



AYO

Auckland Youth Orchestra

2016 July Concert Series

FREE Concert, Donations Welcome

We are delighted to present this free concert today and thank you for supporting us with your attendance. Collection buckets will be available on exit for donations, but we understand that many people today don't carry cash. We invite you to make your donation via the options listed on our website: www.ayo.org.nz/support-us/. Tax receipts are issued for all such donations.

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We thank Creative Communities New Zealand and Auckland Live for their assistance with the costs of this concert and The Wallace Foundation for its generous general support.

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AYO Auckland Youth Orchestra

July 2016 Concert Series

PERFORMANCES

Pukekohe Town Hall

Saturday 2nd July, 4pm

FREE Concert*, Donations Welcome

Bruce Ritchie Performing Arts Centre (Massey)

Saturday 16th July, 4pm

Massey High School Fundraiser – Door Sales

Orewa Arts and Events Centre

Saturday 23rd July, 7pm

FREE Concert, Donations Welcome

Auckland Town Hall

Sunday 24th July, 2pm

FREE Concert, Donations Welcome

PROGRAMME

Sergei Prokofiev

Lieutenant Kijé*

Jacques Ibert

Concertino da Camera for Alto Saxophone

INTERVAL (20 minutes)

Modest Mussorgsky | arr. Maurice Ravel

Pictures at an Exhibition

Antun Poljanich | Conductor

Mojca Pecman | Soloist

*Items from the Pukekohe High School Concert Band will replace the performance of Lieutenant Kijé in the Pukekohe concert on Saturday 2nd July.

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.



Photo: Bernhard Maurer

MOJCA PECMAN

SOLOIST

Mojca Pecman was born in Slovenia and has been playing the saxophone since the age of ten. She furthered her professional saxophone studies in 2008 at the Conservatory of Music and Ballet in Ljubljana, and went on to continue her studies in Austria at the prestigious University of Music and Performing Arts Vienna. Mojca has taken part in several solo competitions, such as the Davorin Jenko Competition 2012, where she received a gold recognition award. Mojca has participated extensively in ensemble music and, as the leader of the Sonus Saxophone Quartet, she has performed in many prestigious European venues and won first prize in several international competitions. She is appearing today at the special invitation of the AYO.

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.

Lieutenant Kijé Suite

Sergei Prokofiev (1891 – 1953)

1. Birth of Kijé | 2. Romance | 3. Kijé's Wedding | 4. Troika | 5. The Burial of Kijé

Prokofiev, born in Ukraine, was a precocious and prodigiously gifted child, having attempted his first opera at the age of 9, and a symphony when he was 11 years old. While still a student at the St Petersburg Conservatoire he established a formidable reputation as an iconoclastic avant-garde composer and brilliant pianist. Prokofiev graduated in 1914, winning the piano prize with a performance of his own 1st piano concerto. Continuing his studies during the war, having been exempted from military service as the only son of a widow, he left Russia in 1918, after the revolution, travelling first to America, and then to Paris.

Paris in the 1920s was the perfect environment for a composer of Prokofiev's temperament, and his talent was immediately recognised by Diaghilev, who commissioned four ballets from him. He soon won international fame as a composer, as well as a pianist, but never cut his links with Soviet Russia, registering himself as a Soviet citizen with the French authorities. A concert tour of Russia in 1927, where he was welcomed as a celebrity and accorded VIP status, reinforced his positive feelings towards his homeland. He purchased a flat in Moscow in 1930, and in 1933 received his first Soviet commission, a request to write the music for the film *Lieutenant Kijé*. This was followed immediately by a commission from the Moscow Radio Symphony Orchestra to arrange the music from the film into an orchestral suite. The huge success of this project, coming at a time when, as a result of the great depression in the West, performances of his music were diminishing, must have been behind his decision to return permanently to the Soviet Union in 1936.

His return to Russia produced a marked change in his musical style. Adapting himself, seemingly without effort, to the requirement of producing easily accessible and melodically pleasing music in line with Soviet ideals, at first all went well. *Peter and the Wolf*, the first piece he wrote on his return, was a great success, but there were troubling signs of things to come. First of all his massive *Cantata for the 20th Anniversary of the October Revolution* was rejected for performance, and then the premiere of his first Soviet opera *Semyon Kotka* was postponed when the director, Meyerhold, was arrested and later shot. In 1948 the Soviet Politburo issued a resolution, the famous Zhanov decree, accusing Prokofiev along with Shostakovich, Myaskovsky and Khachaturian of 'formalism', which they described as "a renunciation of the basic principles of classical music [in favour of] muddled, nerve-racking sounds that turned music into cacophony." Eight of Prokofiev's works were banned, and as a result his other works were no longer programmed. He was soon in dire financial straits, deeply in debt. Finally his estranged wife, who had been attempting to send money to her mother in Spain, was arrested as a spy and sentenced to 20 years hard labour.

