

**AYO** Auckland  
Youth  
Orchestra

# #firebird

2017

May Concerts



WWW.AYO.ORG.NZ



## May 2017 Concert Series

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**Whitianga**

Saturday 6 May 7pm

**Thames**

Sunday 7 May 3pm

**Pukekohe**

Saturday 20 May 3.30pm

**Auckland Town Hall**

Sunday 21 May 2pm

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## PROGRAMME

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**Tchaikovsky**

Romeo & Juliet Overture

**Anthony Ritchie**

Cartoon: Fantasy for Oboe & Orchestra

*Soloist* **Noah Rudd**

**Stravinsky**

Firebird Suite

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## FREE Concert, Donations Welcome

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We are delighted to be able to present free concerts for Pukekohe and Auckland Town Hall. 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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by switching all electronic devices OFF or to 'Silent Mode'.*

*Please avoid interrupting noises during this performance, which is being recorded.  
No photography or recording of any kind is permitted without our prior consent.*

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## THANKS TO OUR SPONSORS

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We thank the organisations below for their generous support:



FREEMASONS  
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AUCKLAND LIVE

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

To **Chris Watson**, Resound Project Manager, SOUNZ Centre for New Zealand Music, for his video recording expertise at the MayTown Hall concert.

To **Lesley McCormick**, Coordinator for **Creative Mercury Bay** for the arrangements at our Whitianga concert.

To **Thames Music Group** and St George's Church for our Thames concert.

To **Pukekohe High School Senior Concert Band** and director **Simon Schofield** for their support and assistance with our Pukekohe concert.



Thames Music Group



## **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 Noah Rudd**



Noah began his journey on the oboe at the age of nine with Alison Jepson. He is now in his second year of a Bachelor of Music at the University of Auckland, studying with Martin Lee after a year with Robert Orr in which he was awarded the George Hopkins Prize for most outstanding woodwind student of the year. Last year, Noah was also awarded an APO Orchestral Internship, where he was mentored by principal oboist Bede Hanley, and played in the Myths and Legends concert with the Orchestra earlier this year.

Noah's first foray into ensemble playing was with the Auckland Youth Symphonic Band, and soon after, he joined the Aotea Youth Symphony Orchestra. In 2013, Noah was principal oboe of the New Zealand Secondary Schools' Symphony Orchestra.

Noah has been a member of the Auckland Youth Orchestra since 2014 and, in that year, he was the recipient of the Howard Wyatt Memorial Scholarship for Excellence in Musical Performance, presented by the Lodge of the Liberal Arts No 500. As the winner of last year's AYO Soloist Competition, Noah is proud to be premiering a New Zealand piece by Anthony Ritchie.

## Romeo and Juliet (Overture-Fantasy)

Tchaikovsky (1840-1893)

Tchaikovsky's *Romeo and Juliet* overture is today one of his most performed compositions. It is now recognised as his first masterpiece, but it went through several transformations before reaching its final form. The first version was written in 1869 when the 28 year old composer was teaching at the Moscow Conservatoire. At the time, the group of composers known as the 'kucha' or 'mighty handful,' under the leadership of Balakirev, were endeavouring to create a distinctively Russian music free from the dominance of the German tradition. Though never a member of this group, Tchaikovsky admired Balakirev and was impressed by his idealistic musical nationalism, so much so that he dedicated a symphonic poem, 'Fatum' to him, which had recently received a successful performance. The response from Balakirev must have been a shock to the young composer. "There wasn't much applause, probably because of the appalling cacophony at the end of the piece, which I don't like at all. It is not properly gestated and seems to have been written in a very slapdash manner. Above all the form itself just does not work." However he went on to emphasize, "Your dedication is precious to me as a sign of your sympathy towards me."

Amazingly, the hypersensitive and self-critical Tchaikovsky accepted this criticism and destroyed the score, though he wrote to his brother, "I never feel quite at home with him. I particularly don't like the narrowness of his musical views and the sharpness of his tone." Balakirev, had a mania for telling other composers how to write their music, constantly suggesting ideas, themes and keys to his disciples, and also altering and recomposing passages which dissatisfied him. He suggested to Tchaikovsky that he compose an overture on the subject of *Romeo and Juliet*, and he encouraged him to write it in sonata form as a means of ensuring its formal integrity. It is therefore due to Balakirev that both the subject and the form were adopted for the composition.

