



MANUKAU SYMPHONY
orchestra
"...a very special spirit"

MANUKAU SYMPHONY
ORCHESTRA
PRESENTS

PASSION AND SOUL

OVERTURE
TO CARMEN

Bizet

SYMPHONIE
ESPAGNOLE

Lalo

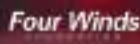
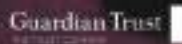
REFORMATION
Mendelssohn

UWE GRODD
Conductor

BENEDICT LIM
Violin

Saturday 25 June 2016 / 7.30pm

Vodafone Events Centre, Manukau





Vienna Masters
Saturday 12 March 7.30pm

Passion and Soul
Saturday 25 June 7.30pm

A New World
Saturday 13 August 7.30pm

Kotahitanga-Unity
Saturday 17 September 7.30pm

The Romantic
Saturday 26 November 7.30pm

PROGRAMME

Carmen
Georges Bizet (1838-1875)

Overture & Suites 1 & 2

Carmen has to be the world's most popular opera with its larger than life characters acting out a tabloid-style plot, supported by some of the best songs and tunes ever composed. Today the MSO presents the best and best-known of these in the Overture and Suites from the opera.



The Overture, as was the custom in those days, consists of musical selections from the opera. First we hear a sprightly dance which occurs again twice during the first scene of the fourth act as the crowd gathers for the bullfight. This is followed by the famous Toreador theme, in march-time, from Act II. Finally, the music modulates to the sinister fate motif, which is heard many times in the opera, most notably in Act I when Carmen first speaks to José; in Act II, before José's great aria, the so-called "Flower Song;" and again in Act IV just prior to the last, fatal, meeting between José and Carmen.

Carmen Suites Nos. 1 and 2 (arr. Ernest Guiraud)

In **Suite 1**, the short *Prélude* introduces the ominous theme that the opera associates with both Carmen and her fate at the hands of her lover Don José. This leads without pause into the *Aragonaise*: festive yet delicate and sinuous music that opens Act IV (the final act) as crowds arrive for a parade and bullfight. Next, the lyrical Intermezzo (the Prelude to Act III) features ravishing woodwind melodies. The *Seguedille* that follows is an orchestral arrangement of Carmen's Act I aria in which she seduces Don José into setting her free and meeting her at her friend Lillas Pastia's tavern. Prior to this she had been arrested for brawling with another woman and Don José being assigned to take her to jail. (A seguidilla is a type of Castilian folksong.)

Suite No. 2 is derived from vocal numbers of the opera. The *Habañera* is a transcription of Carmen's famous Act I aria in which she describes love as a wild bird that can never be tamed: "If you don't love me, I love you; but if I love you, watch out for yourself!" The *Chanson du Toréador* is Escamillo's swaggering portrayal of his art. Finally, *Danse Bohême* is the gypsy dance that Carmen and her friends perform at Lillas Pastia's: it starts quietly but builds to a frenzy.

Notes by Dr Joseph Milicia, with permission of Sheboygan Symphony Orchestra

Symphony Espagnole Édouard Lalo (1823-1892)

Allegro non troppo - Scherzando - Intermezzo - Andante - Rondo

Lalo's fame as a composer began to grow during the 1870s as a consequence of several unexpected factors that, happily for him, converged at the same time: the support of the newly formed Société National, support from private individuals, and, perhaps most importantly, the support of the great Spanish violinist Pablo de Sarasate, for whom the *Symphonie espagnole* was written, and who performed it in February of 1875.

The *Symphonie espagnole* is a hybrid structure – part symphony, mostly concerto, and part German Romanze, especially in its lyrical sense. Spanish-type idioms permeate the melodic writing, as one would expect, given the title.

The first movement immediately unearths its Spanish roots with a gypsy/flamenco melodic gesture stated in the violin after a brief orchestral introduction. Both the orchestra and violin introduce a pattern of alternating rhythms of two and three that will dominate the melodies of each movement. The second theme is lighter and gives some contrast to the pathos of the first theme.

The second movement is brighter and somewhat evocative of the ambience of a public fiesta. The Intermezzo proceeds, after an ominous opening in the orchestra, with a pseudo tango melody weighted with the heaviness of the first movement.

A sense of melancholy, if not mournfulness, breathes throughout the first part of the fourth movement. A contrasting section in D major pierces the sadness, as the violin soars toward the brightness of the last movement. The finale carries forward the vibrancy of the concluding measures of the fourth movement with a gigue rhythm that sets the violin to dancing and leaping to the vigorous orchestral accompaniment. Remnants of previous movements reappear to alter the mood, but the gigue returns to end the *Symphonie* in the blazing rays of prolonged Iberian sunlight.

