

# AS



AUCKLAND SYMPHONY ORCHESTRA

## *Happy Birthday Mr Beethoven!*

FREE SUNDAY CONCERTS | 2021 | DONATIONS APPRECIATED

SUNDAY 2ND MAY 2.30PM  
BRUCE MASON CENTRE

SUNDAY 9TH MAY 2.30PM  
AUCKLAND TOWN HALL





Peter Thomas - Music Director & Conductor  
Lynley Ward - Concertmaster and Secretary  
Nicola Couch - President  
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Eugenie Middleton - Education Officer  
Jean-Francois Vognin - Photographer  
Olwyn Green - Friends Co-Ordinator  
Malachi Chammanee - Stage Assistant



December 2020 - Christmas by the Lake  
Photograph by Jean-Francois Vognin



### **Shan Liu - Pianist**

Shan Liu is 11 years old. He started to learn piano close to 7 years old with Ms Xi Jiang and is currently studying with Stephen De Pledge. Shan has been the winner of numerous piano competitions both internationally and in New Zealand. Competition highlights include First Place at the Kings Peak International Piano Competition (USA), First Place at the Cesar Franck International Piano Competition (Belgium), and First Place at the Piano Talent Online Competition (Italy). In August 2019, Shan was awarded a full scholarship to Germany to have a masterclass with Manfred Fock. In New Zealand, Shan was the winner of the 2020 NZ Young Artist Piano Concerto Competition, and was the youngest Finalist of the 2020 New Zealand National Junior Piano Competition in NZ history.



### **Peter Thomas - Music Director and Conductor**

Peter Thomas is the Music Director and Conductor of the Auckland Symphony Orchestra. He has worked with numerous other orchestras around New Zealand and Australia including the New Zealand Symphony Orchestra, Auckland Philharmonia Orchestra, Christchurch Symphony Orchestra, Orchestra Wellington, Brisbane Philharmonic Orchestra, Auckland Youth Orchestra, St Matthew's Chamber Orchestra, and Devonport Chamber Orchestra. Though his repertoire is broad, he feels a particular affinity with Romantic and 20th century works and is passionate about performing new NZ music. He has commissioned numerous Kiwi composers and has conducted over 30 premiers. Peter has worked with artists including Simon O'Neill, Jenny B., Flavio Villani, Helen Medlyn, Suzy Lynch, Tina Cross, Benson Wilson, Will Martin, Amalia Hall, Lisa Crawley, Whitechapel Jak and many more. Peter graduated with a Bachelor of Music from the University of Auckland some time last century and is a former Head of Music at both Selwyn College and Epsom Girls Grammar School. As a conductor, he inspires musicians to strive for excellence, but to have fun while doing it - a philosophy which he extends to many other walks of life. His current projects include ongoing work with Synthyony, a concert series of film music, Music Director for the Universe Choir project, and continually striving to make orchestras a vital part of our existence.



**Sergei Prokofiev (1891-1953)**

***March in Bb Op 99 arr. Peter Thomas***

Prokofiev is considered possibly the best of the Soviet era composers and managed to remain in favour despite ten years away from the new Soviet regime in the 1920s. He had a solid grounding in classical form and harmony, but always managed to add his own cheeky variation on this. Already an established composer with *Symphony No. 1* (Classical) and *Violin Concerto No. 1* when he left Russia at the end of World War 1, he returned in 1927 to compose some of his best-known works: *Romeo and Juliet*, *Peter and the Wolf* as well as music commissioned by the ruling Communist party in an acceptable "social-realist" style. The *March Op 99* was originally written in 1943 for Soviet military band, possibly for a May Day parade. It has found its way into Western performances by way of different band arrangements. Today's orchestral arrangement is a transcription by Peter Thomas. The march is a lively work characterised by the quirky, chromatic motifs which are the composer's signature. Instantly appealing, this is Prokofiev at his best.



**Frédéric Chopin (1810-1849)**

***Piano Concerto No. 2 in F minor, Op 21 - Movement 1, Maestoso***

**Shan Liu - Piano**

Chopin's piano concertos display an unmistakable, appealing style which are distinctively warm and expressive, but nevertheless technically challenging. Perhaps because of lifelong ill-health he never sought large-scale public performance, preferring the intimacy of the salon. All his works reflect the delicacy and restraint of this setting.



The first movement of the concerto, heard here today, is based on a dotted motif, moving chromatically but seamlessly from the F minor key in which it begins. Many regard this concerto as superior to the well-known No. 1 which contains echoes of the first motif from the No. 2. He wrote under some pressure to produce a large-scale dramatic work and is believed to have sought help from fellow students Dobrynski and Nidecki with the orchestration. The work exhibits both drama in the first movement and tender pathos and light in the second. This work remains Chopin's most highly regarded of this genre and adds a dimension to the well-loved solo works for which he is most famous.

**Manuel de Falla (1876-1946)**

***Ritual Fire Dance from El Amor Brujo***

The *Ritual Fire Dance* is one of thirteen movements from the ballet *El Amor Brujo* (Bewitched Love), telling the story of Candéla, who is haunted by the ghost of her unfaithful husband. She is trying to rid herself of the apparition through a series of dances, including the dramatically mesmerising *Ritual Fire Dance*. The work premiered in 1915 and is heavily influenced by Spanish folklore and the music and rhythms of the Andalusian Gypsies. One of Spain's most important musicians of his time, Manuel De Falla developed his interest in the local musical idioms when he studied in Madrid and later in Paris, where he was exposed to the French and Russian composers, their attraction to the sounds and rhythms of Spanish gypsy music, and the emergence of nationalistic ideas in music.



