

ASO

AUCKLAND SYMPHONY ORCHESTRA

FILM

FAVOURITES

Free Sunday Concert | Donations Appreciated

Sunday 4th August 2.30pm
Bruce Mason Centre



Guest Performer
Will Martin

AS

AUCKLAND SYMPHONY ORCHESTRA
MUSIC DIRECTOR - PETER THOMAS

Peter Thomas - *Music Director & Conductor*

Lynley Ward - *Concertmaster*

Phil Hickman - *President*

Gary Daverne O.N.Z.M - *Music Director Emeritus*

Bridget Strand- *Secretary*

Alice Philipsen - *Treasurer*

Olywn Green & Carol Hanson - *Librarians*

Jeanette Franklyn - *Grants*

Stephen Pipes - *Orchestra Manager, Logistics & Venues Liaison*

John Brockelbank - *Stage Manager*

Neil Cording - *Social Media Co-ordinator*

Robert Densem, Matthew Beardsworth, Alex Laubli, Judith Gust - *Programme Notes*

Eugenie Middleton - *Education Officer*

Bowden Hamilton - *Film-maker*

Olwyn Green - *Friends Co-Ordinator*

Micaela Bonnar - *Programme Designer*



Auckland Symphony Orchestra - Jazz! - August 2015 - Photo Luke Foley-Martin

Peter Thomas- Conductor

Peter Thomas is a New Zealand-based conductor and music educator. He is the Music Director and conductor of the Auckland Symphony Orchestra and Head of Music at Epsom Girls Grammar School. Peter has conducted many orchestras, including the New Zealand Symphony Orchestra, Auckland Philharmonia Orchestra, Auckland Youth Orchestra, St Matthew's Chamber Orchestra, Devonport Chamber Orchestra and West Michigan University Orchestra, either during master classes or as a guest conductor. Though his repertoire is broad, he feels a particular affinity with Romantic and 20th century works and is passionate about performing new music. Peter graduated with a Bachelor of Music from the University of Auckland some time last century. As a music educator, he inspires his students to strive for excellence, but to have fun while doing it - a philosophy which he extends to many other walks of life. His other activities include contract work for NZQA, occasional radio and TV appearances, and directing Remuera Music School.



Will Martin- Vocalist

Will Martin's debut album – 'A NEW WORLD' – went double platinum here in New Zealand, and when it was released in the United Kingdom it launched at Number 1, making him the youngest man in musical history to top the classical charts. Since then, internationally acclaimed recording artist and entertainer Will Martin has continued to grab global attention, with his electrifying stage presence, and versatile voice. By no means a strictly classical singer, Will is renowned for his engaging performance style, alluring personality, and expressive voice across multiple musical genres. Live performances have included world-renowned stages and festivals from London's Royal Albert Hall, Henley, and Hampton Court Palace, through to the Basel Military Tattoo in Switzerland. He is a regular performer at the world's most prestigious governmental ceremonies and international sporting events, at such illustrious venues as Westminster Abbey, Wembley Stadium, and Chicago's Soldier Field. Closer to home, he's enjoyed being the New Zealand Rugby Union's national anthem singer of choice for ten All Blacks' test matches. His brand new record – 'BY REQUEST' – was produced in Europe, and features the City of Prague Philharmonic Orchestra. The songs were chosen by Will's supporters and they combine to form an incredible tracklist of cinematic reimagining's; including Leonard Cohen's 'Hallelujah', Rod Stewart's 'Sailing', Billy Joel's 'Piano Man' as well as 'Requiem For A Soldier' (the theme from Steven Spielberg's 'Band Of Brothers').
MEET WILL IN THE FOYER AFTER TODAY'S SHOW!!



www.WillMartinOfficial.com

Follow @WillMartinNZ

Overture: The Magic Flute

Wolfgang Amadeus Mozart (1756-1791)

Mozart's story, as a child prodigy and also as a prolific composer who died in poverty aged 35, is well-known. *The Magic Flute* was used as a soundtrack in the films *Amadeus* (1984) and the Swedish film *Elvira Madigan* (1967). The film *Amadeus*, loosely based on Mozart's life, adheres to the adage 'never let the facts get in the way of a good story'. Relaying tales of Mozart's hedonism and licentiousness as well as the rivalry with Italian court composer, Antonio Salieri, the movie presents Salieri as not only the architect of the beloved but unfinished work *Requiem* but also as being responsible for Mozart's untimely death. While records show that Mozart had a wicked sense of humour and enjoyed the high life, the Salieri story remains rumour, speculation and, at worst, fiction. Nevertheless, the movie has helped to bring a fresh view of the genius of Mozart to a contemporary audience. *The Magic Flute* was Mozart's last opera, written a year or so before his death. One can picture him frantically scribbling the music, as it poured from his mind, providing a fitting theme for the engaging tale.



