



HOME LAND

DVOŘÁK

Cello Concerto in B minor

SIBELIUS

Symphony No. 1
in E minor

UWE GRODD

Conductor

ANDREW JOYCE

Cello

25 NOVEMBER

Saturday 7.30pm

Vodafone Events Centre

Manukau

MSO 25th Anniversary Year

2018 Concerts

DANCE AND SING

Saturday 17 March 2018

JOY AND PASSION

Saturday 19 May 2018

THE MOLDAU

Saturday 18 August 2018

25TH FIREWORKS!

Saturday 24 November 2018

The 2018 Brochure will be available and posted out mid-December 2017.

If you would like to receive the 2018 Brochure and you are not on the MSO Mailing List, please let us know at the table in the foyer this evening.

MANUKAU SYMPHONY ORCHESTRA

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770 Great South Road,
Manukau 2104



PROGRAMME

Cello Concerto in B Minor Dvořák (1841-1904)

Allegro – Adagio, ma non troppo – Finale: Allegro moderato – Andante – Allegro vivo

This cello concerto, written between November 1894 and February 1895, is the last concerto written by Antonin Dvořák and only his second for the cello. The first was written 30 years earlier but the composer did not find it very satisfactory and did not bother to orchestrate it. Dvořák thought that the cello was not a suitable instrument on which to perform a solo concerto and declined repeated requests from his friend, cellist Hanuš Wihan, to write one. However, when he was at the National Conservatory in New York, he heard a concerto written by his colleague, Victor Herbert, and was inspired to set aside his reservations and write for the cello. Wihan was delighted and made many suggestions and wrote two cadenzas to incorporate into the work. Dvořák refused to accept any substantial changes or the cadenzas. Wihan was originally supposed to give the first public performance of the work and, due to unforeseen circumstances, this did not happen either. Nevertheless, they remained firm friends and Wihan did eventually perform the concerto under Dvořák's baton.



The first movement is constructed around two main themes, the first of which (in B Minor) is surprisingly brief, and the second of which (largely pentatonic, stated by solo horn), was one of the composer's personal favourites. The passing of these ideas back and forth between the soloist and orchestra allows for substantial thematic development; the first, brief theme is given more weight in the eventual capitulation.

In contrast to the dynamic first movement, the second opens with a more peaceful theme in G major. A middle section in G minor incorporates the melody from Dvořák's own song, "Leave me alone" - a favourite tune of his sister-in-law, Josefina Kaunitzová, née Čermakova, who became seriously ill during the concerto's composition. Dvořák was very devoted to her, and her death not long after his return home caused him to revise the end of

the work to include the same song in a lengthy epilogue. The finale is an energetic rondo, followed by an epilogue which recalls the opening of the first movement as well as the aforementioned song.

Interval

Scholarships for 2018 will be announced and presented during this evening.

Symphony No. 1 in E minor Sibelius (1865-1957)

Andante ma non troppo- Andante ma non troppo lento – Scherzo Allegro- Finale Andante

Sibelius was 33 years old when he produced his first symphony after several years of writing mostly tone-poems for the full orchestra. In fact, his most well-known composition, the tone-poem Finlandia, was produced earlier in the same year and its fervent Finnish patriotism colours this symphony as well. Sibelius himself premiered the work in April 1899 but then revised it in the spring and summer of 1900 and the work as we know it today was first performed in July 1900.



The symphony opens with a striking, brooding clarinet solo over a prolonged timpani roll, introducing a cold, bleak landscape. This is followed by a brisk Allegro energico section where the strings introduce the main theme and a more lighthearted second theme emerges in the wind section. The second movement is warm and nostalgic starting with a lyrical theme in the strings being answered by the bassoons and then gradually building up with winds and brass joining in. The middle section features a serene horn choir before the opening themes reappear to build up to a swirling climax - and suddenly stop. Strings return with a variant of the opening theme interrupted by silences, as if the music pauses for breath, and then comes to a gentle rest.

The third movement is a romping scherzo which is interrupted by a single sustained chord which hangs unresolved for several measures before moving into a calmer and more reflective passage. The rollicking tempo returns at the end of the movement.

Sibelius writes “Quasi una Fantasia” at the beginning of the last movement, suggesting a rhapsodic, improvisatory feeling to a movement which mostly

follows sonata form. It reprises the melodic material of the first three, albeit with different orchestration. This symphony is cyclical in structure and Sibelius uses orchestral timbre and texture, rather than harmonic patterns, as a vehicle for his ideas. A notable characteristic of this symphony is its use of string and woodwind solos.