Ludwig van Beethoven (1770-1827)

*Symphony No. 6 in F op. 68 'Pastoral'*

- I Allegro ma non troppo
- II Andante molto mosso
- III Allegro
- IV Allegro
- V Allegretto



Roger Booth - Narrator

Beethoven escaped the city when he could, enjoying daily walks and spending his summers in the rural areas surrounding Vienna. Nature was a source of solitude and spiritual renewal as he struggled with increasing deafness. He wrote to a friend, 'No one can love the country as much as I do' and this is reflected in the music of the *Pastoral Symphony*. He described the work as a 'Recollection of country life- more an expression of feeling than painting', and for the only time in his career, gave each movement a descriptive title. The symphony has five movements instead of the usual four, the last three played without a pause. Composed in the spring and summer of 1808 and premiered in December that year, it is a homage to nature and a contrast to the fiery *Fifth Symphony* written at the same time.

**I Allegro ma non troppo**

**Awakening of Cheerful Feelings on Arrival in the Countryside**

The symphony opens with a drone imitating the bagpipes played by peasants and shepherds. The prevailing mood is calm and cheerful. Beethoven draws out the harmonies over long spans and builds up texture by multiple repetitions of very short motifs, using overlapping groups of two and three notes to provide rhythmic dissonance.

**II Andante molto mosso**

**Scene by the Brook**

The lilting motif played by the strings imitates flowing water. The mood is relaxed and serene. Towards the end bird calls are heard in the woodwind: nightingale (flute), quail (oboe) and cuckoo (clarinets).

**III Allegro**

**Merry Gathering of Country Folk**

The music depicts revelling and dancing, with the middle section including caricatures of village musicians. The music gets faster and more riotous, ending abruptly as a storm begins to brew.

**IV Allegro**

**Thunder, Storm**

A few drops of rain at the start develop into a violent storm. Piccolo, trombones and timpani are added, depicting lightning and thunder. As the storm subsides thunder can be heard in the distance.

**V Allegretto**

**Shepherd's Song, Cheerful and Thankful After the Storm**

A drone is heard underneath the yodelling sounds of the clarinet and horn leading to a song of thanksgiving heard initially in the violins. The music builds up to an ecstatic climax followed by a fervent, prayer-like passage and ends with two emphatic chords.



The ASO is New Zealand's largest community orchestra. Players are drawn from all walks of life and from all parts of Auckland and beyond. We provide 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. ASO supports local composers and soloists by giving them the opportunity to work and 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 community concerts. With over eighty players, the ASO 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 Last Night of the Proms, Synphony and SeePort.

#### **Violin 1**

Lynley Ward \* #  
Bridget Strand  
Helen Van Druten  
Soren Wislang  
Michael Hunter  
Catherine Magallon  
Chris Channon  
Monica Robinson  
Christine Russell  
Johnny Chang  
Betty Hung  
John Siu  
Matthew Beardsworth  
Glynn Sergeant

#### **Violin 2**

Nicola Couch \*  
Charlotte Lamb  
Alex Laubli  
Vanessa Sharplin  
Skylar Orr  
Mark Rodgers  
Dragana Yelavich  
Robert Densem  
Judi Boyle  
Terry Stewart  
Judy Morley-Hall  
Lynn Hancock  
Chris Brown  
Jemima Wu

# Concertmaster

\* Section Leader

#### **Viola**

Olwyn Green \*  
Zahira Ali-Champion  
Anna Brooker  
Nisha Fernandez-Ritchie  
Judith Gust  
Iona McDonald  
Sharyn Palmer  
Laurie Shedden  
Neil Shepherd  
Andrea Smith  
Simone Tait

#### **Cello**

Alice Philipsen \*  
Charlotte Best  
Vicki Earl  
Colleen Edwards  
Jeanette Franklyn  
Tilly Harvey  
Elizabeth Holt  
Mike Palmer  
Claire Postlethwaite  
Coralie Spencer  
Molly Swanson  
Tjitske Timmermans  
Esther Wu

#### **Double Bass**

David Anstice \*  
Don Smith  
Tim Denison  
Nic Hurman

#### **Flute**

Mary-Kate Thomson  
Pene Brawn-Douglas

#### **Piccolo**

Mary O'Brien

#### **Oboe**

Eugenie Middleton  
Louise Treneman

#### **Clarinet**

Amy Wang  
Dawn Louman

#### **Bassoon**

Ruth Hickton  
David Nation \*

#### **French Horn**

Rhona Sommerville  
Jill Ferrabee

#### **Trumpet**

Andrius Ramonas  
Geoff Scott

#### **Trombone**

Peter J. Russell \*  
Allan Grant

#### **Percussion**

Ben Choo  
Caleb Goldsmith  
Melissa Choo

#### **Timpani**

Jane Chen \*



## 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
- Scan the QR Code below which links to PayPal online
- Via our website : [www.aucklandsymphony.co.nz](http://www.aucklandsymphony.co.nz)
- 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



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International Tenor

**SUZANNE LYNCH**

Kiwi Pop Royalty

**CHRISTINA ELLISON**

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**PETER THOMAS**

Conductor

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