

AYO Auckland  
Youth  
Orchestra

# #baroque

2017

Feb/Mar Concerts



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**February 2017 Concert Series**

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**PERFORMANCES**

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**Waiheke**

Saturday 11<sup>st</sup> February, 7.00pm

**Howick**

Saturday 25<sup>nd</sup> February, 7.30pm

**Orewa**

Sunday 26<sup>th</sup> February, 4.00pm

**Hopetoun Alpha**

Saturday 4<sup>th</sup> March, 7.00 pm

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**PROGRAMME**

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**Gabrieli (Waiheke & Hopetoun Alpha)**

Canzona No. 1 per Primi Toni for brass ensemble

**Handel**

As when the Dove *from Acis and Galatea*

Concerto Grosso Opus 6 No. 10

Lascia chi'ò pianga *from Rinaldo*

**Vivaldi**

Concerto for two oboes and strings in D minor, RV535

**Handel**

Tornami a vagheggiar *from Alcina*

Happy We *from Acis and Galatea*

**Telemann (Howick & Orewa)**

Concerto in A minor for recorder, viola da gamba, and strings

**Gabrieli (Waiheke & Hopetoun Alpha)**

Canzona No. 2 per Septimi Toni for brass ensemble

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## FREE Concert, Donations Welcome

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Our Hopetoun Alpha concert is a ticketed concert but we are delighted to be able to present free suburban concerts in Waiheke, Orewa and Howick. At those free concerts, collection buckets will be available on exit for donations and we are confident that for every person who is unable to donate more than a few dollars, there will be others who will donate generously to assist in covering the significant costs in presenting the concerts. We understand that many people today don't carry cash and we invite you to make your donation via one of the options listed on our website: [www.ayo.org.nz/support-us](http://www.ayo.org.nz/support-us). Tax receipts are issued for all such donations.

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## THANKS TO OUR SUPPORTERS

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Philip Galloway  
The Wallace Foundation

### Special Supporters

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Margaret Leman

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Marcia Dwyer	Jane Torrie & Gerard Robertson
Bruce Fergusson	Alan Vail
David Foster	Ryno Verster
Diana Gash	Lois & David Westwood
Julie Goodyer	Elisabeth Wilson

*and 12 anonymous supporters*

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## THANKS TO OUR SPONSORS

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We thank the organisations below for their generous support:



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## ACKNOWLEDGEMENTS

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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](http://www.viganoni.com) and [www.audiopronz.com](http://www.audiopronz.com).

To **Tereza Poljanic** for generously producing our Baroque promotional video – a most valuable resource for us.

To **Bill McCarthy** for generously video recording and editing our Pathétique concert in October 2015, some of which can be viewed on our website. This is a wonderful record for us to have.

To **Whittaker's Music Museum** on Waiheke and **Epsom Girls Grammar School** Music Department for the use of their harpsichords for our concerts.

To **Pettman National Junior Academy of Music** and the **Auckland Opera Studio** for their collaboration in this programme.



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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.

## MUSIC DIRECTOR

## Antun Poljanich

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.



## SOLOISTS



### Noah Rudd

Noah began his journey on the oboe with Alison Jepson at the age of nine. He is now going into his second year of a Bachelor of Music at the University of Auckland, studying with Martin Lee.

Noah has been a member of the Auckland Youth Orchestra since 2014. He won the AYO Soloist Competition in 2016 and will perform Anthony Ritchie's *Cartoon: Fantasy for Oboe and Orchestra* in the orchestra's May concerts. He is excited to be performing alongside AYO in this intimate baroque programme.

### Josh Webster

A graduate of Westlake Boys' High School, Josh has been the recipient of many awards for his talent, including a scholarship from Auckland Philharmonia Orchestra in 2015. Josh has won awards in the annual AYO Soloist Competition, winning the Under 18 prize in 2014 and an Outstanding Performance prize in 2015. Chamber music has also been a success, with Josh winning several awards from the National NZCT Chamber Music Contest and in 2016 winning one of the top three spots in the Auckland University Chamber Competition.



