

AYO Auckland
Youth
Orchestra

#fantastique

2017

October Concerts



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October 2017 Concert Series

Kerikeri

Saturday 7 October 7pm

Warkworth

Sunday 8 October 4pm

Helensville

Saturday 14 October 7pm

Auckland Town Hall

Sunday 15 October 4pm

PROGRAMME

Beethoven

Egmont Overture

John Wells

Organ Concerto No.2 - Premiere

Soloist **Rebecca Lee**

Berlioz

Symphonie Fantastique

A TRIBUTE TO ROBERT ISSELL

This concert series is dedicated to the memory of Robert Issell (1938-2017), a true friend of AYO. Robert was a Concertmaster of the Symphonia of Auckland (a forerunner of the current APO) in the 70s, and a 1st violinist with the Royal Philharmonic Orchestra in London for many years. He generously gave a great deal of his time in tutoring the violin sections of AYO and became a valued support and friend to our Music Director, Antun Poljanich. We extend our sympathies to his family. Robert will be remembered with appreciation by AYO.

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*Please be respectful to fellow audience members and our players
by switching all electronic devices OFF and by remaining seated during the performance.
Please avoid interrupting noises during the performance, which is being recorded.
No photography or recording of any kind is permitted without our prior consent.*

A MESSAGE FROM THE LODGE OF THE LIBERAL ARTS

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.



THANKS TO OUR SPONSORS

We thank the organisations below for their generous support:



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.



SOLOIST Rebecca Lee



Born in South Korea, Rebecca Soojung Lee started learning the piano when she was 7 years old. After her family immigrated to New Zealand in 2007, she began to learn the violin in 2009 under Sara Jeon and later under Jin Kim.

Rebecca obtained her ATCL Diploma in piano from Trinity College London and Grade 8 violin in 2013.

Towards the end of 2014, Rebecca was captivated with the sound of the organ and began her organ studies under Miran Park, continuing her studies with Dr John Wells in 2016. Rebecca graduated from Westlake Girls

High School in 2016 and currently studies organ at the University of Auckland under James Tibbles. Rebecca is actively engaged with musical activities at church; she served as an organist for the Korean Church at Takapuna Methodist and currently serves as a pianist at the Henderson Korean Church of Auckland.

Egmont Overture Op.84

Beethoven (1770-1827)

In 1770 Captain James Cook, circumnavigating and mapping the coast of New Zealand, named the magnificent mountain he saw from the west coast of the North Island Mount Egmont, after John Percival, the second Earl of Egmont and First Lord of the Admiralty. The immortality conferred upon this nobleman by Captain Cook has now largely faded, with the mountain's Maori name 'Taranaki' having been officially recognized in 1986 and generally preferred by most New Zealanders, who today would have little idea where the name Egmont came from.

Coincidentally 1770 was also the year of Beethoven's birth, but the immortality he conferred on the 16th century Flemish nobleman, The Count of Egmont, shows no signs of fading. Egmont was condemned to death by the Duke of Alba and beheaded for his stand against the Spanish oppression of his homeland, and his call for its freedom and independence. Goethe in 1787 wrote a play on the subject, and in 1809 Beethoven was commissioned to write incidental music for this play. The courageous stand against tyranny and oppression was a subject which appealed to Beethoven. He had already composed his opera Fidelio on this theme, and the play was also perfectly in tune with his passionate beliefs in justice, freedom, and human dignity.

It is well known that originally he had been sympathetic to the ideals of the French Revolution but when Napoleon crowned himself Emperor in 1804 Beethoven furiously obliterated the dedication to Napoleon from the title page of his Eroica symphony. By 1809 his worst fears had been realised, Napoleon was now master of Europe and Vienna itself was under French occupation. During the bombardment of the city Beethoven had been forced to take refuge in a cellar to escape the noise and destruction.

The music he composed for the play consisted of an overture and nine pieces for soprano and symphony orchestra, with a male narrator. The overture is complete in itself as an expression of Beethoven's aspirations, and it encapsulates the essence of the play in music both inspiring and uplifting. The final coda in particular is an expression of Beethoven's unshakable belief in the ultimate triumph of the human spirit.

Programme notes by Alexander Cowdell © 2017

Organ Concerto No.2

John Wells (b.1948)

I started sketching ideas several years ago but the concerto never progressed very far until I happened to be examining in Malaysia. A group of candidates didn't show and we got word that their bus driver had got lost; none of the group would be able to make it in time for their exams. With over two hours to fill, I pulled out my sketchbook and worked on the first movement up to letter D in the score. And there it rested for a few more years.

Antun Poljanich approached me last year about the orchestra doing an organ concerto. Could I suggest one and could I suggest a student? He didn't want Poulenc or Saint-Saëns (which isn't a concerto, anyway), and Handel's charming works used too small an orchestra.

I mentioned that I'd already written one, but he didn't really prick his ears up until I said that I had started another. The rest, as they say, is history. Finding a performer was easy: Rebecca Lee learnt from me in 2016 and is now at Auckland University with James Tibbles. There was no question in my mind that she was the right choice.

I count myself very fortunate that Antun made that decision, that Rebecca was available, that the most excellent AYO will be the band and that the Donny Charitable Trust took the concerto under its wing with a minimum of fuss. So now, here it is.

I am a conservative – I like keys and melodies you can hum. What is it about? Let me paraphrase Beethoven (with respect): it is about itself. The 'geography' can be quickly scanned: 17 minutes or thereabouts, three movements, with a percussion link between the second and third. Use of the major seventh as a *leitmotif* and a fair bit for the percussion to do. Harp and bass clarinet parts have been grafted in on request; the work is better for their presence.

