

AYO

Auckland Youth Orchestra



2016 October Concert Series

ayo.org.nz

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We thank the Waitemata Local Board for their assistance with the costs of this concert.



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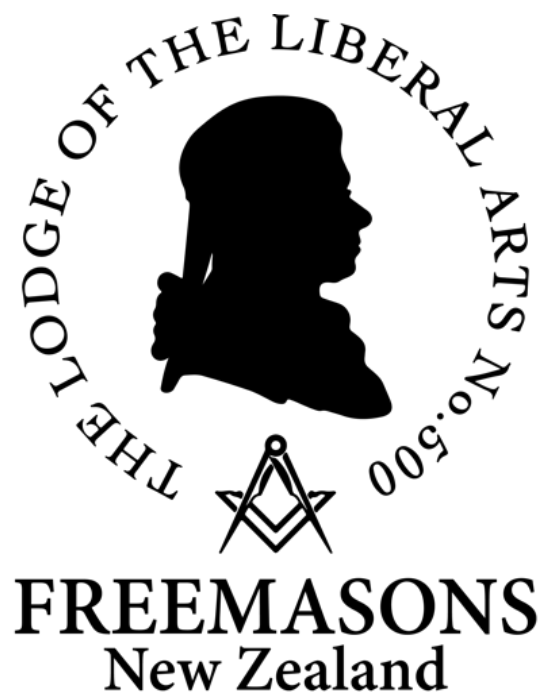
A WORD FROM OUR PRINCIPAL SPONSOR

Music in our hearts

As a long-time supporter of the Auckland Youth Orchestra, the Masonic Lodge of the Liberal Arts is extremely proud to be associated with such a fine group of talented young musicians.

Our enthusiasm for the AYO and its place in Auckland's musical world continues to grow as we provide artistic opportunities for the players and support to the administration.

The Lodge of the Liberal Arts Concert is a highlight of our Masonic year. Our aim is to foster excellence and aspiration in all our community endeavours – with fine music in our hearts.



www.liberalarts.nz

The Lodge wishes to express its sincere gratitude to Freemasons Charity and the Howick Freemasons Charitable Trust for their assistance in this project.

AYO Auckland Youth Orchestra

October 2016 Concert Series

PERFORMANCES

St Paul's Presbyterian Church, Katikati

Saturday 1st October, 7.30pm

Whitianga Town Hall

Sunday 2nd October, 2.30pm

Auckland Town Hall

Saturday 8th October July, 7.30pm

PROGRAMME

Maurice RAVEL

Bolero

CHEN Yi

Golden Flute

INTERVAL (20 minutes)

Pyotr TCHAIKOVSKY

Music from The Nutcracker

Antun Poljanich | Conductor

Eva Ding | Soloist

Please be respectful to fellow audience members and our players by switching all electronic devices to 'Silent Mode' or OFF. Please restrict the production of interrupting noises during the performance which is being recorded.

No photography or recording of any kind is permitted without prior consent.
Most importantly, please sit back, and enjoy the concert.