Over the years Josh has had masterclasses and lessons with Maurice Bourgue, Martin Lee, Robert Orr, Gordon Hunt, Alexandre Oguey, Diana Doherty, Eve Newsome, Bede Hanley, Camille White and Alison Jepson.

Josh currently studies with Martin Lee at the University of Auckland and has been part of the AYO for three years. A review from a concert last year singled him out as 'primus inter pares'.





### **Sophie Sparrow**

Whangarei 23-year-old soprano, Sophie Sparrow completed a Bachelor of Music with first class honors in Classical Voice Performance in 2014. Sophie is currently training with Frances Wilson at the Auckland Opera Studio.

In 2016, Sophie was one of 10 Lexus Song Quest semifinalists. She was also the Runner up in the 2016 Wellington Dame Malvina Major Foundation Aria Competition, third placed in the National Young Performer Awards 2016, one of the 2016 Dunedin DMMF Aria finalists, and was runner up of DPACS Recital Award.

Sophie plans to further her classical training through a masters programme and endeavours to audition at the end of this year for colleges in Europe and America.

### **Tayla Alexander**

Tayla is a 16-year old soprano from the Auckland Opera Studio. At the tender age of 11 she released her debut album called *Songbird*, making her the youngest local artist to appear on the New Zealand Music Charts. She has gone on to release many more songs on iTunes and today her voice can be heard on radio stations across the globe. She enjoys support from the USA, Canada, Germany, Austria and Sweden amongst others.



Tayla has performed for a number of dignitaries and also for more than 200,000 people at the Coca-Cola Christmas in the Park. She is a winner of the prestigious AIMES award and was selected as a guest artist on the Disney Channel.

### **Cameron Barclay**



Cameron is a graduate of both the University of Auckland and the New Zealand School of Music, where he studied singing, French and Italian. He was a 2010/2011 PwC Dame Malvina Major Emerging Artist for NBR New Zealand Opera and was also a member ChapmanTripp Opera Chorus for three years.

Cameron has performed extensively throughout New Zealand and abroad on both the opera and concert stage. Some of his recent highlights include appearing in New Zealand Opera's production of *Sweeney Todd*, performing in Ken Hill's *Original Phantom of the Opera* in Tokyo, Japan, performing the role of Frederic in the New Zealand Tour of *The Pirates of Penzance*, singing the National Anthem of Argentina for their match against the All Blacks in Wellington, New Zealand and recording Margaret Wegener's *Ode to a Nightingale* with the Auckland Philharmonia Orchestra, the first recording of this work.

Not only has Cameron sung lead operatic roles and oratorios, he is also one tenth of the Australian-based classical-crossover ensemble: The TEN Tenors. Since joining the group at the beginning of 2014, he has performed in over 250 venues across Europe, America, Asia and Australasia. He will be returning to the USA with the Tenors later this month.



German recorder player **Wolfgang Kraemer** studied with Marion Michel at the Conservatory of Luxembourg. His teachers also included Armgard Pudelko and Walter van Hauwe.

As a soloist and member of various baroque ensembles, Wolfgang has toured Germany and other European countries, Korea and New Zealand. For ten years before he moved to New Zealand, he was director of a music school for musically gifted children in Germany.

In 2001 Wolfgang founded the ensemble “Il Raccolto”, specializing in the authentic interpretation of Baroque music. From 2004 until 2012 he worked as a part-time lecturer for recorder at the University of Canterbury. In 2006 he became the Academy Director of The Pettman National Junior Academy of Music and since 2007 he has directed the International Akaroa Summer Festival.

German cellist **Edith Salzmänn** is Senior Lecturer for cello at the University of Auckland and Artistic Director of the Pettman National Junior Academy and the International Akaroa Music Festival. She studied with the famous cellist Janos Starker in Bloomington, USA as well as in Detmold (Germany).



