

AYO Auckland
Youth
Orchestra

The background features a blue sky with white clouds and sunbeams radiating from behind them. The title 'MIDSUMMER DREAMS' is centered, with 'MIDSUMMER' in a black, outlined, serif font and 'DREAMS' in a white, outlined, script font. Below the text, a brown suitcase is on the left and a yellow trumpet is on the right, both on a yellow ground surface.

MIDSUMMER
DREAMS

Auckland Youth Orchestra

MIDSUMMER DREAMS

Gareth Farr | Little Sea Gongs

Giovanni Gabrieli | Canzon Primi Toni

John Cage | Dream

Alexander Cowdell | Canzona for String Orchestra

Joseph Haydn | Symphony No. 100 in G major ('Military')

INTERVAL

Heinrich Ignaz Franz von Biber | Battalia a 10

Engelbert Humperdinck | Abendsegen und Traumpantomime (Evening

Prayer and Dream Pantomime)

ANTUN POLJANICH **MUSICAL 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 then 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.



PROGRAMME

Gareth Farr (b.1968)

“Little Sea Gongs” for percussion ensemble

With the ‘Rite of Spring’ Stravinsky opened up new and exciting rhythmic possibilities to 20th century composers, and together with the dissolution of traditional harmony and key relationships there grew an awareness of the musical value of the percussion section in creating new and different sonorities from anything ever heard before in Western music. The percussion section contains the largest range of timbres, and the greatest dynamic range of any section of the orchestra and has absorbed instruments from many other musical cultures around the world. Gareth Farr began his musical career as a percussionist before becoming one of New Zealand’s most successful and prolific composers. He has long had a fascination with the gamelan music of Indonesia, and how it was possible to create intricate and complex structures without the use of the key system and harmonies of European musical culture. This had an important influence in the development of his compositions. Little Sea Gongs was written in 1997 for the percussion quartet “Strike.”

Giovanni Gabrieli (1557-1612)

“Canzon Primi Toni” for brass ensemble

By the end of the 16th century Venice had become one of the richest and most powerful of European states. Commanding a monopoly of trade with the east, and an enviously 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 St Mark’s became famous all over Europe for its music. The organist and official composer of St Mark’s was Giovanni Gabrieli. He utilised the unique 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 sometimes actually specify the instruments he required. The brass players of Venice were justly famous, and the canzoni he wrote for them exploits their capabilities to the full.

John Cage (1912-1992)

“Dream” for 5 violas

After studying with Schoenberg for two years John Cage was told that in order to write music, you must have a feeling for harmony, that he would always encounter an obstacle, as though he would come to a wall through which he could not pass. His reply was that he would devote his life to beating his head against that wall. The music he came to write was never based on any feeling for harmony. He sought a different way of listening, often incorporating structures created by chance. He became famous with his composition 4'33” which was actually a piece of performance art. The performer and the audience simply being together in the same room listening to the sounds around them. Dream was originally written for piano in 1948 as the music for a dance piece choreographed by his partner Merce Cunningham. It is essentially a single melodic line except for the last few bars. It was arranged for violas by Karen Phillips in 1974.

Alexander Cowdell (b.1945)

Canzona for String Orchestra

The harmonic language of the Canzona is quite different from that of my other music which is generally highly chromatic and expressionistic. Seeking to create a piece which could bring comfort and peace to those who hear it I went back to where western harmony began, the music of the medieval church. The triad was regarded as a mystical representation of the holy trinity as it consisted of three in one. Triple metre was seen as a representation of perfection for the same reason, and was notated in the form of a circle, which was also seen as a perfect form. The triadic

harmony of the Canzona is therefore not that of the later key system which evolved from it but moves freely between major and minor chords as the emotional flow of the music dictates, and it is in triple metre throughout. It takes as its basis the Bach chorale *Sei Lob und Her'dem hochsten Gut* (Honour and Praise to the Highest) and develops and elaborates elements contained within it.

Joseph Haydn (1732-1809)

Symphony No 100 in G major ('Military')

Adagio/Allegro, Allegretto, Menuetto, Finale Presto

When Handel died in 1759 Haydn was a young man of 27, and when he himself died in 1809, Beethoven had already written his "Eroica" symphony, so during his lifetime music had undergone the most incredible transformation. In 1727 the Austrian court composer and Kapellmeister, Fux, published his celebrated treatise on counterpoint 'Gradus ad Parnassum', and it was from this work that Haydn received his only systematic instruction in composition, working through all the exercises by himself as he was too poor to be able to pay for instruction. In the introduction to the treatise Fux railed against the music of the time stating that "music has become almost arbitrary and composers refuse to be bound by any rules and principles, detesting the very name of school and law like death itself." There was clearly a revolution in musical style taking place and it was Haydn who carried this revolution forward with extraordinary energy to create what is now known as the 'classical style,' developing the instrumental forms of the string quartet and the symphony and writing a series of masterpieces which were the foundation of all those that were to follow. The 'Military' Symphony was one of those which he wrote for his second visit to London in 1794. In this work he introduced what was known at the time as 'Turkish music': cymbals, triangle, and bass drum. It was these percussion instruments, and the second movement, in 'march' time, which gave the work its name.

