



AYO Auckland Youth Orchestra

PROUDLY PRESENTS...

PATHÉTIQUE

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.



FREEMASONS
New Zealand

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.



Here plays the future

PATHÉTIQUE

Performances

Massey High School, Sunday 20 September, 4pm

Great Lake Centre Taupo, Saturday 26 September, 7pm

Baycourt Theatre Tauranga, Sunday 27 September, 2.30pm

Auckland Town Hall, Saturday 3 October, 7.30pm

Programme

Dmitry Kabalevsky
Comedians Suite, Op. 26

Felix Mendelssohn
Piano Concerto No. 1 in G minor, Op. 25

INTERVAL
20 minutes

Pyotr Ilyich Tchaikovsky
Symphony No. 6 in B minor, Op. 74

Antun Poljanich | Conductor
Maria Mo | Piano Soloist

ayo.org.nz

ANTUN POLJANICH

Conductor | AYO 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.

Antun 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 fourth Musical Director of the Auckland Youth Orchestra.

MARIA MO

Piano Soloist

Korean-Kiwi pianist Maria Mo has been making her presence known as a performer around the country for many years, having toured with Opus Orchestra, Trust Waikato Symphony Orchestra and Chamber Music New Zealand. She has performed in New Zealand, the UK, Switzerland and Austria, including festivals such as *Semaine Internationale de Piano*, Edinburgh Fringe, and the *Gesellschaft für Musiktheater*.

Maria completed her Master of Music degree at the University of Waikato under Katherine Austin. She continued studies in Vienna, Austria, gaining a Master of Arts in Piano Performance from the Vienna Conservatory and a Postgraduate Diploma from the University of Music and Performing Arts. Maria is now a Doctorate of Musical Arts candidate at the University of Auckland, studying with Rae de Lisle.



PROGRAMME NOTES

Dmitry Kabalevsky – Comedians Suite

Prologue · Comedians' Galop · March · Waltz · Pantomime · Intermezzo · Short Lyrical Scene · Gavotte · Scherzo · Epilogue

Dmitri Kabalevsky was one of the musical success stories of the Soviet period – son of a St Petersburg mathematician, who showed a predilection for the arts from an early age, also dabbling in poetry and painting. Although he has not become as well-known in the West as several of his contemporaries – notably Shostakovich and Prokofiev – Kabalevsky's musical talent made him a respected figure in his home country, where he is particularly admired for his nationalistic anthems composed during the Great Patriotic War, as the Second World War is known in Russia. After being initially listed as an 'anti-Soviet' composer in 1946, Kabalevsky's political manoeuvring brought him back into favour with the regime, and in 1952 he was appointed Secretary of the Soviet Composers, responsible for the maintained censorship of many allegedly subversive compositions, including Shostakovich's opera *Lady Macbeth of the Mtsensk District*.

The Comedians suite defies every stereotype we might hold of music composed under the communist regime – it is lively and humorous, light-hearted and dazzling, with a variety of styles and excellent comic pace. The work was originally conceived as incidental music for a piece of children's theatre by Soviet-Jewish playwright Mark Daniel, inventor and comedian. As such, the work may reflect the composer's interest in musical pedagogy, but there are also hints of the time Kabalevsky himself spent as a pianist for silent films. The youthful intended audience accounts for the easy



accessibility of this music – the work is a sprightly romp through ten dances of varying character, each intended to represent the antics of the troupe of travelling clowns. However, the cheerful-sounding surface of this music is deceptive, as Kabalevsky puts all members of the orchestra through their paces to achieve the effect of effortlessness. The rapid shifts in mood encapsulate the various characters of the troupes of clowns, evoking many aspects of the comic, from sarcasm to slapstick.

Felix Mendelssohn – Piano Concerto no. 1 in G minor, Op. 25

Molto allegro con fuoco · Andante · Presto - Molto allegro e vivace

Mendelssohn was a precocious musical talent and has been celebrated for his balance of the classical and romantic styles, pairing clarity and structure with emotionally powerful and evocative melodies. As a composer, he appears to have held a very clear view of his own autonomy, declaring ‘ever since I began to compose, I have remained true to my starting principle: not to write a page because no matter what public, or what pretty girl wanted it to be thus or thus; but to write solely as I myself thought best, and as it gave me pleasure.’