She has performed with Menachem Pressler, Heinz Holliger, Christoph Poppen, Eduard Brunner, Tibor Varga, Elizabeth Sawyer Parisot, Erick Friedman and many other musicians. She was a recording artist for the label Stradivarius, Milan, and has recorded for EMI, Atoll records and radio stations on 4 continents. She has appeared in recital all over Europe, the US, Canada, Australia and Asia and regularly gives masterclasses all over the world.

In 2017, she will perform and give masterclasses in Holland, the UK, Germany and Australia and New Zealand. She has just finished recording a CD of cello works by the romantic German composer Friedrich Kiel for the premier New Zealand label, Atoll Records, as well as the complete recording of Ferdinand Ries' piano trios, also for Atoll.



## Opera in the Baroque Era

Opera as we understand it today was a creation of seventeenth century Italy. It began in Florence, where towards the end of the sixteenth century cultivated intellectuals, the Camerati, met together with the aim of recreating what they believed was the lost art of the ancient Greek theatre. In fact what emerged was something radically new, the fusion of music and drama through the concept of sung speech. What is generally recognised to be the first true opera, *Dafne* by Peri (1561-1633), was first performed in 1598 at the house of the foremost patron of music in Florence, Jacopo Corsi, to a small, highly cultivated audience and though only a few fragments of this work have survived Peri's second opera, *Euridice*, (1600) has been preserved. The drama is carried forward by solo recitative, which Peri describes in his preface to the score as "an intermediate course, lying between the slow and suspended movements of song and the swift and rapid movements of speech," but there are also actual songs, with succeeding verses sung to the same melody, and even choral writing in four or five parts.

Claudio Monteverdi (1567-1643) is the first composer whose operas are still performed today, though of course they lay forgotten after his death until their rediscovery in the twentieth century, unlike the plays of his great contemporary William Shakespeare. His first opera, *Orfeo*, was written in 1607 for the Court of Mantua and was an immediate and overwhelming success. Its fame soon spread, resulting in its publication, which inspired other composers to write works in a similar form for their aristocratic patrons.

Monteverdi spent the latter part of his career in Venice and it was there that opera ceased to be solely a private entertainment for the cultured nobility. The citizens of Venice included, as well as the patricians and church dignitaries who ruled the city, immensely wealthy and educated merchants and businessmen, lawyers, doctors, scholars, and other professionals. It was renowned for its civic and religious ceremonial and was visited constantly by travellers from the rest of Europe. It is not surprising that the drama and spectacle of opera found a ready response from such a society. The first public opera house opened in 1637, and by the end of the century there were no less than twelve opera houses, which by that time had produced over 300 operas. They were built by noble families but run on a commercial basis by professional managers.

The appetite for new operas was inexhaustible and the productivity of the composers of that period, and that which followed, seems incredible to us today. Everyone of course is aware of the enormous amount of music composed by Bach and Handel, but Alessandro Scarlatti (1658-1725) composed no less than 115 operas, 700 cantatas, and 200 masses, not to mention oratorios, motets, and instrumental music. Telemann (1681- 1767) wrote so much music that it is unlikely that his complete works will ever be published in a modern edition. It is estimated that as well as his 40 operas, he composed 44 Passions, 12 complete sets of cantatas and motets for the Protestant service, oratorios and music for special occasions, and a truly gigantic amount of instrumental music for both orchestra, for which he wrote 600 suites alone, and chamber ensembles.

The art of singing also reached a new and unprecedented level with the development of opera. Such was the demand throughout Europe, that the most famous singers could command fabulous fees and become enormously wealthy. The greatest singers were almost without exception the 'castrati', male sopranos, or mezzo sopranos, whose power, range of expression, and incredible breath control are well documented by contemporary witnesses. Though we might view this practice with horror today, at the time the possible rewards of fame and fortune must have seemed very tempting to poor families with a gifted and musical son with a beautiful

voice, and though of course they could never have children, marriage was not unknown, and many led reasonably normal lives.

Opera also led to the creation and the development of the modern orchestra. Largely accompanied by a body of strings and oboes, other instruments were gradually added for dramatic effect. An opera written by Antonio Cesti in 1668 was scored for a large orchestra of strings, flutes, oboes, bassoon, cornets, trumpets, and trombones. The concept of the symphony itself developed from the overtures and sinfonias, the instrumental interludes of operas when the orchestra was heard alone.