By some strange irony Prokofiev and Stalin died on the same day. The leading Soviet music periodical announced Prokofiev's death in a brief paragraph on page 116, the previous 115 pages being devoted to Joseph Stalin. After Stalin's death Prokofiev's wife was released, and she sought refuge in England, where she died in 1989.

The story of Lieutenant Kijé is about a fictitious officer created by court officials by a slip of the pen, and used as a scapegoat for the Czar's anger, when his slumbers are disturbed by a

shriek. Kijé is sent into exile, but when the real culprits, who had been indulging in a romantic dalliance confess, he is promoted first to captain, colonel, and then to general, awarded lands, money and other honours, finally ending up as supreme commander of the army. When the Czar eventually demands an audience with him, he is told that Kijé has died. After a state funeral (with an empty coffin) the Czar demands that Kijé's lands and fortune should be returned. The Czar is told that Kijé has spent it all on high living, the officials having, of course, appropriated everything for themselves. In disgust, the Czar has Kijé disgraced, and demoted posthumously to the rank of Private.

Concertino da Camera for Alto Saxophone

Jacques Ibert (1890-1962)

Ibert, who was born in Paris, started his musical studies at the age of four, learning both violin and piano. He did not enter the Paris Conservatoire until he was twenty, having spent the time after leaving school earning a precarious living as an accompanist, and as a pianist for silent movies.

Despite his studies being interrupted by service as a naval officer during WW1, he won the prestigious Prix de Rome at his first attempt and embarked on a successful career as a composer, conductor, and music administrator.

His approach to composition was both eclectic and pragmatic. He collaborated with other composers and could adapt his style effortlessly to meet the requirements of writing incidental music for the stage, and music for films. He wrote a total of seventeen film scores, including the famous 1948 film of *Macbeth* by Orson Welles.

He was also a gifted administrator, serving on several professional committees before being appointed in 1937 as director of the Academie de France at the Villa Medici, where the winners of the Prix de Rome reside while in Rome. During WW2 his music was proscribed by the Nazis and he went into exile in Switzerland, returning at the request of De Gaulle at the end of the war to be put in charge of both the Paris Opera and the Opera Comique, two of the most prestigious musical institutions in France.

The first movement of the Concertino da Camera is a brilliant display of bravura virtuosity and jazzy rhythms, exploiting the whole range of the saxophone and stretching its technical capabilities to the utmost, presenting a huge challenge to the performer. The second movement begins with a haunting lyrical section, which brings to the fore the melancholy quality so characteristic of much saxophone music. This leads without a break into the final section, which sparkles with wit and vivacity. It was written for, and dedicated to, Ibert's friend Sigmund Racher, who gave the first complete performance of the work in 1935, the first movement alone having been premiered the year before.

Pictures at an Exhibition

Modest Mussorgsky (1839 – 1881)
Orchestrated by Maurice Ravel (1875 – 1937)

In 1873 the Russian artist Victor Hartmann died at the early age of 39. He was one of a group of artists striving to create a unique voice for Russian art. Mussorgsky, who shared this ideal, was an intimate friend of the artist, and when a year later an exhibition of Hartmann's paintings, water colours, and drawings was held in Moscow, the composer was inspired to create a series of virtuoso piano pieces depicting in music, those paintings of Hartmann which had particularly attracted him, or elicited from him a musical response. Linking the pieces are "promenades", which depict the composer wandering around the exhibition examining the pictures which interest him. The work did not appear in print until five years after Mussorgsky's death, in a version edited by Rimsky-Korsakov, who had attempted, as he saw it, to tone down some of Mussorgsky's rough edges. It was not until 1931 before the original version was published. Sadly, of the 400 works in the exhibition, only a handful have survived to the present day.

Ravel was commissioned to orchestrate the work in 1922, by the conductor Koussevitsky. While remaining remarkably faithful to the piano score, Ravel creates colours and effects which perfectly illustrate the "pictures," showing not only a meticulous craftsmanship, but also an exceptional aural imagination perfectly in tune with Mussorgsky's vision; an interpretation of one great artist by another.

Promenade: This depicts the composer himself (Mussorgsky) examining the exhibits in the exhibition.

