

THE ORCHESTRA

Violin 1

Rebecka Beetz
Michie Nishiyama
Michael Joel
Catriona Gordon
Harris Leung
Michele Wahrlich

Violin 2

Rebecca Irvine
Alyson Hendren
Miriam McFarlane
Robert Shelton
Gillian Shapley

Viola

Anne Jaquiere
Annette Milson
Alison Armstrong
An Yu

Cello

Marisha Duijzers
Sarah Jans
Chamé Blackburn
Yotam Levy

Double bass

Yusuke Takahashi
Rosemary Severinsen

Flute

Pauline Logger
Glenda Berentson

Oboe

Maggie Gething
Chris Martin

Clarinet

Kimberly Jones
Andrew Robinson

Bassoon

Yasumi Kobayashi
Karla Putt

French Horn

Jane Carson
Jim Scrivener

Trumpet

Peter Logger
Josh Crump

Trombone

Mark Barnes
Wendy King
Bryce Minnell

Timpani

Duncan Catanach

Percussion

Mone Isoda

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Seeka




Stratum
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Programme: Neale Blaymires


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Some highlights for our 2023 programme

May 7th: Award winning soloist Grayson Masefield (accordion)
with commissioned work by Ross Harris

August 27th: The return of our ever-popular Rising Stars competition

November 19th: Mendelssohn's 'Reformation' Symphony plus violin soloist

(Note: concert dates subject to change)


BAY OF PLENTY
SYMPHONIA

*Celebrating
Greatness*

CLARINET - STEFENIE PICKSTON

CONDUCTOR - JUSTUS ROZEMOND
CONCERTMASTER - REBECKA BEETZ

SUNDAY 20 NOVEMBER 2022
HOLY TRINITY CHURCH, TAURANGA

PROGRAMME

Douglas Lilburn (1915–2001)

Drysdale Overture

Louis Spohr (1784–1859) Soloist: Stiefenie Pickston

Concerto no 2 for Clarinet and Orchestra in Eb major, Op. 57

1. *Allegro* 2. *Adagio* 3. *Rondo alla Polacca*

— *Interval* —

Franz Schubert (1797–1828)

Symphony no 9 in C major, Op. 55

1. *Andante – Allegro ma non troppo – Più moto* 2. *Andante con moto*
3. *Scherzo Allegro Vivace* 4. *Allegro Vivace*

Lilburn – Drysdale Overture (1937)

Lilburn, the Godfather of New Zealand composition, wrote this piece as a student of Vaughan Williams. Although one of his first works, the overture turned out to be one of his most popular. The influences of his mentor are clearly audible, in particular through the pastoral oboe solo, which was inspired by memories of his youth at the Drysdale homestead South of Whanganui.

Spohr – Clarinet Concerto no 2 (1810)

Spohr wrote four clarinet concertos for Johann Hermstedt, the top-dog clarinetist at the time. Although this concerto was written less than two decades after Mozart's landmark clarinet concerto, Spohr's style is markedly different, putting most of the focus on the virtuosity of the performer. Herein, Spohr may well have been inspired by the flamboyance of Paganini, one of his main rivals as a violin soloist, who epitomised the virtuoso as a solo musician touched by divinity. Notwithstanding, the middle slow movement of this concerto can rival with Mozart's through its serene beauty.

Schubert – Symphony no 9 (1825)

The nick-name 'The Great' of this symphony in C major was not intended as a pretentious statement of superiority, but was meant to distinguish it from the 'Little C major' symphony, Schubert's sixth. Nevertheless, the design of the symphony is unmistakably grand, and predates the symphonic style of e.g. Anton Bruckner. While today we will skip a few perfunctory repeats to get you back home in time for tea, a performance of the full length would exceed an hour, making it the longest symphony of the time, bar Beethoven's epic ninth symphony. A performance of the Great requires significant stamina from the orchestra, which was one of the reasons it wasn't presented in a concert during Schubert's remaining few years. More than 10 years after his death, Schumann rediscovered the symphony, and arranged for a première under the baton of Mendelssohn.



Stiefenie Pickston – Clarinet

Stiefenie Pickston is a Hillary scholar in her final year of a Music and Computer Science degree at the University of Waikato, where she studies clarinet with Jonathan Cohen. She received the Norah Howell award for the top music student.

Stiefenie gave her first solo performance in the Auckland Town Hall aged 12. In 2016, she achieved her DipABRSM with distinction and in 2017 won an Orchestral Internship with the Auckland Philharmonia. She was chosen to play at Parliament for the 2019 Sir Edmund Hillary Centenary.

Stiefenie has played in the Waikato Orchestras Central Ensemble, the APO, the NZSO, and has toured with the NZ Chamber Soloists as guest artist. Recently she has performed as soloist with the University of Waikato Chamber Orchestra, the Trust Waikato Orchestra and as a young artist at the 2021 and 2022 Wakatipu Music Festivals.

Justus Rozemond – Conductor

Before coming to Tauranga, Justus conducted ensembles, orchestras and operas in Wellington. During his time with BOP Symphonia, he has also been guest conductor of the Trust Waikato Symphony Orchestra, St Matthews Chamber Orchestra and Taranaki Symphony Orchestra. He founded the Youth Philharmonic Tauranga for young players and is himself an accomplished performer on clarinet, violin, viola and French horn.

Why are we celebrating?

Seventy five years ago, in 1947, the Tauranga Orchestral Society performed its 'inaugural recital' in the Town Hall under the direction of conductor Stuart Petersen. Although there had been an orchestra in Tauranga previously, this concert appears to have been the start of a society that eventually morphed

into the Bay of Plenty Symphonia that we know today. Definitely a reason to celebrate! The 35 piece orchestra performed an ambitious programme that began and ended with 'God Save the King' and included a number of accompanied vocal items from bass David Clarke.



Moving swiftly on to the present day, we are also celebrating the 10th anniversary of Justus Rozemond's appointment as our Music Director. Over the years Justus, who is also our Principal Conductor, has transformed our performances with his clever programming and fastidious attention to detail in our rehearsals. Players and audiences alike have praised the way he has encouraged the orchestra's development during his tenure.

Congratulations on inspiring us, Justus!