Sintel – Suite from the Rescored Short Film

Matthew Beardsworth (1999-)

Sintel is the suite from a short film score, composed to the Blender short animated film of the same name. It tells the tragic story of a young woman setting out on a long journey to find her lost pet dragon. Its vivid medieval Scandinavian setting and Spielberg-esque cinematography lends itself to a Romantic-style orchestral score in the grand Hollywood vein of Korngold, Steiner and Williams. This concert suite relates Sintel's story in purely musical terms, using key leitmotifs from the cues interwoven through the piece to express characters and situations. Sintel's theme is yearning and tumultuous, the up-and-down contours mirroring the mountains she climbs and overcomes in her quest. The dragon's theme is a soaring contour that works as a light lullaby in woodwinds, a glorious flying theme in strings, or a dark and terrifying battle theme in brass. An adventurous yet desperate melodic arc represents the journey, and a lamenting variation and reflective hymn closes off the suite.



Can You Feel the Love Tonight

Elton John (1947-)

The Lion King is a 1994 animated film about Simba, a young lion who has to assert himself and claim his rightful place as the King of the Pride Lands after his father's untimely death. The film won numerous awards including a Golden Globe and Academy Award for Best Film Score. *Can You Feel the Love Tonight* won an Academy Award for Best Original Song. *The Lion King* was made into a stage musical in 1997 and a remake of the film was released in July, 2019, with the same composers back on board for the score.

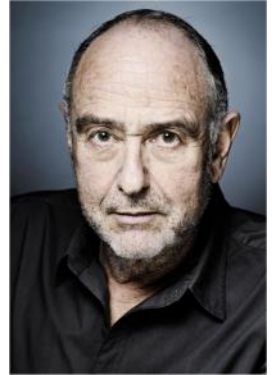


Empty Chairs at Empty Tables from *Les Miserables*

Claude-Michel Schonberg (1944-)

Libretto and lyrics: Alain Boubil (1941-) and Herbert Kretzmer (1925-)

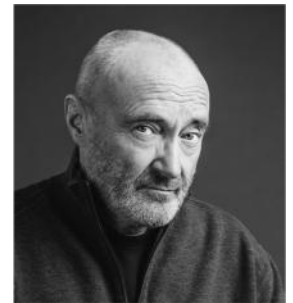
Despite being originally panned by critics, *Les Miserables* has become one of the longest running shows in musical. Based on Victor Hugo's novel, the complex plot interweaves the vendetta against convict Jean Valjean, the 1832 street revolution in Paris and the romantic life of Cosette, Valjean's adopted daughter. Near the end of the opera, Marius, Cosette's lover and one of the revolutionaries, laments the failed uprising. The guilt and regret at the senseless loss of life is tempered by hope and forgiveness with Marius' marriage to Cosette and Valjean's death-bed redemption. The song is a soliloquy delivered in a slow-moving minor key as an impassioned quasi-recitative, mourning the tremendous loss of life as a result of the uprising.



Against All Odds

Phil Collins (1951-)

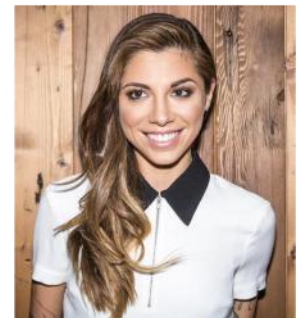
Against All Odds is a song by English singer/songwriter Phil Collins, the title track for the 1984 movie of the same name. A romantic thriller starring Rachel Ward, Jeff Bridges and James Woods, it tells the story of an aging American football star who is hired by a mobster to find his girlfriend. The film's soundtrack was nominated for a Grammy Award and the title song, performed by Collins, was nominated for both an Oscar and a Golden Globe for Best Original Song. This power ballad, which Collins said later was written shortly after the breakup of his first marriage, tells of a man imploring his ex-lover to 'take a look at me now'.



