



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

MANUKAU SYMPHONY  
ORCHESTRA  
PRESENTS

# A NEW WORLD

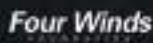
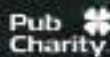
RHAPSODY ON A  
THEME OF PAGANINI  
Rachmaninov

FROM THE NEW WORLD  
Dvořák

TIANYI LU  
Conductor

DELVAN LIN  
Piano

Saturday 13 August 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

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### Rhapsody on a Theme of Paganini Sergei Rachmaninov (1873-1943)

*Rhapsody* consists of twenty-four variations on a theme written by the 19th century violin virtuoso Paganini. After a brief introduction, the first variation is played, before Paganini's theme which is stated by the strings, with the piano picking out salient notes.



Variations II to VI recombine elements of the theme. The pauses and rhetorical flourishes for the piano in variation VI herald a change of tempo and tone. The piano next gravely intones the *Dies Irae*, the "day of wrath" plainchant from the medieval Mass of the Dead, while the orchestra accompanies with a slower version of the opening motif of the Paganini theme. The piece is one of several by Rachmaninov to quote the *Dies Irae* theme.

Listen out for the slow eighteenth variation, which is by far the most well-known, and is often included on classical music compilations without the rest of the work. It is based on an inversion of the melody of Paganini's theme. Rachmaninov himself recognized the appeal of this variation, saying "This one, is for my agent."

The twenty fourth and last variation of the *Rhapsody* presents considerable technical difficulty for the pianist, and shortly before the *Rhapsody's* world première performance, Rachmaninov confessed trepidation over his ability to play it. Upon the suggestion of his friend Benno Moiseiwitsch, Rachmaninov broke his usual rule against drinking alcohol and had a glass of crème de menthe to steady his nerves. His performance was a spectacular success, and prior to every subsequent performance of the *Rhapsody*, he did the same. This led to Rachmaninov nicknaming the twenty-fourth the "Crème de Menthe Variation."

Curiously, there is a New Zealand connection to the *Rhapsody*. In 1939, Michel Fokine, choreographer to the Ballet Russes, wrote to Rachmaninov from Auckland, New Zealand, where he was touring, seeking the composer's approval to use *Rhapsody on a Theme of Paganini* for his ballet *Paganini*, which he had almost finished choreographing. Rachmaninov agreed to some changes in the order of the variations but, while he did not object, wondered why Niccolò Paganini had been turned into a guitar player in Fokine's scenario. The ballet was a success, which pleased Rachmaninov, and he wrote his *Symphonic Dances* in 1940 with Fokine in mind.

## INTERVAL

### Symphony No.9 in E minor "From the New World" - Op 95 Antonín Dvorák (1841-1904)

*Adagio: Allegro molto - Largo - Molto vivace - Allegro con fuoco*

In 1892 Dvorák arrived in New York, where he was to spend three years as the Director of the Conservatory of Music. While here, Dvorak, in addition to listening to as many Negro songs as possible, took a practical interest in American Indian music. Indeed, his interest in the American Indian was very strong, as he had fallen in love with Longfellow's *The Song of Hiawatha* many years earlier.



"Everyone who has a nose must smell America in the symphony" said Dvorak.

He was quick to deny, however, that he had used actual folk music, saying "I wrote my own themes as subjects. I developed them all with the resources of modern rhythm, harmonization, counterpoint and orchestral colouring".

What the composer did not say, probably because he did not realise the fact, was that the symphony was indelibly imprinted with his strongly nationalistic Czech personality. It therefore becomes an "American" work translated into Czech musical idiom by a master of orchestration and form.

When the flute and oboe introduce the second subject of the opening movement they seem to emphasise Dvorák's intense home-sickness for Bohemia, and this is even more pronounced in the mood of the Largo, conjured up by the mournful tones of the cor anglais. Dvorak said that this music was influenced by the forest funeral scene after the death of Minnehaha, and that the lively scherzo depicted the colourful scene of dancing

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### Tianyi Lu - Conductor

Tianyi is the Junior Fellow in Conducting at the Royal Welsh College of Music and Drama, where she completed her MMus Orchestral Conducting, with Distinction, studying with David Jones. She is the music director designate of the Bristol Metropolitan Orchestra and



regularly conducts orchestras around Wales including the Abergavenny Symphony Orchestra, Cardiff Philharmonic and St. Woolos Players.

Engagements in New Zealand last year included the Auckland Philharmonia Orchestra Summer School, Manukau Symphony Orchestra and Opera Otago.

Tianyi has been working as an assistant to Sir Mark Elder and the Hallé, Thomas Søndergård with the BBC National Orchestra of Wales, Alice Farnham with Welsh National Youth Opera and David Jones and Carlo Rizzi at the RWCMD. She has also studied with Bernard Haitink, Neemi Järvi, Sian Edwards, Alexander Polynichko, Marin Alsop, Uwe Grodd and John Hopkins, and has conducted players from the Berlin Philharmonic, Lucerne Festival Strings and St. Petersburg Chamber Philharmonic in masterclasses.