ANTUN POLJANICH

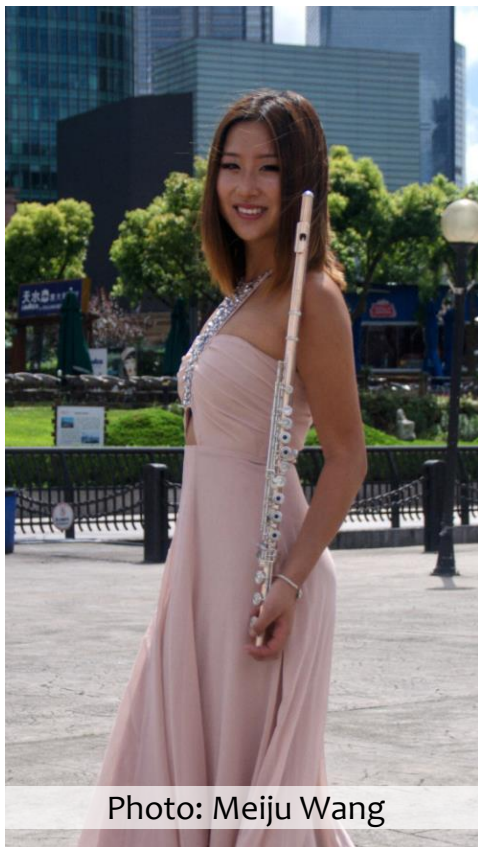
MUSIC DIRECTOR

Born in Croatia, Antun studied piano and theory at Dubrovnik School for Musical Education then studied conducting at the University of Ljubljana. Following post-graduate studies in Austria, he won a scholarship which took him to Leningrad for a three-year Master Course in Conducting at the Rimsky-Korsakov Conservatory. He has since worked with the Leningrad State Symphony Orchestra, the Veneto Philharmonia, the Slovene and Croatian National Orchestras and other prominent orchestras in Russia and Europe. Antun is the orchestra's fourth Musical Director.



EVA DING

SOLOIST



Shanghai-born, Auckland-raised Eva Ding fell in love with the flute at age 8, and is currently studying Performance Flute with Professor Uwe Grodd as a recipient of the prestigious University of Auckland Undergraduate Scholarship.

Having been a member of the Auckland Youth Orchestra since 2013, Eva is an experienced orchestral player. In recognition of her potential as a musician, she has been awarded scholarships from organisations including the Pettman National Junior Academy, the Auckland Philharmonia Orchestra, and the New Zealand Symphony Orchestra. However, Eva also has an impressive record as a soloist: she has recently been the recipient of the National Young Performer Award, the Anthony Jennings Memorial Award, and the Tauranga Performing Arts Competitions Society Carey Concerto and Smith Shield Awards.

Eva has been a featured soloist at various musical and cultural events, including at the Auckland Lantern Festival, the Friends of the Auckland Philharmonia Orchestra, University of Auckland graduation ceremonies, Auckland Symphony Orchestra's "American Beauty" concert, and the "Meet in Beijing" festival in China with the Aotea Youth Symphony.

Recently returned from a six-month exchange to the University of California in Los Angeles, Eva is brimming with inspiration from her time abroad, and was fortunate to have had the opportunity to take lessons with flute professors from elite music schools Julliard and Eastman. Upon completion of her undergraduate degree, she intends to continue her studies in performance flute, and will pursue a Master of Music.

In her spare time, Eva plays with her poodle Chocco, who adores singing along to her flute practice.

Bolero

Joseph Maurice Ravel (1875 – 1937)

Ravel's mother, whom he adored, was born in the Basque region of Spain but brought up in Madrid. He recalled listening to her singing Spanish folk songs to him as a little child and claimed that it was she who instilled in him his love of music; also his affinity with Spanish culture. Ravel's father was Swiss, an engineer and inventor, and perhaps it was from him that he inherited his fastidious craftsmanship and meticulous attention to detail, a characteristic which pervades everything he wrote. Stravinsky, typically, once referred to Ravel as the consummate Swiss watchmaker.

He entered the Paris Conservatoire at the age of fourteen as a piano student, but soon turned to composition as his principle study. Although there are no accounts of him being a disruptive or rebellious student his intense individuality, and his interest in music and composers not approved of by his professors, led to him being expelled from the Conservatoire at the age of twenty. Two years later he gained readmission, to study composition with Faure, the only teacher who seemed to recognize his abilities, but continued hostility from Theodore Dubois, the director of the Conservatoire, led to him being expelled again. He was allowed to continue attending Faure's classes, but only as an observer. It was at this time that he composed the beautiful and haunting "Pavane pour une Infante defunte" (Pavane for a dead princess) which has become one of his most popular compositions, both as a piano solo and orchestral piece.

Ravel's rejection by the Conservatoire must have affected him deeply, but it did not shatter his belief in himself as a composer. On the surface, at least, he appeared to be calmly indifferent to criticism or praise; the only opinion of his music he claimed to value was his own, and he was a perfectionist and extremely self-critical. He determined to win the prestigious Prix de Rome, which would guarantee him recognition and open the door to professional success. This became a battle between the academic establishment and Ravel. Five times he attempted to win the Prize, only to be rejected every time - the fifth time at the preliminary round, which led to a minor scandal. Faure and other established composers, even those who were not sympathetic to Ravel's music, protested publically, resulting in the resignation and early retirement of Theodore Dubois, and the appointment of Faure in his place.