Yet despite his adamant mind-set that no pretty girl would interfere with his music, it is rumoured that a large part of the motivation for his first piano concerto stemmed from his fascination with the gifted pianist Delphine von Schauroth, to whom the work is dedicated. The pair met in Munich, when he was 21 and she was 17, and both the speed of composition – the majority of the work being completed over the course of September and October of 1830 – and the spontaneous and wistful nature of the unfolding



melodies might hint at a youthful infatuation.

A gifted pianist as well as a composer, Mendelssohn performed the premiere of the work himself in 1831, although Delphine also performed the piece multiple times, even after the two had parted ways and she was married. Mendelssohn himself came to regret the popularity of his first piano concerto, lamenting ‘I composed it in just a few days, and almost carelessly’, yet his own misgivings have not prevented this concerto from becoming a favourite standard of the orchestral and piano repertoire.

This particular concerto is remarkable for the way in which it blends both classical and romantic musical tropes. The piano begins almost immediately at the beginning of the first movement, contrary to the traditional classical model of allowing the orchestra to introduce all thematic material before the soloist’s entry. Mendelssohn has deftly navigated the compositional challenges of the concerto genre: to retain music integrity and fulfilment, while also including plenty of opportunities for virtuoso displays and technical fireworks from the soloist. The piece provides a comprehensive work out in the intricacies of keyboard technique, and it is up to the soloist to imbue these flourishes with their own sensitivity and musicality.

Pyotr Ilyich Tchaikovsky – Symphony no. 6 in B minor, Op. 74, Pathétique

Adagio - Allegro non troppo · Allegro con grazia · Allegro molto vivace · Finale: Adagio lamentoso – Andante

Tchaikovsky’s final work has been the object of much speculation since its premiere, only nine days before the composer’s death. The emotional intensity of the music has prompted many to interpret the symphony as a kind of confessional masterpiece, as Tchaikovsky’s requiem for himself. Such an interpretation is abetted by the title – ‘Pathétique’, meaning impassioned – and the dedication to Tchaikovsky’s beloved nephew Vladimir Lvovich Davidov, affectionately known as Bob.

Throughout his life, Tchaikovsky struggled to accept his own homosexuality, and the diaries he kept for many years are testament to a man of extraordinary sensitivity who was ill at ease with himself and

plagued by self-doubt. Many music scholars believe that the sixth symphony was intended to articulate Tchaikovsky's despair at his unrequited love for his nephew. The official account claimed that Tchaikovsky died of cholera after drinking unboiled water, although this is not a wholly convincing suggestion, as his funeral was not conducted with the necessary precautions for a cholera victim.

Ultimately, both the circumstances of Tchaikovsky's death, and his intended meaning for the symphony remain opaque and shrouded in mystery, yet this does not diminish the power of his music to resonate with our own personal sorrows and triumphs. Tchaikovsky's notes on the programme for the work were deliberately enigmatic, as was to be expected from such an intensely private man – in a letter to his nephew he predicted the curiosity of future listeners, exclaiming 'let them guess!' This ambiguity is perhaps the quality which has made Tchaikovsky's *Pathétique* so enduringly popular – he has succeeded in expressing the universal, and through his music we may lament or celebrate our own twists of fate.

The symphony begins unusually, not with a fanfare, but with a solemnly pensive solo from the bassoon, accompanied by lower strings. The first movement is a lush tapestry of sound, interweaving melancholy and tenderness with musical quotations from sources as varied as Bizet's tragic and fateful opera *Carmen*, and the liturgical chants of the Russian Orthodox mass. The second movement is lilting and wistful, and would feel like a waltz if it were not for the instability of the 5/4 metre, which creates an underlying nervous energy to the otherwise serene melody. A scherzo and surprisingly brash march make up the third movement, and the victorious



and celebratory tone is of a typical symphonic finale (although some critics have heard this movement as hollow and false, in light of what follows). The triumphant mood is swept aside by the plaintive strains of the genuine finale, in which the overriding emotion is despair. The orchestra exhales prolonged, descending melodic sighs, before fading away into silence, with the same sense of contemplation and resignation with which the symphony began.