A Thousand Years

Christina Perri (1986-)

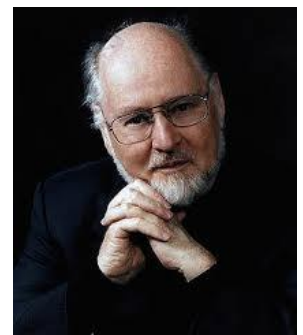
A Thousand Years was written by Christina Perri and David Hodges for the soundtrack to the film *Breaking Dawn – Part 1* as part of the *Twilight* series (2011). The *Twilight* films are based on Stephenie Meyer's popular vampire-themed teen fantasy romance novels which tells the story of Isabella 'Bella' Swan—a young woman who moves to Forks, Washington and falls in love with Edward Cullen, a 104-year old vampire. *Breaking Dawn* is the fourth and final novel in the series, and was made into a two part film. *A Thousand Years* is about the love affair between Edward and Bella. The lyrics speak of the fear of falling in love— '*I have died every day, waiting for you. Darling, don't be afraid. I have loved you for a thousand years, I'll love you for a thousand more*'.



Excerpts from *Close Encounters of the Third Kind*

John Williams (1932-)

Close Encounters of the Third Kind is a 1977 science fiction film about lineman Roy Neary and his encounter with a UFO and its alien occupants. The film deals with the fear of alien abduction but also the wonderment of encountering and communicating with a species from space. These emotions are expertly represented in the score by John Williams, with unnerving string dissonances expressing the fear and unease; and romantic, weeping melodies, harking back to the 'Golden Era' of film music of the 1930's-50's, representing the emotional meeting and interaction with the alien visitors. The iconic five note sequence in the film is used to communicate with the aliens (Re, Mi, Do, Do, So), appearing throughout the music in various instrumental combinations.



Star Wars - Suite for Orchestra

John Williams (1932-)

I. Main Title

II. Princess Leia's Theme

III. The Imperial March (Darth Vader's Theme)

IV. Yoda's Theme

V. Throne Room & End Title

The award-winning soundtrack to *Star Wars* is one of the most popular and widely recognised film scores. John Williams has been able to capture audiences with the various *Star Wars* themes for over three decades, ever since the first *Star Wars* movie was made in 1977. In this Suite for Orchestra several of the main motifs come together. The opening is majestic and introduces the familiar main theme which returns numerous times throughout the piece. 'Princess Leia's Theme' is gentle and in stark contrast to the dark, war-like 'Imperial March', also known as the Darth Vader Theme, which follows. The music associated with Yoda has a calming effect and brings relief and affirmation before the Suite revisits some of the earlier motifs in the 'Throne Room and End Title'. Williams' over eighty film scores include *Jaws*, *E.T.*, *Schindler's List*, *Jurassic Park* and *Harry Potter*. In addition to this he has also written a number of concertos and other symphonic works.



SUPPORT THE AUCKLAND SYMPHONY ORCHESTRA

The Auckland Symphony Orchestra is an Incorporated Society and is registered with the Charities Commission. The Orchestra relies on the financial support of a range of individuals and organisations to continue presenting concerts to the Auckland public.

How can you make a donation?

You can support our work in the following ways:

- ◆ Donate at our concerts
- ◆ Directly to the orchestra bank account: ASB 12-3066-0059164-00

How will your donation be used?

Donating to the Auckland Symphony Orchestra is a great way to show your support for live orchestral music in Auckland and New Zealand. Here are a few examples of ways in which your donation will be used:

- ◆ help us to purchase new music or commission a new work by a New Zealand composer
- ◆ pay the fee for a guest soloist or support the publication of concert programmes and fliers
- ◆ assist in the professional development of our members or the purchase of new instruments

How do you benefit?

- ◆ Watch the continued development of Auckland's leading community orchestra
- ◆ Receive regular emails informing you of orchestra events and how donations are being used

ASO



AUCKLAND SYMPHONY ORCHESTRA
MUSIC DIRECTOR - PETER THOMAS

The Auckland Symphony Orchestra is New Zealand's largest community orchestra. The players are drawn from all parts of Auckland and from all walks of life. The orchestra provides an opportunity for musicians who have chosen a career outside performance music, to enjoy weekly rehearsals of symphonic music, playing without payment and purely for the pleasure of making great music together. In its 42 years of existence, the ASO has had two Music Directors, Gary Daverne and Peter Thomas. The orchestra also supports local soloists by giving them the opportunity to perform with a full symphony orchestra in concert. The orchestra's main philosophy is that music should be fun and enjoyed by players and audiences alike - hence the regular, free family concerts that are offered in Auckland with out-of-town concerts in areas where a live performance by a Symphony Orchestra is a rare event. Today, the Auckland Symphony Orchestra, with over eighty players, has developed an excellent following and reputation for its high quality performances of popular classics, film and show music, often playing to capacity and turn-away audiences. In addition to the regular concerts, we have other events including the sell-out performances of Last Night of the Proms, the Christmas Celebrations with local church choirs, our concerts for children, and our new outdoor concerts.