The first performance was a failure. Tchaikovsky wrote to his brother, the only confidant he could fully trust with his most intimate feelings. "After the concert we dined... no one said a single word to me about the overture the whole evening. And yet I yearned so much for appreciation and kindness."

As a result Tchaikovsky withdrew the work and over the next ten years rewrote whole sections and a new ending. The overture as we know it today was first performed in 1886, by which time Tchaikovsky was developing a European reputation. It was excoriated by critics, and a performance in Vienna was hissed by the audience. The critic Hanslick actually described the wonderful love music as "... this motive built on the alteration of two dissonant chords sounds rather like scratching a glass plate with a sharp knife." The Paris premiere was equally disastrous.

It is now recognised as a one of the most brilliant overtures in the repertoire and a great showpiece for any orchestra. It wonderfully captures in music the drama and passion of Shakespeare's play, and contains one of the most beautiful melodies he ever wrote, tenderly depicting the two tragic young lovers.

## **Cartoon: Fantasy for Oboe & Orchestra**

**Anthony Ritchie (1960- )**

This concerto was originally for soprano saxophone, and was commissioned by New Zealander Mark Hobson with financial assistance from the Arts Council of New Zealand. Ritchie transcribed the work for oboe and piano in 2002, and the sonata version was recorded in Paris onto a CD *Diversions: Autour du hautbois*, featuring Marika Lombardi, oboe, and Debra Takakjian, piano. The version for oboe and orchestra has been constructed by the composer specially for this performance by Noah Rudd.

The first section has a cartoon-like character: it is cheeky, changeable and light in spirit, but has darker elements as well. The fast tempo eventually fades into a slow, lyrical section that features a soulful melody on oboe over slowly shifting harmonies. Here the mood is sorrowful and reflective. The third section opens with bold chords, before a wistful theme appears on oboe, in waltz time. The tempo accelerates and the music becomes agitated and driven. The waltz theme is integrated into this faster tempo leading to a cadenza-like passage towards the end, over a percussive piano rhythm. The sonata ends with a fragment of the oboe waltz theme, underpinned by strong orchestral chords.

Programme notes by Anthony Ritchie © 2017

## **Suite: The Firebird**

**Stravinsky (1882-1971)**

- 1. Introduction: The Firebird's Variation.**
- 2. The Round Dance of Princess Khrovod.**
- 3. The Infernal Dance of King Kastchei.**
- 4. Berceuse (Lullaby)**
- 5. Finale.**

The first season of Diaghilev's Ballet Russes was launched in Paris in 1909. With incredible audacity the impresario brought a company of Russian dancers to the very centre of European culture and took the city by storm with a programme which included the *Polovtsian Dances* by Borodin and *Scheherazade* by Rimsky Korsakov, works which until then were virtually unknown outside Russia. Ambitious to create new works for the 20th century, he decided to commission a new ballet for the 1910 season. Settling on a scenario by Benoit, and with Fokine as choreographer, he set about looking for a composer. He first approached the established composers Liadov and Tcherépin, neither of whom showed much enthusiasm for the project, and then with his unerring instinct for talent, and on the basis of having heard only one orchestral piece by the then unknown 27 year old Stravinsky, he commissioned him to compose the music.

The ballet was a sensational success. Brilliantly orchestrated and filled with magical sounds and distinctive melodies, it encapsulated all the exotic imagery of Russian fairy tales, and remains to this day the most popular and best loved of all Stravinsky's compositions.





Excerpt from original *Firebird* score

The story of the *Firebird* is based on characters from Russian folk tales, the magician Kastchei, the magical Firebird, enchanted princesses, and a heroic and handsome prince. Wandering at night in an enchanted garden, Prince Ivan captures the mythical Firebird. Overcome with compassion, and in response to his captive's pleadings, he releases her and is rewarded by the gift of one of her feathers. Then meeting 13 maidens who are being held captive by the evil magician, he falls in love with the most beautiful of them all. As dawn

approaches he is protected from the threat of enchantment himself by the Firebird's magic feather. The Firebird appears and reveals that Kastchei's soul is enclosed in an egg. She dances to lull Kastchei into sleep and this enables the Prince to smash the egg, destroying Kastchei and all his attendants, and releasing the youths and maidens who have been enchanted by him. The Firebird then flies away happily and Prince Ivan marries his princess.

