

ASO

AUCKLAND SYMPHONY ORCHESTRA

JAZZ FAVOURITES

Free Sunday Concert | Donations Appreciated

**Guest Performers: Eva Ding, Amy Hsu,
Leni Sulusi & Tim Denison**

**Sunday 27th October 2.30pm
Auckland Town Hall**





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, West Michigan University Orchestra, Christchurch Symphony Orchestra, Brisbane Philharmonic Orchestra, and Orchestra Wellington. 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.

Most recently, Peter has conducted the highly-acclaimed *Synphony* performances in Brisbane, Auckland, Hamilton, Wellington and Christchurch - a unique event combining a live orchestra with electronic dance music, DJs, a curated light show and guest musicians.

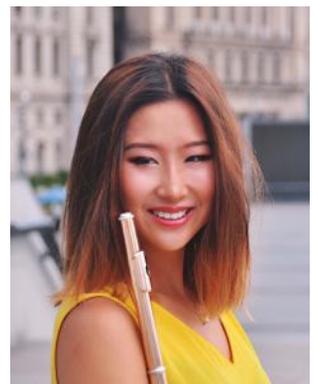


Eva Ding - Flautist

Shanghai-born, Auckland-raised, New York-based Eva Ding fell in love with the flute at age 8. In recognition of her potential as a performer, she has received accolades from Chamber Music New Zealand and the Performing Arts Competitions Association of New Zealand. Eva was recognised at Auckland Philharmonia's 2017 Young Soloist of the Year and is a current fellow of the New York Foundation for the Arts Immigrant Artist Mentoring Program.

In 2017, Eva made her New York concerto debut with the Brooklyn Metro Chamber Orchestra performing Honegger's *Concerto da Camera*. She was invited back this season to perform the New York premiere of Tailleferre's *Concertino* for Flute, Piano, and Chamber Orchestra. An avid proponent of highlighting contemporary music, Eva gave the New Zealand premiere performance of *The Golden Flute* Concerto by Chinese-American composer Chen Yi to a full house at the Auckland Town Hall in 2016.

Eva received the Manhattan School of Music President's Scholarship and completed a Master of Music with Robert Langevin, Principal Flute of the New York Philharmonic. Prior to that, she gained her Bachelor of Music with First Class Honors from the University of Auckland, under the tutelage of Professor Uwe Grodd.



Amy Hsu - Piano

Born in Taiwan and raised in New Zealand, Amy completed her studies at the University of Auckland under the tutelage of Stephen de Pledge and David Guerin at the end of 2017.

During her studies, Amy spent a large portion of her time working with musical theatres in Auckland. Some of her involvements include productions of *West Side Story*, *Evita*, *Mamma Mia* and *Sweeney Todd: the Demon Barber Of Fleet Street*. In September 2016, she made her musical directorship debut in Manakau Performing Art's production of *A Funny Thing Happened On The Way To The Forum*. In both 2016 and 2017, she was a recipient at the Anna Nathan Prize in Early Keyboard.

Upon the completion of her studies, Amy has been performing internationally and exploring a variety of musical styles on cruise ships, with artists such as Brazilian pianist/conductor Rogerio Tutti, Irish Musician of the Year Jonathan Johnston, Australian singer-songwriter Chantelle Delaney, and Eurovision semi-finalists Emperors of Soul.

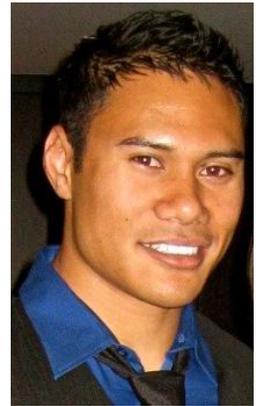


Leni Sulusi - Drum Kit

Leni's passion for music started when he became principal percussionist for the New Zealand National Youth Brass Band in 1999, which went on tour to the United Kingdom in 2003. He was one of the art directors for Strike Percussion over a period of 10 years which saw him travel the world with their unique shows.

Leni's career is now a percussion player and composer for the Royal New Zealand Navy Band. He represented NZDF at Gallipoli 100th anniversary as a drummer for the catafalque guard during Anzac commemorations in Turkey.

Leni has worked with the Auckland Philharmonic, the Wellington Sinfonia Orchestra and has collaborated with several NZ celebrities such as Kora, Warren Maxwell and Rhombus. His compositional portfolio includes works for Strike; *E Pa Pa* for Elena and the Wellington Sinfonia; and *Drumflip* which is showcased in Strike's successful show *Elemental*.