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 and gained worldwide attention when awarded First Prize at the Cannes Classical Awards 2000 for Best 18th Century Orchestral Recording for his CD of Vanhal Symphonies on which he conducted Hungary's Nicolaus Esterhazy Sinfonia. Two recordings of music by Hummel earned Uwe Gramophone magazine's Editor's Choice and 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 for the 53rd and the 54th Handel Festival in Halle, Germany. During these festivals Grodd conducted sellout 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.

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

Andrew Joyce - Cello Soloist



Andrew Joyce, Principal Cellist of the New Zealand Symphony Orchestra, was born in Norwich in England. Passionate about music from an early age, at 11 he went to London to pursue his musical studies at the Purcell School of Music with Amanda Truelove and Michal Kaznowski. He continued studies at the Royal College of Music with Alexander Boyarsky and Musikhochschule Lübeck with Troels Svane, as a holder of the coveted DAAD Scholarship. He has performed in masterclasses with the late Bernard Greenhouse,

Alexander Baillie, David Geringas, Alexander Rudin, Natalia Gutman, Karine Georgian, Leonid Gorokhov, the Takacs Quartet and the Kopelman Quartet. Violinist and Leader of the London Symphony Orchestra, Gordon Nikolic, also played a very important role in his artistic development and continues to be a source of inspiration.

Before joining the NZSO in September 2010, Andrew spent five years freelancing in London, during which time he performed all over the world with the London Symphony and London Philharmonic Orchestras. He also played as Guest Principal with Northern Sinfonia, Bournemouth Symphony Orchestra and the Royal Philharmonic Orchestra.

A dedicated chamber musician, Andrew performed regularly with pianist Simon Watterton, most notably the complete Beethoven Cello Sonatas, and with the Bartholdy Trio and the Jigsaw Players. He continues to perform with the Puertas Quartet both in the UK and in New Zealand.

He plays an old English cello by Thomas Dodd, c. 1800, kindly loaned to him by Old and New Strings Ltd.

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Legacy Circle

The MSO acknowledges and wishes to express its appreciation of a recent Bequest gratefully received from the estate of Mary Isobel Poole, a long-time supporter of and subscriber to the Manukau Symphony Orchestra.



Manukau Symphony Orchestra

Manukau Symphony Orchestra (MSO) is a community orchestra based in South Auckland. The orchestra presents four 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 24 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.



Manukau Orchestral Society

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Joy Liu

Andrew Gibson



Manukau Symphony Orchestra Musicians

1st Violins

Yid - Ee Goh **
Tony Chen
Robyn Finlay
Boris Kipnis
Soo Lee
Michael Luo
Mary O'Brien +
Jane Pelham
Patricia Roderick
Vanessa Tam
Walter Xu
Wendy Yang

2nd Violins

Matthew Cook *
Anne Esterman +
Irene Gollop
Godfrey Hansen
Rachel Hopkins
Emma Tabachnik
Adrienne Wigmore
Joy Williams
Anne Yu
Daisie Yu

Violas

Celina Reyes *\$
Kate Candy
Andrew Gibson

Matthew Gough
Barbara Jackson
Helen Taber +
Peter Wedde
Susan Wedde

Celli

Miriam Hartmann *
Cynthia Dove
Vicki Earl
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Siobhan Gerritsen
Virginia Hopkins +
Joanne Johnston
Jennie Khan \$
Margaret McLean

Basses

Michael Steer *
Robbie Brown
Jessie Colbert
Nigel Faigan
Harris Hao
Ted Malan
Toni St Clair

Flutes

Melody Lin *
Agnes Harmath

Oboes

Joy Liu *
Cheryl Le Fevre

Clarinet

Julia Cornfield *
William Shin

Bassoons

Philip Sumner *
Vivien Burgess

Horns

Sarah Thompson *
Christine Breeden
John Jensen +
Jill Ferrabee
Jennifer Hsu

Trumpets

Matthew Verrill *
Brendan Agnew
Jake Krishnamurti

Trombones

Luke Christiansen *
Jordi Robertson-
Bickers

Bass Trombone

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Thank you

Manukau Symphony Orchestra wishes to express our deep appreciation to your loyal Benefactors, Subscribers, Patrons and Supporters throughout 2017.

We look forward to our continuing close association in 2018.

Best wishes for a very happy Christmas Season and celebratory New Year - our 25th!

Join the orchestra for mix and mingle after the concert

Mix and mingle with conductor, soloist and musicians.

Wine/non-alcoholic beverages will be served in the Theatre foyer.

A donation of \$8 is appreciated.

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