All this had a marked effect on Ravel's personality. He appeared to be sociable, and he had many acquaintances, but he had no truly intimate friends of either sex. There is no record that he ever had a mistress or lover, and he never married. He was meticulous about his appearance and something of a dandy, always dressed in the most fashionable clothes.

Two other experiences also deeply affected him: his service as a 40 year old volunteer in the 1st World War and the death of his mother in 1917 which, in his own words, threw him into "a horrible despair." Interestingly, Theodore Dubois' contribution to the war effort was to form a society with the aim of banning performances of German music. When Ravel refused to join, his name was added to the list of banned composers.

The effect of his war experiences had severely compromised his health, and by 1927 friends began to notice that he was becoming increasingly absent minded. In the words of Stravinsky "his final years were cruel, for he was gradually losing his memory and some of his co-ordinating powers, and he was, of course, quite aware of it." He lost all ability to work and even the power of speech, and died in 1937 after an operation on his brain.

Ravel's output was relatively small, but almost everything he wrote was successful, and has remained in the repertoire. During the 1920s he became internationally recognized as France's most distinguished composer, and visits to America and Britain were a great success.

He accepted an honorary doctorate from Oxford University, and other foreign awards but, significantly, rejected all honours from the French State, including the Legion of Honour.

Bolero was the last work he completed in the 1920s. Commissioned to provide a score for Ida Rubenstein's ballet company, he decided on "an experiment in a very special and limited direction - a piece lasting 17 minutes and consisting wholly of orchestral tissue *without music* - one long, very gradual crescendo." Some commentators have suggested that the composition demonstrated the first sign of Ravel's mental deterioration, but in 1924 he had said that he was contemplating a "symphonic poem without a subject, where the whole interest will be in the rhythm." It is clear that the commission gave him the opportunity to realise this concept. The premiere took place in 1928 and was an immediate and overwhelming success. Ravel was astonished at the reception, and somewhat bemused at the subsequent popularity of the work. It is of course a work of great originality, but immediately accessible. Nothing like it had ever been written before. The constant repetition of the sophisticated and sensuous melody over the hypnotic bolero rhythm has an astonishing power to draw an audience into its spell. This is achieved without any melodic or harmonic development, but with a continuous crescendo which rises to an overwhelming climax at the end - all entirely created by the masterly orchestration of the composer.

The Golden Flute

Concerto for Flute and Orchestra

Chen Yi (1953-)

1. Andante (lyrically and vividly) 2. Larghetto (mystically) 3. Allegro (energetically).

Chen Yi's parents were both doctors, with a great love of music, and Yi began her musical studies at the early age of 3, learning both violin and piano. With the onset of the Cultural Revolution however, the family was broken up and sent for re-education to different parts of China. Yi was sent to a labour camp but was able to keep her violin and continue to practise. In 1978, after the end of the Cultural Revolution and a short period with the Chinese Opera, she gained admission to the newly re-opened Central Conservatory of Music in Beijing to study composition. In 1986 she became the first woman in China to receive a Master's degree in composition, and her achievement was recognised with a concert of her music broadcast throughout China.

Yi then moved to New York to further her studies at Colombia University. She soon received recognition in America as a composer, winning many awards, including a fellowship from the Guggenheim Foundation and the Ives Living Award from the American Academy of Arts and Letters. She also won 1st prize in the Chinese National Composition Contest, as well as many other prizes. Dr Chen is now Professor of composition at the University of Missouri Kansas City Conservatory of Music and Dance, and her music has been commissioned and performed by some of the world's leading musicians, including Yehudi Menuhin, Yo-Yo Ma, and Evelyn Glennie, as well as orchestras around the world. Her music is a synthesis of traditional Chinese folk roots and modernist sonorities which she herself compares to "speaking in Chinese, but writing in a western idiom." The flute writing makes much use of traditional Chinese Flute decorative techniques and glissandos, set against a fascinating use of orchestral colour, often created by the percussion instruments of the orchestra and the harp.