Note by Steve Lacoste with permission He is Archivist for the Los Angeles Philharmonic Association

INTERVAL

Symphony No 5 "Reformation" Op 107 Felix Mendelssohn (1809-1847)

Andante - Allegro vivace - Andante - Chorale

The Reformation Symphony, published posthumously, was given the number 5; however, it was composed before those now known as Nos. 3 and 4. Mendelssohn began writing it in 1829 and finished it the following year, in time to commemorate the 300th anniversary of the 1530 "Augsburg Confession," which outlines the basic beliefs of Protestantism espoused by Martin Luther. For several reasons having to do with Mendelssohn's Jewish roots (although he himself was baptized a Christian), as well as political unrest around Europe, the Reformation Symphony

was not performed at the anniversary celebration. The first performance took place two years later.

The symphony begins with a stately introduction, built upon a fragment of music from the 18th century Lutheran liturgy of Saxony known as the "Dresden Amen." Given Mendelssohn's interest in programme music, it is not unreasonable to conclude that the storminess of this music represents the ecclesiastical conflicts in the Church during the Reformation. The main body of the movement is rapid, stern, and forceful. It has a standard sonata form, but after the Amen cadence returns to announce the recapitulation, the main theme is as hushed as it originally was assertive.

The second movement is a scherzo (in substance if not in name) triggered by a single rhythmic figure that is repeated in nearly every measure till the very last. The tone is one we now know as quintessential Mendelssohnian fleetness, offset by a genial waltz-like middle section.

The *Andante* is a brief, gracious song for violins. At its final chord, a flute begins to sing Luther's great hymn, *Ein' Feste Burg ist unser Gott* (A Mighty Fortress Is Our God) unaccompanied at first and quickly drawing in more and more voices until it is richly harmonized and proudly proclaimed. The strings then lead the music in a new direction, climaxing with a grand, vaulting theme of triumph and celebration. *Ein' feste Burg* weaves in and out of the development section and then takes over, in majestic splendour, at the symphony's close.



Uwe Grodd - Conductor

Uwe Grodd's contributions to classical music have brought him worldwide acclaim as conductor, flautist, editor and teacher. He has made world premiere recordings of more than 70 works. Grodd gained worldwide attention when awarded First Prize at the Cannes Classical Awards 2000 for *Best 18th Century Orchestral Recording* for his CD of Vaňhal Symphonies on which he conducted Hungary's Nicolaus Esterházy Sinfonia. Two recordings of music by Hummel earned Grodd Gramophone magazine's *Editor's Choice*. He recorded Ries' Complete Works for Piano and Orchestra, featuring the NZSO, the Gävle Symphony, Sweden, the Bournemouth Symphony and the Royal Liverpool Philharmonic.



Recent performance highlights include the final concerts of the 53rd and the 54th Handel Festival in Halle, Germany. During these festivals Grodd conducted sell-out seasons of Handel's recently rediscovered opera *Imeneo* in the Halle Opera House, and was awarded the Badge of Honour for his services to the Handel Festival and the City of Halle. He made his Mexican debut in March 2004 with the Mexico City Philharmonic, conducting Beethoven's *First Symphony* and returned in June that year to conduct Bruckner's *Fourth Symphony*, and another eight concerts featuring Beethoven's and Schubert's *Fifth Symphonies* and Richard Strauss' *Ein Heldenleben*.

Grodd is equally committed to contemporary music, commissioning over 50 works from New Zealand composers. He conducted the premier season of the multi-media opera *Galileo* and was Artistic Director of *Len Lye* the opera.

Uwe Grodd is a professor at The University of Auckland's School of Music and has been Music Director of the Manukau Symphony Orchestra since its foundation.

Benedict Lim

Since Benedict's 2015 appearance with MSO, he has appeared as a soloist with the Nelson Symphony Orchestra, and was featured in numerous solo and chamber performances at the annual Akaroa International Music Festival. He has received stellar public reviews for his recitals at the Chamber Gallery and performances at the Outstanding Young Musicians Lunchtime Concert Series at St Augustine's in Christchurch. In October 2015 Benedict presented a recital in his home-town of Rangiora.



In March this year he won 1st prize in his age group and also the prize for the best overall performance in the Pettman Competition for string players.

The Pettman Open Chamber Music Programme has provided Benedict with the opportunity to play with and have lessons from a number of outstanding visiting violinists: Professor Elisabeth Kufferath from Germany, Anthony Marwood, Clio Gould and Jonathan Morton from the UK. It's good to know that he has other interests besides music and Benedict enjoys chess, nature walks and is very devoted to his family's small flock of farm animals in North Canterbury.

Pettman National Junior Academy in Music

The Pettman Academy is a unique programme in New Zealand that offers young musicians the chance to challenge themselves and develop their skills in a supportive environment, surrounded by people with outstanding musical talent. We aim to encourage and inspire talented musicians to achieve to the very best of their ability, and to enjoy the journey the Academy will take them on.