Violin 1

Lynley Ward #
Michael Hunter
Catherine Magallon
Christine Russell
Bridget Strand
Michele Wahrlich
Soren Wislang
Helen van Druten

Violin 2

Nicola Couch *
Chris Brown
Robert Densem
Jo Dutton
Lynne Hancock
Betty Hung
Alex Laubli
Chloe Litchfield
Judy Morley-Hall
Christina Wishart
Dragana Yelavich

Viola

Olwyn Green *
Zahira Ali-Champion
Anna Brooker
Nisha Fernandez-Ritchie
Judith Gust
Nung Jin
Iona McDonald
Sharyn Palmer
Neil Shepherd

Cello

Alice Philipsen *
Bruce Baguely
Charlotte Best
Colleen Edwards
Jeanette Franklyn
Tilly Harvey
Elizabeth Holt
Michael Palmer
Claire Postlewaite
Leo Shin
Tjitske Timmermans
Esther Wu

Double Bass

David Anstice *
Tim Denison
Don Smith
Jenny Luxmoore

Flute
Rachael Knox
Pene Brawn-Douglas
Mary-Kate Thomson

Piccolo

Mary-Kate Thomson

Oboe

Eugenie Middleton
Bev Brockelbank *
Vanessa Bruell

Cor Anglais

Vanessa Bruell

Clarinet

Hannah Green
Rachel Larcombe
Dawn Louman

Bass Clarinet

Dawn Louman

Bassoon

Ruth Hickton
Simon Smith
David Nation

French Horn

Rhona Somerville
Karen Huang
Mike Grimwood
Jill Ferabee

Trumpet

Neil Cording *
Andrius Ramonas
Muarry Penman
Geoff Scott

Trombone

John Russell
Craig Luxmoore
Peter Russell
Allan Grant

Tuba

Kerry Everett

Harp

Harrison Chau

Piano

Sophie Jenkins

Percussion

Benjamin Yelda
Jenny Cheng
Melissa Choo
Sophie Jenkins

Drum Kit

Cameron Shaw

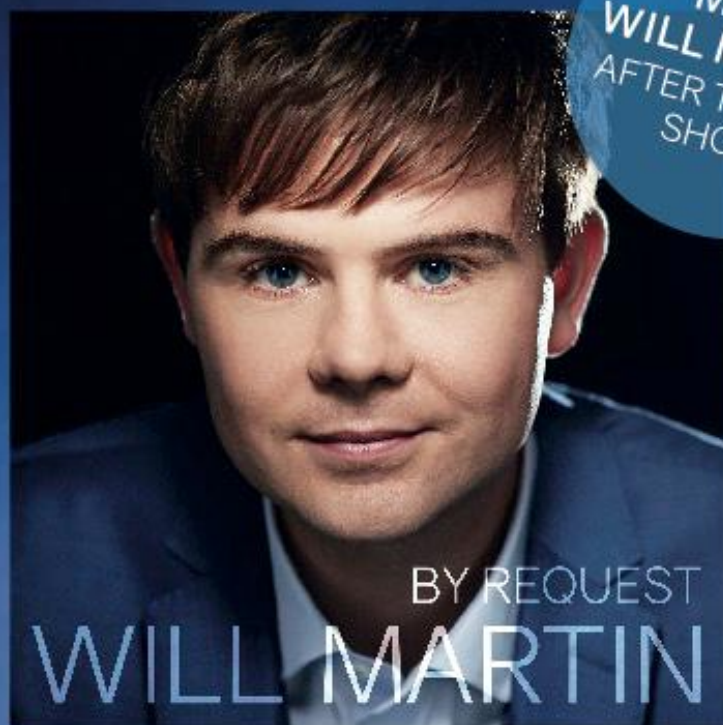
Timpani

Jane Chen

Concertmaster

• **Section Leader**

MEET
WILL MARTIN
AFTER TODAY'S
SHOW



BY REQUEST
WILL MARTIN

BY REQUEST

THE NEW ALBUM

Featuring '*A Thousand Years*', '*Against All Odds*',
'*Requiem For A Soldier*', '*Hallelujah*' and more ...

Accompanied by the
City of Prague Philharmonic Orchestra

Meet Will in the foyer after today's show,
where he will be signing his new album, 'By Request'