### Delvan Lin

Delvan Lin is 17 years old, and studies at the University of Auckland with Dr Rae de Lisle. His first major competition victory was with the APPA solo music competition, which gave him his first opportunity to perform in the Auckland Town Hall. Other notable achievements include winning first prizes from the IRMT (Institute of Registered Music Teachers) Auckland Branch Scholarships Competitions, four North Shore Performing Arts Competitions Society first prizes for solo performance and another first prize for the NSPACS Piano Concerto Competition. Delvan became the youngest winner of the Rönisch Secondary School Piano Competition at the competition's minimum age of 13.



In 2014 Delvan won the Wallace National Junior Piano Competition and just a year later, at the age of 16, he went on to become the youngest winner of the Wallace National Solo Piano Competition. Also involved in chamber music, Delvans won the National Secondary Schools Chamber Music Competitions in 2013 and 2014, and his second winning trio 'L'arc en Ciel' has enjoyed numerous performances around Auckland.

Delvan was invited to perform Grieg's Piano concerto in A minor with APO Summer School Orchestra in January 2015, and with the same piece won the concerto competition held by the Curtis Institute of Music's Young Artist Summer Programme in Philadelphia, USA.



# 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.

## Manukau Orchestral Society

Patron	Len Brown, Mayor of Auckland
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Treasurer	Godfrey Hansen
Music Director	Uwe Grodd
Concert Master	Jane Wright
Associate Concert Master	Loata Mahe
Committee	Ming Hsuan Lee, Michael You
Hon. Ambassadors	Ellen Skinner, Peter Wedde, Jim & Ella Donald
Administration Manager	Terry Spragg (MNZM)
Orchestra & Stage Manager	Russell Finnemore
Financial Manager	Fiona Little
Funding Manager	Tina Callis
Librarian	Andrew Gibson

## Manukau Symphony Orchestra Musicians

### 1st Violins

Loata Mahe \*\* \$  
Kate Candy  
Robyn Finlay  
John Han +  
Soo Lee  
Judith Ling  
Michael Luo +  
Bernadette Oshita +  
Jane Pelham  
Patricia Roderick  
Raymond Scott  
Emma Tabachnik  
Wendy Yang

### 2nd Violins

Joella Pinto \*  
Matthew Cook  
Lynette Daglish  
Anne Esterman  
Irene Gollop  
Godfrey Hansen  
Amy Maslen-Miller  
Marcello Napoli  
MeeMee Phipps  
Robyn Sinclair  
Joy Williams  
Miyo Yoon

### Violas

Celina Reyes \*  
Margaret Braun  
Andrew Gibson  
Barbara Jackson  
Helen Taber  
Dora Tsao  
Peter Wedde  
Susan Wedde

### Celli

Miriam Hartmann \*  
Alison Gentles  
Siobhan Gerritsen  
Virginia Hopkins  
Joanne Johnston  
Jennie Khan \$  
Paul Lee +  
Andrea McCracken  
Margaret McLean  
Teresa Oshita  
Tracy Yu +

### Basses

Michael Steer \*  
Robbie Brown  
Jessie Colbert  
Nigel Faigan  
John Moon  
Toni St Clair

### Piccolo

Mikayla Jaunay \*

### Flutes

Monique Vossen \*  
Zoe Stenhouse-Burgess  
Mikayla Jaunay

### Oboes

Joy Liu \*  
Cheryl Le Fevre  
Vivian Kim

### Cor Anglais

Cheryl Le Fevre \*

### Clarinets

Julia Cornfield \*  
William Shin

### Bassoons

Craig Bradfield \* \$  
Simon Smith

### Horns

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

### Trumpets

Matthew Verrill \*  
Robert Bisquera

### Trombones

Luke Christiansen \*  
Jordi Robertson-Vickers

### Bass Trombone

Robert Latimer \*

### Tuba

Sean Murphy \*

### Timpani

Ming-Hsuan Lee \*

### Harp

Yi Jin \*

### Percussion

Jasmine Chen \*  
Rebecca Celebuski  
Jessica Hix  
Paul Robertson

\*\* Concertmaster

\* Principal

+ 2016 Scholar

\$ Sponsored chair

# Life Member



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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### **Sir Noel and Lady Robinson**

Sponsor of MSO Concert Master & Associate Concert-Master: Jane Wright and Loata Mahe

### **Terry Spragg**

Sponsor of Principal Bassoon: Craig Bradfield

## Youth Musician Education

MSO Scholarship: John Han (Violin)

Phil & Helen Greenbank Scholarship: Charlotte Naden (Bassoon & Contra Bassoon)

Stringed Instrument Company : Bernadette Oshita (Violin)

K C Ooi Scholarship: Michael Luo (Violin)

Chen-Han Liang Scholarship: Tracey Xu (Cello)

Eleanor Spragg Scholarships: Paul Lee (Cello) & Daly Li (Violin)

Additional Sponsors: Chris & Cheryl Cameron, Gina Garcia

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We look forward to your continued support  
throughout the rest of the year.

MANUKAU SYMPHONY  
ORCHESTRA  
PRESENTS



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Taru  
WHITARA

THE MAORI KING'S BRASS ENSEMBLE

Saturday 17 September 2016 / 7.30pm  
Vodafone Events Centre, Manukau



Manukau Symphony Orchestra  
presents

*Kotahitanga Unity*  
Saturday 17 September 2016

[www.manukausymphony.org.nz](http://www.manukausymphony.org.nz)