Now in its 10th year the Academy is proudly supported by Barrie & Maureen Pettman who grant a substantial scholarship to each student who is offered a place at the Academy. These scholarships are put toward each student's fees. **For more information, visit www.pnja.co.nz.**

**Manukau Symphony Orchestra invites you to join conductor, soloists, and orchestra musicians in the foyer following the concert.
A donation of \$5 is appreciated towards a light supper.**

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Manukau Symphony Orchestra

Manukau Symphony Orchestra (MSO) is a community orchestra based in South Auckland. The orchestra presents five varied concerts annually to patrons from across Auckland at the Vodafone Events Centre. Established in 1993 with active support from the Manukau City Council and the Manukau community, the MSO is 22 years of age this year. Professor Uwe Grodd has been the orchestra's Music Director since its foundation. Two orchestras - the Howick Orchestra and the Howick-Pakuranga Youth Orchestra - were fore-runners to the Manukau Symphony Orchestra.



The orchestra, in addition to performances at the Vodafone Events Centre, supports NZ soloists, brings international soloists to the community of South Auckland, offers scholarships to talented youth players and provides opportunity for professional players to mentor youth and community musicians. It also frequently commissions new works from NZ composers, proudly premiering them right in the heart of Manukau.

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Manukau Symphony Orchestra Musicians

1st Violins

Loata Mahe ** \$
Wendy Yang
Robyn Finlay
John Han
Karen Kwang
Soo Lee
Judith Ling
Bernadette Oshita +
Jane Pelham
Patricia Roderick
Michael You
Mary O'Brien
Michael Luo +
Kate Candy
Emma Tabachnik

2nd Violins

Joella Pinto *
Marcello Napoli
Lynette Dalglish
Irene Gollop
Godfrey Hansen
Amy Maslen-Miller
Soon-Yeon Park
MeeMee Phipps
Adrienne Wigmore
Joy Williams
Jessie Yan
Matthew Cook

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Andrew Gibson
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Margaret Braun
Barbara Jackson
Yujin Lee
Dora Tsao
Peter Wedde
Pavlina Malikova
Susan Wedde

Celli

Miriam Hartmann *
Siobhan Gerritsen
Judith Williams
Virginia Hopkins
Jennie Khan \$
Vicki Earl
Alison Gentles
Jonathan Kuttner
Paul Lee +
Margaret McLean
Teresa Oshita
Seiyu Oshita
Tracy Xu +

Basses

Mike Steer *
Susan Rowe
Robbie Brown
Nigel Faigan
Ted Malan
John Moon
Jessie Colbert

Flutes

Melody Lin *
Agnes Harmath
Monique Vossen

Oboes

Joy Liu *
Cheryl Le Fevre

Clarinets

Julia Cornfield *
Hannah Boocock

Bassoons

Philip Sumner *
Simon Smith (Mendelssohn)
Charlotte Naden (Bassoon 2 & Contra)

Horns

James Morton *
Christine Breeden
Cheryl Simpson
Jennifer Hsu

Trumpets

Matthew Verrill *
Robert Bisquera

Trombones

Luke Christiansen *
Jordi Robertson-Bickers
Robert Latimer

Tuba

Sean Murphy

Harp

Yi Jin

Timpani

Ming Hsuan Lee *

Percussion

Jenny Raven*
Jessica Hix
Paul Robertson
Jasmine Chen

** Concertmaster

* Principal

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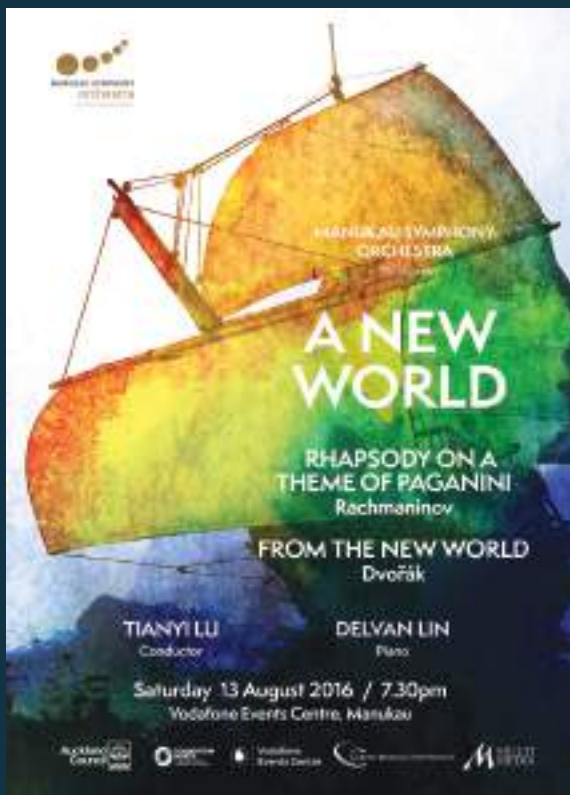
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throughout the rest of the year.



Manukau Symphony Orchestra
presents

A New World

Saturday 13 August 2016

www.manukausymphony.org.nz