INTERVAL

Heinrich Ignaz Franz von Biber (1644-1704)

“Battalia a 10” for string ensemble

Biber spent almost his entire career in the service of the Archbishop of Salzburg, but unlike Mozart who began his career in a similar capacity, his exceptional talent was recognized and honoured. He rose to the position of Kapellmeister, performed before the Emperor, and was raised by him to the nobility. He was the foremost German violinist of his time, and although as Kapellmeister he wrote several magnificent masses for Salzburg Cathedral, he is nowadays better known for his instrumental music, particularly that for the violin. His 15 ‘mystery’ sonatas employ the device of ‘scordatura’, which means the instrument is tuned differently for each sonata. His ‘passacaglia’ for solo violin is a precursor of the famous ‘chaconne’ from the Bach’s D minor partita. Biber was a great master of ‘counterpoint’ which is the weaving of different parts together to make a harmonious whole, but in the second movement of the ‘Battalia’ he demonstrates graphically what happens when each part goes its own way without regard for the others. This is symbolic of how nations must work together or conflict will result.

Engelbert Humperdinck (1854-1921)

Abendsegen und Traumpantomime (Evening Prayer and Dream Pantomime)

During the course of the nineteenth century an increased awareness grew amongst the nations of Europe of their unique cultural and ethnic heritage. Although this led to much political unrest and conflict, as subject peoples sought independence from their political masters, it also led to a huge flowering of creativity in the arts and music, as artists, musicians and writers discovered the riches of their folk heritage and history. The music dramas of Wagner were a product of this resurgent German nationalism,

as were the folk tales collected by the brothers Grimm. Humperdinck was an ardent disciple of Richard Wagner while his sister Adelheid Wette was equally enchanted by the stories she found in Grimm's Fairy Tales. It was her idea for them to write an opera together about Hansel and Gretel. The premier was given in 1893, conducted by Richard Strauss, and was an immediate success. Unfortunately the nationalism which produced such wonderful works also led to the growth of a belligerent militarism, which after the unification of Germany by Prussia under Bismarck in 1871, achieved by a series of carefully planned wars, led ultimately to WW1.

Programme notes by Alexander Cowdell

THE ORCHESTRA

First Violin

‡Harris Leung
 ‡Gwyneth Nelmes
 ‡Nanae Saga
 Joseph Chen
 Sung Min Jun
 Weihong Yi
 Grace Nie
 Simon Tie
 Sofie Wigram

Second Violin

#Woojin Wang
 +Kauri May
 Anne Yu
 Kenny Li
 Adrian D'Souza
 Patrick Hayes
 Pearl Hindley
 Jason Yeung
 Jerry Liu

Viola

#Alex McFarlane
 +Anya Leenman
 Stephanie Townend
 Deborah King
 Dora Tsao

Cello

#Jacky Siu
 +Bleau Bustenera
 Gemma Henderson
 Lucy McSweeney

Double Bass

#Alex Verster

Flute

Mikee Bisquera
 Eva Ding

Oboe

Josh Webster
 Noah Rudd

Clarinet

James Daniell
 Joshua White

Bassoon

Mikhael Sayat
 Charlotte Naden

Timpani

#Laurence McFarlane

Percussion

#Paul Robertson
 Tim Doyle

Horn

Anita Austin
 Ellen Bingham
 Rebekah Gray
 Henry Close

Trumpet

Ben Webster
 Caleb Probine

Trombone

Mark Bingham
 Paul Cho
 Rachel Smith

‡ Concertmaster

‡ Associate
 Concertmaster

Principal

Co-Principal

+ Associate Principal

ABOUT THE ORCHESTRA

The Auckland Youth Orchestra aims to create a stimulating and professional environment which fosters the talent of young musicians from all over the Auckland region. As the leading training orchestra in New Zealand, it is a wholly amateur organisation run on professional standards, dedicated to turning young musicians into the unit of collective instrumental and artistic expression that is an orchestra.

EXECUTIVE COMMITTEE 2015

Alexander Cowdell, Chairman · Anne-Marie Forsyth, Secretary · Helen Lewis, Treasurer
Antun Poljanich, Music Director · Anne Draffin · Cameron Stuart, Manager · Anya Leenman
Gemma Henderson · Lucy McSweeney · Ben Lin

HOW YOU CAN HELP

Join us: Auditions for 2016 will take place in early December. To register for an audition or for more information, contact us now at ayoauditions@gmail.com

Follow us: Would you like to hear about our upcoming concerts? Sign up for our concert newsletter by emailing us at ayo@ayo.org.nz with the subject line “Newsletter”.

Keep updated! ‘Like’ us on **Facebook** (facebook.com/AYOrchestra), follow us on Twitter (twitter.com/AYOrchestra) or subscribe to us on **YouTube** (youtube.com/AYOrchestra).

Sponsor us: Would you like to support AYO? We have many options, from being a ‘chair donor’ to helping fund the orchestra’s needs – everything from a triangle to a tour bus! If you’d like to contribute, please email us at ayo@ayo.org.nz.

MANY THANKS TO OUR SUPPORTERS

Principal Supporter



Supporters



Cover art by Kenny Keppel | Programme notes by Alexander Cowdell
Programme design and layout by Gemma Henderson

© 2015