Opera remained the dominant musical form in Europe for the next three centuries, and remained so until the invention of recorded music, and the film and television industry of the 20<sup>th</sup> century, when American popular culture became pre-eminent throughout the world.

### **George Frideric Handel (1685-1759)**

Handel became a professional musician against his father's wishes, abandoning his law studies to become a violinist and later a harpsichordist at the opera in Hamburg. His first stage work, *Almira*, was produced there when he was twenty. A curious feature of this work is that the recitatives were in German and the Arias in Italian. It seems that that was customary in Northern Germany at the time. He left Hamburg for Italy in 1709 and spent five years there absorbing every aspect of Italian musical style and culture. The Catholic nobility and cardinals of Italy welcomed the young protestant German with great generosity, showing no sign of religious prejudice, and he visited in turn Rome, Naples and Venice, composing cantatas and oratorios for the church, which were all well received. A commission to write an opera for the Venice Carnival, *Agrippina*, was an enormous success with the public, and brought him great acclaim.

After accepting a position at the court of Hanover he went to London in 1710 where his opera *Rinaldo* was being produced. It was a triumph and he decided to stay in England where he found great encouragement and wealthy patrons such as the Duke of Chandos, Queen Anne herself granting him a pension. For the next twenty years of his life he devoted himself to opera. He began as a director of the Royal Academy of Music which was in fact a company set up by members of the nobility and listed on the stock exchange. He was required to engage the singers and produce the operas, which involved not only arranging and conducting the rehearsals but also the staging, scenery, and of course writing the music. Initially all went well, the company even returning a dividend of 7% to the shareholders in 1723. He wrote 27 operas in all during this period, travelling abroad each year to engage the singers for each season. The overwork and the stress caused by the creation of a rival company, tantrums of singers, intrigues, and the fickleness of audiences finally led to financial difficulties, bankruptcy and a severe breakdown in his mental and physical health.

As a result he decided to abandon opera and in 1739 he produced the oratorios *Saul* and *Israel in Egypt*, the texts of which, being in English, could be easily understood and appreciated by the audience. As they did not require elaborate and expensive staging they were of course also much cheaper to produce. The English took to them immediately, and his oratorios have remained firm favourites with the British public from then to the present day. His operas were soon forgotten and not one was staged between 1754 and 1920. Yet they contain some of his finest music, and productions by the English National Opera and others in recent years have been hugely successful, showing that they can also work brilliantly on the stage and are easily accessible to audiences.

## **Antonio Vivaldi (1678-1741)**

Vivaldi was taught music by his father who was a professional violinist in the orchestra of San Marco in Venice. He became a notable virtuoso violinist himself, but after being ordained in holy orders he was granted a dispensation, apparently on health grounds, from his duties as a priest, and began an association with the Ospedale della Pieta, which was one of four music academies for foundling girls in Venice. The academies gave frequent public performances, and became one of the attractions of the city. They were in a sense the first youth orchestras in the world. Vivaldi's association with the Ospedale lasted thirty-one years and he composed over 450 concertos for their concerts, performing as a soloist himself at many of them. It is for these concertos that he is largely remembered today, the group of four violin concertos, *The Four Seasons*, being among the most recorded works of all time. He also composed over 40 operas and church music, and after 1724 toured extensively in Europe. In 1735 he returned to Venice, but his music had fallen out of fashion and seeking new patronage in Vienna he died in poverty. After his death his music was completely forgotten until the 1930s, when the violinist wife of Ezra Pound began a revival. Today his music is regarded as a staple of the baroque instrumental repertoire.

## **Georg Philipp Telemann (1681-1767)**

Telemann was probably the most prolific composer in history. Self-taught musically, he learned to play a number of instruments and taught himself composition from studying the scores of older composers. While studying languages in Leipzig he founded the Collegium Musicum and composed the first of his 40 operas. He accepted a succession of musical posts in Eisenach, Frankfurt, and Bayreuth. Finally in 1721 he became Cantor of the Johanneum and music director of the city of Hamburg where he spent the rest of his life. During his lifetime he was regarded as the most important composer in Germany.