Gnomus: A portrayal of a dwarf, limping in a grotesque manner. **Promenade.**

Il Vecchio Castello. (The Ancient Castle.) A minstrel sings, in the evening, before a castle in an Italian landscape. The minstrel is represented by a saxophone. **Promenade.**

Tuileries: Children, with their nurses, are playing and quarrelling in the Paris gardens.

Bydlo: This is a Polish ox-wagon with huge wheels. **Promenade.**

Ballet des Poussins dans leurs Coques. (Ballet of the Chickens in their Shells.): A drawing of a scene from a ballet.

Samuel Goldenburg and Schmule: A conversation between a rich and a poor Jew. The two pictures were owned by Mussorgsky himself.

Limoges. Le Marche. (The Market Place.) The sounds of the female market traders bargaining and gossiping with each other.

Catacombae. Sepulchrum Romanum. Hartmann depicts himself examining the catacombs of Paris with a lantern.

Cum Mortuis in Lingua Mortua. (Speaking to the dead in a dead language.) Mussorgsky himself gave a description of this piece. "Hartmann's creative spirit leads me towards the skulls (in the catacombs); he addresses them and they gradually become illuminated from within."

La Cabane sur des Pattes de Poule. (The Hut on Fowl's Legs.) This was the abode of the legendary Witch of Russian folklore, Baba Yaga. Hartmann's picture showed this in the form of a clock. Mussorgsky's music also seems to depict the witch flying through the air in the mortar in which she would grind human bones to a paste.

La Grande Porte de Kiev. (The Great Gate of Kiev.) This was an architectural design for a gate in the ancient Russian style.

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.

AYO MEMBERS

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Margaret Leman, Vice-President

Executive Committee

Alexander Cowdell	Chairman
Antun Poljanich	Music Director
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Helen Lewis	Treasurer
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Annette Sachtleben	Supporter Liaison (co-opted member)
Mark Bingham	Player Representative

Administration

Anne Wells	Librarian
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David Foster	Mr & Mrs P. W. Smallfield
Judith Freeman	Fiona Stewart
Philip Galloway	Tony Sullivan
Diana Gash	Helen Taber
Judith Gust	Sarah Thompson
Neil Ingram	Mr I. M. Todd
Bob Kinnear	Jan Wright
Heidrun Leonard	Betty Wyatt

AYO PLAYERS

Violin I

‡ Jim Wu
Gloria Tian
+ Pearl Hindley
Henry Li
Shirley Shang
Tina Zhang
Sandy Niu
Mana Waiariki
Hae-Jean Byun
Harris Leung
Kauri May
Maeve Herd
Jerry Liu

Violin II

Danny Kwok
+ Patrick Hayes
Weihong Yi
Adrian Robb
Natasha Ironside
Jason Yeung
Kenny Li
Chloë Litchfield
Lucille Liu
Genevieve Tang
Stephen Leong
Gemma Nash
Richard Paull
Michelle Allbury
Catherine Allbury

Viola

Pavlina Malikova
+ Jamie Oemcke
Joseph Chen
Zahira Ali-Champion
Eins Lee

Cello

Paul Lee
+ Daniel Ng
Christine Zhou
Amie Lee
Benjamin Piper
Tracy Xu

Double Bass

Robbie Brown
+ John Moon
Allyson Daval Santos

Flute

Anna Cooper
+ David Robertson
Yunesang Yune

Piccolo

David Robertson

Oboe

Josh Webster
+ Noah Rudd
Elizabeth Lewis

Cor Anglais

Noah Rudd

Clarinet

James Daniell
+ Emily Liston
Megan Wilkie

Saxophone

Christiaan Swanepoel

Bassoon

Charlotte Naden
+ Ricky Shi
Amanda Yong

Contrabassoon

Charlotte Naden

Horn

Anita Austin
+ Sean Tang
Rebekah Gray
Evan Metcalfe
Rangimakehu Hall

Trumpet

Nicholas Allan
+ Caleb Probine
Benjamin Webster
Mollie Cornfield

Trombone

Paul Cho
+ Mark Bingham
Daniel Nihotte
David Paligora

Euphonium

Mark Bingham

Tuba

Lachlan Grant
Alexander King

Percussion

Laurence McFarlane
+ Paul Robertson
Annabel Yu
Jordan Ross
Rachel Thomas
Tim Doyle

Harp

Rachel Xie

Legend

‡ Concertmaster
Principal
+ Assistant Principal

PLAY YOUR PART

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Join us by emailing auditions@ayo.org.nz

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NEXT CONCERT SERIES

2016 October Concert Series

Ravel – *Bolero*

Chen Yi – *Golden Flute*

Tchaikovsky – *Nutcracker*

7.30PM Saturday 8th October – 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.

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