The Golden Flute was written at the request of the famous flautist, James Galway, after he had heard a performance of her viola concerto, but the first recording of the work was by Alexa Still and the New Zealand Symphony Orchestra, conducted by James Sedares.

Music from The Nutcracker Ballet

Pyotr Ilyich Tchaikovsky (1840 – 1893)

Tchaikovsky's ballet *The Nutcracker* received its premiere at the Imperial Mariinsky Theatre in St Petersburg in 1892. Incredible though it may seem today, it was roundly condemned by the critics, and met with an equally unenthusiastic response from the public. Tchaikovsky, writing it off as a failure, gathered a selection of numbers from the ballet together to make an orchestral suite, and this was received more favourably, but there was little indication that the music would eventually become as universally loved and well known as it is today.

After the initial run of performances, the ballet was only occasionally revived by the Mariinsky, and it was not produced at the Bolshoi Theatre in Moscow until 1919, almost 27 years after the premiere. It reached the West in 1934, when the first complete performance outside Russia was given at the Royal Opera House London, and then in 1940 the San Francisco Ballet mounted a production which was such a success that it has been performed there every Christmas Eve since. In the 1960s a tradition of performing the work at Christmas spread throughout the United States, and in London a similar tradition has evolved, with at least two or three productions to choose from, performed by different companies, every season.

The ballet tells the story of a little girl, Clara, who at a Christmas Eve party receives a present of a wooden nutcracker from a guest, the magician, Drosselmeyer. Clara dreams, as the clock strikes midnight, that strange things begin to happen. She finds herself downstairs where a battle between invading mice and the toy soldiers, led by the Nutcracker, is taking place. She rescues the Nutcracker from the Mouse King, and finds him transformed into a handsome prince. He transports her to the Land of Sweets where she is entertained by the Sugar Plum Fairy, and other sweets from around the world, and a wonderful waltz performed by the flowers. The Sugar Plum Fairy (the ballerina of her dreams and perhaps the personification of herself as a woman) dances a romantic pas de deux with the Prince. The dancing reaches a climax with a final waltz danced by all the sweets.

The music of the *Nutcracker* is perhaps Tchaikovsky's most imaginative display of virtuoso orchestration. All the special effects, such as the use of the celeste in the Dance of the Sugar Plum Fairy, are a depiction of a magical and fantastic world which begins with the entrance of Drosselmeyer at the party. This opens the audience's perceptions to all the special sounds which accompany the magical events in the rest of the ballet. The conventional, if beautiful orchestration of the first three numbers returns at the end, when Tchaikovsky returns to the keys which open the work.

Movements Performed:

- Overture miniature
- Scene No. 1 (The Christmas Tree)
- Scene No. 2: March
- Dance of the Sugar Plum Fairy
- Scene No. 11: Clara and the Nutcracker Prince
- Scene No. 12: Divertissement; Chocolate (Spanish Dance)
- Scene No. 12: Divertissement; Coffee (Arabian Dance)
- Scene No. 12: Divertissement; Tea (Chinese Dance)
- Scene No. 12: Divertissement; Candy Canes "Trepak" (Russian Dance)
- Scene No. 12: Divertissement; Dance of the Reed Flutes (Mirlitons)
- Scene No. 13: Waltz of the Flowers
- Scene No. 14: Pas des deux (Dance for two people)

ABOUT AYO



Founded in 1948, the Auckland Youth Orchestra (AYO) is the premier regional youth orchestra in New Zealand and was the first youth orchestra established in the Southern Hemisphere, designed to bridge the gap between school orchestras and adult professional groups.

We inspire young people from ages 14 – 28 to excel through their love of musical performance and provide them with a wide range of cultural experiences, thus shaping our leaders of tomorrow. AYO makes an important contribution to the cultural life of Auckland and New Zealand.