## **Giovanni Gabrieli (1557-1612)**

By the end of the 16<sup>th</sup> century, Venice had become one of the richest and most powerful European states. Commanding a monopoly of trade with the east, and an enviable, stable constitution which prevented any individual attaining absolute power, its vast wealth was poured into the creation of magnificent buildings and works of art. The Basilica of San Marco became famous all over Europe for its music. Gabrieli, when he was appointed organist and official composer of San Marco, utilised the acoustic properties of the building to create works which would place opposing groups of instruments against each other, imitating and echoing the various motives from which the music is constructed. He was also the first composer to actually specify the instruments he required. The brass players of Venice were justly famous, and the canzoni he wrote for them exploited their capabilities to the full.

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## ABOUT AYO

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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.

The AYO inspires young people from ages 14 – 28 to excel through their love of musical performance and provides 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 audiences at their 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.

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## AYO MEMBERS

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### Governance

Dame Catherine Tizard ONZ GCMG GCVO DBE QSO DStJ, Patron  
Michael McLellan, President  
Alastair Clement, Vice-President  
Margaret Leman, Vice-President

### Executive Committee

Alexander Cowdell	Chairman
Antun Poljanich	Music Director
Anne-Marie Forsyth	Secretary
Mary Lin	Manager
Helen Lewis	Treasurer
Eva Ding	Marketing & Development
Mark Bingham	Player Representative
Gemma Nash	Player Representative
Ben Lin	Player Representative
Paul Hyun In Cho	Player Representative

### Administration

Anne Wells	Librarian
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### Honorary Members

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Anne Draffin	Cameron Stuart
Mr T McD Morton	Lois Westwood

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Clive Aucott	Diana Gash	Diana Richardson
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Anne-Marie Forsyth	Miss S. Morris	Mr I. M. Todd
David Foster	Mr H.E.H. Perkins	Jan Wright
Judith Freeman	Mrs L. Rakich	Betty Wyatt
Philip Galloway	Grant Reay	

*and 1 anonymous subscriber*



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## AYO PLAYERS

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### **Violin I**

‡ Jim Wu  
# Joseph Chen  
+ Joshua Kirk  
Pearl Hindley  
Kenny Li

### **Violin II**

# Gloria Tian  
+ Weihong Yi  
Bryan Lin  
Elvina Liu

### **Viola**

# Jamie Oemcke  
+ Clara Salzmann  
Jasper Lin  
Sarah Rathbun

### **Cello**

# Mariko Windecker  
+ Daniel Ai  
Justin Michael Ng  
Ben Lin

### **Oboe**

# Josh Webster  
+ Noah Rudd

### **Bassoon**

# Charlotte Naden  
+ Hannah Twomey

### **Trumpet**

# Nicholas Allan  
+ Jake Krishnamurti  
Benjamin Webster  
Caleb Probine

### **Trombone**

# Mark Bingham  
+ Paul Hyun In Cho  
David Paligora  
Sarah Rathbun

### **Harpsichord**

# Annabel Yu

### **Legend**

‡ Concertmaster  
# Principal  
+ Assistant Principal

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## SUPPORT US

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

- Permanent storage facility for our equipment and instruments
- Coach and truck hire (3 weekends/year)
- 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.

The support from Subscribers and Supporters is significant to and appreciated by AYO in that it provides a degree of reliable annual income to assist with operational costs.

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## PLAY YOUR PART

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**Attend** our concerts!

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**Subscribe, support or sponsor** us: [www.ayo.org.nz/support-us](http://www.ayo.org.nz/support-us)

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### 2017 Concert Series

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**Saturday 4 March, 2017:**

**Hopetoun Alpha**

**Sunday 21 May, 2017:**

**Auckland Town Hall**

**Sunday 15 October, 2017:**

**Auckland Town Hall**



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