Programme Notes written by Sasha Rasmussen © 2015

ABOUT AYO

Founded in 1948, Auckland Youth Orchestra 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 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 is a healthy social experience for young people and makes an important contribution to the cultural life of Auckland and New Zealand. No other orchestral organisation or institution in New Zealand provides such a comprehensive programme to young musicians.



THE ORCHESTRA

Dame Catherine Tizard, Patron

Michael McLellan, President • Margaret Leman, Vice-President

Executive Committee

Alexander Cowdell, Chairman • Anne-Marie Forsyth, Secretary • Helen Lewis,
Treasurer • Antun Poljanich, Music Director • Cameron Stuart, Orchestra Manager •
Player Representatives: Bleau Bustenera, Gemma Henderson • Ben Lin

First Violin

‡ Jim Wu
Harris Leung
+ Nanae Saga
Jenny Wang
Amy Maslen-Miller
Pearl Hindley
Gloria Tian
Sandy Niu
Woojin Wang
Ye Li
Kenny Li
Weihong Yi
Sung Min Jun
Ji Reh Yoo
Grace Nie
Kauri May
Sofie Wigram
Adrian Robb

Second Violin

Joseph Chen
+ Daniel Chiou
Danny Kwok
Patrick Hayes
Adrian D'Souza
Chloë Litchfield
Wenjing Luo
Jason Yeung
Ka Hee Cook
Michelle Allbury
Jerry Liu
Catherine Allbury
Richard Paull
Genevieve Tang

Viola

Jamie Oemcke
+ Brendon Fisher
Grace Lam
Deborah King
Anya Leenman
Anne Yu
Eins Lee
Alex McFarlane

Cello

Jacky Siu
Bleau Bustenera
+ Robert Drage
Ilya Chataline
Gemma Henderson
Justin Ng
Sharon Hung
Ben Lin

Double Bass

#Robbie Brown
+Tim Shacklock
Oliver Miller
John Moon
Joshua Taylor

Flute

Mikee Bisquera
Eva Ding
+ Yune-Sang Yune

Oboe

Noah Rudd
+ Josh Webster
+ Elizabeth Lewis

Clarinet

James Daniell
+ Joshua White
Jay Shen

Bassoon

Sasha Rasmussen
+ Charlotte Naden

Horn

Rebekah Gray
+ Ellen Bingham
Henry Close
Rachel Childs

Trumpet

Nicholas Allan
Benjamin Webster
Caleb Probine

Trombone

Mark Bingham
+ Rachel Smith
Daniel Nihotte
Josh Zhong

Tuba

Lachlan Grant

Timpani

Laurence McFarlane

Percussion

Paul Robertson
+ Tim Doyle
Cameron Stuart

‡ Concertmaster

Principal

Co-Principal

+ Assistant Principal

PLAY YOUR PART

Keep coming to our concerts! Check our **website** regularly: ayo.org.nz and 'like' us on **Facebook** (facebook.com/AYOrchestra).

Follow us: sign up on our website to receive the Chairman's e-newsletter

Subscribe: contact the AYO Secretary at ayo@ayo.org.nz

Join us: We are always keen to hear from talented young musicians who want to join AYO. Contact us now at auditions@ayo.org.nz

Sponsor us: Would you or your organisation like to sponsor AYO? We need help funding the orchestra's needs – everything from music hire, printing this programme or hiring a tour bus! Contact the AYO Secretary at ayo@ayo.org.nz

MANY THANKS TO OUR SUPPORTERS



Many thanks to Franco Viganoni, the owner and director of **Viganoni & Viganoni** as the official sound recorder of the Auckland Youth Orchestra.