Tim Denison - Double Bass

Tim Denison is Auckland Symphony Orchestra's own double bass player. Tim has been playing bass in orchestras, jazz big bands, and small ensembles since the age of 10. While Tim mostly plays orchestral music, his fellow ASO musicians have often voiced suspicions he might rather be playing jazz. He studied music at The Ohio State University but graduated with an engineering degree.

Music is a passion for Tim, but his profession is in quality improvement, where Tim works as a programme director with Auckland District Health Board.



Edward Kennedy “Duke” Ellington (1899-1974)

Duke Ellington! A Medley for Orchestra

American pianist, band leader and composer Edward Kennedy “Duke” Ellington was a major figure in the history of jazz. In a career spanning over 50 years and including over 1000 works, his music stretched into other genres including blues, gospel, film scores, popular, and classical. His career included leading his orchestra, composing a vast songbook, scoring for movies, composing stage musicals, and world tours. Several of his instrumental works were adapted into songs that became standards. Due to his inventive use of the orchestra, and thanks to his eloquence and extraordinary charisma, he is considered to have elevated the perception of jazz to an art form on a par with other genres of music. This medley includes *Don't Get Around Much Anymore*, *Do Nothing Till You Hear From Me*, *Sophisticated Lady* and *It Don't Mean a Thing (If It Ain't Got That Swing)*.



Kurt Weill (1900-1950)

Die Moritat von Mackie Messer, arr. Peter Thomas

Born into a strict Jewish family in Dessau, Saxony, Weill was trained under composers Humperdinck and Busoni, later teaching Claudio Arrau. Despite writing songs, string quartets, an orchestral suite, cello sonata and violin concerto, he found his voice in musical theatre. In 1928 he wrote *The Threepenny Opera* alongside Bertold Brecht, based on John Gay's *The Beggar's Opera*. He saw in music theatre an opportunity to write music that was socially influential but stopped short of Brecht's agenda to “set the Communist Party manifesto to music”. He inevitably clashed with the Nazi regime and left Germany to eventually settle and become a citizen of the USA. Influenced there by American popular song and dance he continued writing until his death.



The familiar tune *Die Moritat von Mackie Messer* was inserted into the opera at the last minute to emphasise the black character of Macheath. The song was made popular in the late 1950s by Bobby Darrin as *Mack the Knife*. Weill's writing throughout his life reflected both a commitment to his background and a passion for his social cause. On his premature death from a heart attack in 1950 Maxwell Anderson wrote “...Kurt managed to make thousands of beautiful things in the short and troubled time he had.”

Claude Bolling (1930 –)

Suite for Flute and Jazz Piano Trio, arr. Steve Barta

- i. Baroque and Blue
- ii. Sentimentale
- iii. Javanaise
- vii. Véloce

Suite for Flute and Jazz Piano is a crossover piece, written by the French composer Claude Bolling in 1973 for his friend, the flautist Jean-Pierre Rampal. Modelled after the Baroque Suite, a musical form composed of a set of dances, Bolling's Suite has seven movements.



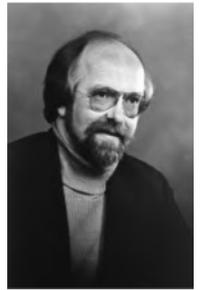
In the cheeky first movement, *Baroque and Blue*, the flute and piano compete with each other. The flute starts with a classical melody in 3/4 time, which the piano suddenly interrupts with a 4/4 Blues style. Gradually the two instruments assimilate some of each other's elements, with the piano moving to 3/4 time, and the flute incorporating jazzy syncopations and swing rhythms. The *Sentimentale* is slower and more relaxed with flowing melodies by both instruments. The *Javanaise* takes its title from the French slang word 'javanais', which refers to a practice of inserting the letters 'av' into words to disguise their meaning. Correspondingly this movement has a fifth beat added, and is playful and jocular. The last movement, *Véloce*, is fast paced and exciting, the flute now fully immersed in the jazz idiom.

Born in Cannes, Bolling started to play jazz professionally from his mid-teens. One of Europe's most famous jazz musicians, he was instrumental in the revival of traditional jazz in the 1960s, was involved in various crossover collaborations and has composed music for many films. This new arrangement by Steve Barta is for orchestra, string quartet and solo flute and piano.

Calvin Custer (1939-1998) arr.

A Salute to the Big Apple

Calvin Custer attended Carnegie Mellon University and Syracuse University. He was associated with the Syracuse Symphony Orchestra during the majority of his career, playing keyboard, horn and double bass, holding various conducting positions and serving as staff arranger. He was a prolific arranger, creating many works which were performed by orchestras across the USA, including the Boston Pops. In 2006, the Syracuse Symphony released a CD of Custer's arrangements on the disc 'Big Band Bash'. *A Salute to the Big Apple* is a sophisticated medley that pays a musical tribute to the glamour and vibrant life of New York City, The Big Apple. It includes *Theme from New York, New York*, *Forty-Second Street*, and *Lullaby of Broadway*.