The ballet was scored for an enormous orchestra, with quadruple woodwind and three harps, as well as piano. In 1919 the suite which he arranged for concert performance was rescored for a standard symphony orchestra, and this is the version which is usually played today- and which will be played at this concert. Stravinsky did produce another suite in 1945, as the 1919 version was not protected by international copyright law, due to the Russian Revolution, which meant that he would not receive any royalties. But, as might be expected, it did not replace the earlier version for this very reason, much to his annoyance, given the countless performances that took place, and continue to take place, around the world.

Programme notes by Alexander Cowdell © 2017

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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. 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 New Zealand.

The 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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## 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	<i>Chairman</i>	Mark Bingham	<i>Player Representative</i>
Antun Poljanich	<i>Music Director</i>	Gemma Nash	<i>Player Representative</i>
Anne-Marie Forsyth	<i>Secretary</i>	Ben Lin	<i>Player Representative</i>
Mary Lin	<i>Manager</i>	Paul Hyun In Cho	<i>Player Representative</i>
Helen Lewis	<i>Treasurer</i>		
Eva Ding	<i>Marketing/Development</i>		

### Administration

Anne Wells *Librarian*

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Anne Draffin

Cameron Stuart

Margaret Leman

Barrie Ross

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Kevin & Jan Sutton

Helen Taber

Sarah Thompson

Mr I. M. Todd

Jan Wright

*And 5 anonymous  
Subscribers*

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## AYO PLAYERS

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### **Violin I**

‡ Jim Wu  
# Joseph Chen  
+ Gloria Tian  
Maeva Herd  
Henry Li  
Pearl Hindley  
Elvina Liu  
Weihong Yi  
Kauri May  
Jason Yeung  
Bryan Lin  
Walter Xu

### **Violin II**

# Joshua Kirk  
+ Danny Kwok  
Kenny Li  
Gemma Nash  
Joanna Sang  
Eins Lee  
John Yang  
Mana Waiariki  
Wenrui Ma  
Angeline Xiao  
Tony Chen  
Emily Kamimura  
Genevieve Tang  
Richard Paull  
Danielle Lee

### **Viola**

# Jamie Oemcke  
+ Jasper Lin  
Arthur Adams-Close  
Clara Salzmann  
Sarah Rathbun  
Hae Jean Byun

### **Cello**

# Mariko Windecker  
+ Daniel Ng  
Daniel Ai  
Justin Ng  
Ben Lin  
Ella McIntosh  
Sophie Wolff-Wigley  
Esther Lee  
Ilya Chataline  
Emily Young  
Marcus Ho  
Rana Cawley  
Tracy Xu  
Amie Lee  
Samuel Mackay

### **Double Bass**

# Robert Brown  
John Moon  
Harrison Scholes  
Thomas Hall

### **Flute**

# Anna Cooper  
David Robertson  
Esther Hunter  
Anna Zhang

### **Oboe**

# Josh Webster  
Akari Ouchi  
Elizabeth Lewis

### **Clarinet**

# James Daniell  
Clara Lui  
Emily Liston

### **Bassoon**

# Charlotte Naden  
Monica Dunn

### **French Horn**

# Luca Basso  
# Rebekah Gray  
Sean Tang  
Evan Metcalfe  
Max Glazier

### **Trumpet**

# Jake Krishnamurti  
Nicholas Allan  
Benjamin Webster

### **Trombone**

# Paul Hyun In Cho  
+ David Paligora  
Sam Brown

### **Tuba**

# Lachlan Grant

### **Harp**

# Jennifer Zhang

### **Percussion**

# Paul Robertson  
Annabel Yu  
Jordan Ross  
Mark Bingham

### **Legend**

‡ *Concertmaster*  
# *Principal*  
+ *Assistant Principal*

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## NEXT CONCERTS – OCTOBER 2017

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**BEETHOVEN** Egmont Overture  
**JOHN WELLS** Organ Concerto No.2 (premiere)  
**BERLIOZ** Symphonie Fantastique

**Soloist** - Rebecca Lee  
**Conductor** - Antun Poljanich

Kerikeri Turner Centre - Sat 7 October 7pm  
Warkworth Town Hall - Sun 8 October 4pm  
Auckland Town Hall - Sun 15 October, 4pm



Cover art by Chloë Litchfield © 2017  
Programme design by Mary Lin © 2017

Auckland Youth Orchestra | *Here Plays the Future*