The AYO ambitiously performs up to 12 concerts a year throughout the upper North Island region and has attracted full house concerts in many locations. This endeavour requires large operating costs and the AYO relies heavily on the generosity of our Sponsors, Subscribers, and Supporters. Any grant or donation, however small, is greatly appreciated and helpful.

Sponsors are sought to assist us with specific significant costs such as:

- Permanent storage facility for our equipment and instruments
- Coach and truck hire
- Regional and provincial newspaper advertising
- Printing and photocopying
- Insurance

Subscribing Members of the public pay an annual subscription of \$25 as a donation towards our ongoing work. These individuals become Members of the incorporated Society and, as such, are entitled to attend the Annual General Meeting and vote directly on matters concerning the organisation.

Supporters are individuals who have contributed financially to the Auckland Youth Orchestra's running costs. General Supporters (\$60+), Special Supporters (\$500+), and Golden Supporters (\$5,000+). To show our appreciation for their support, some of the best seats are cordoned off exclusively for them at the free Auckland Town Hall concerts.

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Bob Kinnear	Mr I. M. Todd
Heidrun Leonard	Jan Wright
Helen Lewis	Betty Wyatt
Rod McLeay	

and 1 anonymous subscriber

AYO PLAYERS

Violin I

‡ Jim Wu
Gloria Tian
+ Pearl Hindley
Shirley Shang
Patrick Hayes
Harris Leung
Sandy Niu
Natasha Ironside
Kauri May
Kenny Li
Jerry Liu
Ji Reh Yoo
Hae Jean Byun
Aaron Nam

Violin II

Danny Kwok
+ Weihong Yi
Adrian Robb
Mana Waiariki
Lucille Liu
Jason Yeung
Stephen Leong
Maeve Herd
Tina Zhang
Genevieve Tang
Gemma Nash
Richard Paull
Michelle Allbury
Catherine Allbury
Joseph Chen

Viola

Jamie Oemcke
+ Logan Wu
Zahira Ali-Champion
Eins Lee
Kevin Hutsell

Cello

Mariko Windecker
+ Daniel Ng
Christine Zhou
Justin Ng
Sharon Hung
Gemma Henderson
Ben Lin
Ilya Chataline
Benjamin Piper
Tracy Xu
Amie Lee

Double Bass

Robbie Brown
+ John Moon
Timothy Shacklock

Flute

Anna Cooper
+ David Robertson
Yunesang Yune
Michelangelo Bisquera

Piccolo

Michelangelo Bisquera

Oboe

Noah Rudd
+ Josh Webster
Elizabeth Lewis

Clarinet

James Daniell
+ Emily Liston

Bass Clarinet

Megan Wilkie

Soprano Saxophone

Tomomi Johnston

Tenor Saxophone

Christiaan Swanepoel

Bassoon

Hannah Twomey
+ Amanda Yong
Natasha Port

Contrabassoon

Charlotte Naden

Horn

Anita Austin
+ Sean Tang
Rebekah Gray
Evan Metcalfe

Trumpet

Nicholas Allan
+ Caleb Probine
Benjamin Webster

Trombone

Mark Bingham
+ Paul Cho
Daniel Nihotte
David Paligora

Tuba

Lachlan Grant
+ Alexander King

Percussion

Paul Robertson
+ Annabel Yu
Jordan Ross
Joseph Chen

Harp

Rachel Xie

Legend

‡ Concertmaster
Principal
+ Assistant Principal

PLAY YOUR PART

Attend our concerts!

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2017 Concert Series

Saturday 4 March, 2017:

Hopetoun Alpha

Sunday 21 May, 2017:

Auckland Town Hall

Sunday 15 October, 2017:

Auckland Town Hall



ACKNOWLEDGEMENTS

Thanks to Franco Viganoni who generously gives his time and professional expertise in digitally recording our concerts using state-of-the-art electronics and a unique system of microphones. The resulting recordings, which can be found on the AYO website, are a real reference, totally true, in phase and free from any electronic manipulations and effects. For further information, please visit www.viganoni.com and www.audiopronz.com.

Furthermore, AYO would like to thank Kohia Terrace School for its generous support in providing AYO suitable rehearsal locations.



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