Programme notes by John Wells © 2017

Symphonie Fantastique Op.14

Berlioz (1803-1869)

Épisode de la vie d'un artiste ... en cinq parties

Fantastical Symphony: An Episode in the Life of an Artist, in Five Parts

- 1. Rêveries-Passions (Reveries-Passions)**
- 2. Un Bal (A Ball)**
- 3. Scène aux champs (Scene in the fields)**
- 4. Marche au supplice (March to the scaffold)**
- 5. Songe d'une nuit du sabbat (Dream of a sabbath night)**

Berlioz began work on his *Symphonie Fantastique* in 1827, the year in which Beethoven died. It is a symphony of astonishing originality, quite unlike any written before. Inspired by his passion for the Irish actress Harriot Smithson, whose performances of Shakespeare had caused a sensation in Paris, it is one of the most extreme manifestations of the romantic sensibility which swept through Europe at the time. Artists became intoxicated by the expression of their own individual personalities and emotions. The classical ideals of balance between form, expression, and taste, were cast aside in pursuit of this new overwhelming artistic vision.

Berlioz had fallen hopelessly in love with the actress after seeing her perform Ophelia in Shakespeare's 'Hamlet'. He sent her numerous love letters, all of which went unanswered. He began the symphony as an expression of his unrequited love. She did not attend the first performance in 1830 and did not hear the work until 1832, when she was persuaded to attend a subsequent performance. Intrigued and impressed, she agreed to meet Berlioz and they were married a year later. The marriage, unsurprisingly, was not a success and the couple separated after several years of unhappiness, and after the composer had begun an affair with the singer Marie Recio who became his second wife. All three now lie together in the Montmartre Cemetery.

Berlioz provided his own programme notes which are summarised below:

1. The first movement depicts the artist's uneasiness of spirit (*le vague des passions*), the indefinable passion, melancholy and aimless joys experienced before seeing for the first time a woman who unites all the charms of his ideal beloved - and with whom he falls desperately in love - his subsequent anguish, jealousy, tenderness and religious consolation.

[The image of the ideal beloved is symbolised by an *idée fixe*, a theme which occurs throughout the symphony in different forms.]

2. He meets his beloved amid the glamour and excitement of a ball and is overwhelmed by her beauty.

3. One summer evening he hears two shepherds serenading each other in a pastoral duet, restoring calm to his heart, but his beloved reappears and painful thoughts disturb him, together with fears of betrayal. The sun sets to the distant and ominous sound of thunder, leaving him alone in his solitude.

4. Convinced that his love has been spurned, the artist poisons himself with opium. While too weak a dose to cause his death, he dreams that he has killed his beloved, is condemned to death and marched to the scaffold where he witnesses his own execution. Before the fateful blow of the guillotine the *idée fixe* reappears as his final thought.

5. He finds himself at a witches sabbath. His beloved appears, to the delight of the diabolical company. The *idée fixe* has become a vulgar and grotesque dance tune. The symphony ends with a wild orgy accompanied by the funereal *Dies Irae* of the Catholic liturgy.

Programme notes by Alexander Cowdell © 2017

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. AYO inspires young people 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 NZ.

AYO performs up to 12 concerts a year throughout the upper North Island region and has attracted full houses 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 helpful and greatly appreciated.

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Anne Wells *Retiring Librarian*

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Sarah Thompson
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Jan Wright

*And 6 anonymous
Subscribers*

AYO PLAYERS

Violin I

‡ Jim Wu
Joseph Chen
+ Gloria Tian
Andrew Kelly
Maevae Herd
Pearl Hindley
Elvina Liu
Weihong Yi
Kauri May
Jason Yeung
Bryan Lin
Walter Xu
Angeline Xiao

Violin II

Joshua Kirk
+ Kenny Li
Gemma Nash
Joanna Sang
Mana Waiariki
Wenrui Ma
Tony Chen
Emily Kamimura
Genevieve Tang
Richard Paull
Dannielle Lee

Viola

Jamie Oemcke
+Caroline Norman
Grace Leehan
Jasper Lin
Clara Salzmänn
Sarah Rathbun
Hae Jean Byun

Legend

‡ *Concertmaster*
Principal
+ *Assistant Principal*

Cello

#Mariko Windecker
+ Daniel Ng
Daniel Ai
Justin Ng
Ben Lin
Ella McIntosh
Sophie Wolff-Wigley
Esther Lee
Ilya Chataline
Marcus Ho
Rana Cawley
Regina Baek

Double Bass

Robert Brown
John Moon
Harrison Scholes
Thomas Hall

Flute

Anna Cooper
Esther Hunter
(piccolo)
Anna Zhang

Oboe

Noah Rudd
+Josh Webster
Akari Ouchi
Elizabeth Lewis
(cor anglais)

Clarinet

James Daniell
Clara Lui
Emily Liston
Megan Wilkie

Bassoon

Charlotte Naden
Monica Dunn
Hannah Twomey
Amanda Yong

French Horn

Rangimakehu Hall
Luca Basso
Sean Tang
Evan Metcalfe
Max Glazier

Trumpet

Jake Krishnamurti
Caleb Probine
Benjamin Webster
Thomas Scott

Trombone

Mark Bingham
Paul Hyun In Cho
David Paligora (bass)

Tuba

Lachlan Grant
Neil Lindsay

Harp

Jennifer Zhang
Angela Jeong

Timpani

Paul Robertson

Percussion

Annabel Yu
Jordan Ross
Shing Yan
Victoria Zhou

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We are delighted to be able to present a free concert at the Auckland Town Hall. 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.

Tax receipts are issued for all such donations.

ACKNOWLEDGEMENTS

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. These 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.

To **Chris Watson**, Resound Project Manager, SOUNZ Centre for New Zealand Music, for his video recording expertise.

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