George Gershwin (1898-1937)

Three Preludes, arr. Justus Rozemond

Despite being renowned as a jazz pianist and achieving success through popular song with his brother Ira, Gershwin yearned for recognition from serious musicians and desired to bring jazz-inspired rhythm and harmonies to a classical world. Lessons with Schoenberg and Ravel produced the response, "Why become a second-rate Ravel when you're already a first-rate Gershwin?" Subsequently two of his compositions *Rhapsody in Blue* (1924) and *An American in Paris* (1928) became standard classics along with the immensely popular *Porgy and Bess*.



Three Preludes, first published in 1927, is arranged in this orchestral presentation by Justus Rozemond, director of New Zealand's Bay of Plenty Symphonia. All three preludes contain elements of jazz and Latin rhythms with Gershwin's signature "cool" keys and harmonies. The first, with its five-note blues theme in Bb, contains harmonies that were almost unheard of to audiences of the 1920's. Number two has a slow-moving bass line in C# minor, modulating to F# major. The finale, marked as a rhythmic Allegro, begins with a decisive syncopated motif and uses question-answer themes in Eb minor and Eb major. After a syncopated middle section, the two themes return with the major theme winning the battle.

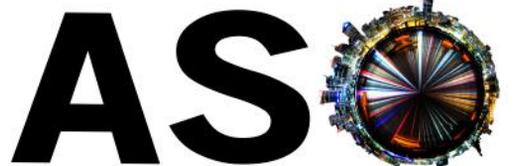
Calvin Custer (1939-1998) arr.

A Salute to the Big Bands

We return again to Calvin Custer. *A Salute to the Big Bands* medley contains snippets of several well-known American classics including the Count Basie tune *April in Paris*; *I'm getting sentimental over you*, popularized by Tommy Dorsey; *Pennsylvania 6-5000*, the song most closely associated with Glenn Miller; *Serenade in blue*, another Glenn Miller standard; and *Sing, Sing, Sing*, written by Louis Prima, but best known from Benny Goodman's rendition.



Auckland Symphony Orchestra – Myths and Legends 2018 – Photo Jean-Francois Vognin



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*

Neil Cording - *Social Media Co-ordinator*

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

Eugenie Middleton - *Education Officer*

Bowden Hamilton - *Film-maker*

Olwyn Green - *Friends Co-Ordinator*

Vanessa Gao - *Poster Design*

Micaela Bonnar - *Administrator & Programme Design*



Auckland Symphony Orchestra – Synthony Hamilton 2019

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 44 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, Synphony, the Christmas Celebrations with local church choirs, our concerts for children, and our new outdoor concerts.

Violin 1

Lynley Ward #
Helen van Druten
Michael Hunter
Soren Wislang
Christine Russell
Chris Channon
Glynn Sergeant

Violin 2

Nicola Couch *
Alex Laubli
Judi Boyle
Terry Stewart
Robert Densem
Jo Dutton
Dragana Yelavich
Chris Brown
Christina Wishart
Judy Morley-Hall

Viola

Olwyn Green *
Laurie Shedden
Zahira Jasmine-Champion
Nisha Fernandez-Ritchie
Anna Brooker
Judith Gust
Iona McDonald
Sharyn Palmer
Neil Shepherd

Cello

Alice Philipsen *
Bruce Baguley
Charlotte Best
Jeanette Franklyn
Tilly Harvey
Sandra Pipes
Coralie Spencer
Tjitske Timmermans
Esther Wu

Double Bass

David Anstice *
Don Smith
Tim Denison

Flute

Gail Nathan
Pene Brawn-Douglas
Mary O'Brien

Piccolo

Mary O'Brien

Oboe

Eugenie Middleton
Vanessa Bruell

Cor Anglais

Vanessa Bruell

Clarinet

Hannah Boocock
Rachel Larcombe
Dawn Louman

Bass Clarinet

Dawn Louman

Bassoon

Ruth Hickton
David Nation

French Horn

Henry Swanson
Karen Huang
Mike Grimwood
Jill Ferrabee

Trumpet

Andrius Ramonas
Laura Pendergrast
Geoff Scott

Trombone

John Russell
Craig Luxmoore
Peter Russell
David Paligora

Tuba

Kerry Everett

Timpani

Ben Yelda

Percussion

Jenny Cheng
Melissa Choo

Drum Kit

Leni Sulusi

Piano

Amy Hsu

Concertmaster

- **Section Leader**



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

