, Caitlyn Collins, Kim New  
Bev Oliver, Ann Speed, Anne Yu

## **VIOLIN II**

Ted Yu\* Justine Hua, Meryl Nicol  
Meemee Phipps, Catherine Polglase^  
Peter Stokes, Nicholas Wood  
William Zhang

## **VIOLA**

Chris Nation\* Samara Nation  
Catherine Milford, Hector Fitzsimons  
Aron Parshotam, Steve Zhang

## **CELLO**

Rosalind Oliver\* Simon McArthur  
^^Mark Harris, Catherine Milson  
Amos Robinson, Tony Lawrence

## **DOUBLE BASS**

Tamsin Kreyborg\* Will Flanery

+ denotes concertmaster

\* denotes section leader

# denotes section co-leader

^ Putāruru concert only

^^ Hamilton concert only

**Programme correct at time of print.**

## **FLUTE**

Elsie Kane# Jacqueline McPherson#  
Ashleigh Smith, Malcolm Carmichael

## **OBOE & COR ANGLAIS**

Anne Mendrun# Jordan Wise#  
Peter Plunkett# (cor anglais)

## **CLARINET**

Renee Kenyon\* Matthew Colvin

## **BASSOON**

Craig Bradfield\* Yasumi Kobayashi

## **FRENCH HORN**

Sergio Marshall\* Martin Stevenson  
Josh Bartram, Hugh Goodman

## **TRUMPET**

Hiro Kobayashi\* Mike Kenyon

## **TROMBONE**

Mark Barnes\* Robert Lummus  
Lynn Jamieson

## **TUBA**

Steve Webb

## **TIMPANI**

Daniel Collins

## **PERCUSSION**

Grace Palfreyman

# About us

## TRUST WAIKATO SYMPHONY ORCHESTRA



Proudly supported by



Trust Waikato Symphony Orchestra (TWSO) offers playing opportunities for amateur players, music students and instrumental music teachers of all ages from around the Waikato region. In addition to concerts like this one today, TWSO also performs the iconic Sunset Symphony at the Hamilton Arts Festival in February each year.

We always welcome new players! If you are interested in joining the orchestra, please email [support@orchestras.org.nz](mailto:support@orchestras.org.nz)

## ORCHESTRAS CENTRAL Ngā Tira Puoro te Pokapū



### We are driven by an unshakeable belief in the transformative potential of orchestras

As the orchestral hub for the Waikato, we aim to connect communities across the region through accessible and inspiring orchestral experiences for people of all ages and backgrounds. We present a dynamic programme of over 30 events each year, providing the professional management of our whānau of orchestras – **Trust Waikato Symphony Orchestra, Youth Orchestra Waikato, Rusty Player Orchestra** and the professional **OCT Ensemble**. Each orchestra presents a vibrant array of concerts, community engagement mahi, skills development workshops and interdisciplinary collaborations with some of Aotearoa New Zealand's leading artists.

Whether you're just starting out in music, returning after time away, an established professional or a passionate music advocate – there's a place for you here at Orchestras Central. There's something for everyone, with opportunities for school tamariki and whānau, enthusiastic amateurs, professional artists and music appreciators of all kinds to get involved. We are proudly for and of the Waikato.

**JOIN US!** Visit our website [www.orchestras.org.nz](http://www.orchestras.org.nz) or get in touch at [support@orchestras.org.nz](mailto:support@orchestras.org.nz) to find out more



# CELEBRATE THE SEASON with Youth Orchestra Waikato

Entry by koha  
3pm, 8 December

Gallagher Academy of Performing Arts



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*Te Whare Wānanga o Waikato*

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