

BAY OF PLENTY

SYMPHONIA

PROUDLY PRESENTS

Rising Stars

COMPETITION 2023



CONDUCTOR: JUSTUS ROZEMOND



SUNDAY 27 AUGUST 3:30PM
BAYCOURT THEATRE

Rising Stars 2023

Many thanks to all our generous supporters who have made this competition possible.

Major supporters:



- Neale Blaymires: programme design
- Yoshiko Tsuruta: graphic design
- Simon Eminson: Stage Manager

We hope you have enjoyed today's performance!

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PROGRAMME

Elodie Broad (b. 2006)

Taking to the Skies

Winner of the 2023 Rising Stars Composition Competition

Franz Danzi (1763-1826)

Concerto no 2 in D minor, Op. 31

Soloist: Sienna Tang – flute

3. Alla Polacca

Oskar Böhme (1870-1938)

Concerto in F minor, Op. 18

Soloist: Ned Shaw – trumpet

1. Allegro Moderato

Johann Joachim Quantz (1697-1773)

Concerto no 161 in G major,

Soloist: Enoch Tie – flute

QV 5:174

1. Allegro

Joseph Haydn (1732-1809)

Concerto no 1 in C major

Soloist: Pachakamac Lema – cello

2. Adagio

Ludwig van Beethoven (1770-1827)

Concerto no 1 in C major, Op. 15

Soloist: David Jiang – piano

1. Allegro con brio



Ludwig van Beethoven (1770-1827)

Symphony no 5 in C minor,

Op. 67: Finale

A competition judge will announce the winner.

Presentations will be made by Music Director Justus Rozemond.

PROGRAMME NOTES

Broad – *Taking to the Skies* (2023)

Taking to the Skies was inspired by Elodie's love of aviation. One of her favourite operas is *Akhnaton* by Philip Glass. In *Taking to the Skies* she has borrowed some of Glass's rhythm patterns, which you can hear in the flute and the snare drum. The piece has three distinct sections and is in rondo form.

Danzi – *Concerto no 2* (approx. 1806)

As the Beethoven concerto later in today's program, this concerto was composed right at the watershed between the elegant classical period and the more tempestuous romantic era. We can hear the resulting ambiguity in this third movement, where fiery tutti passages brace the lyrical and elegant flute solos. The Alla Polacca indicates a somewhat leisurely pace, similar (but not equal) to the main Polish dance, the Mazurka.

Böhme – *Concerto in F minor* (approx. 1904)

Böhme was of German descent, but spent most of his career as a cornet player in Russia. He fell victim to Stalin's xenophobia and was exiled to the Urals and later executed. This concerto is written in lush late-Romantic style, and fits very well with similar Russian trumpet concertos of the last century.

Quantz – *Concerto in G major* (approx. 1745)

Quantz could well be regarded as the Godfather of the modern flute. Not only because of his countless works composed for the instrument, but equally because of his contributions to its design, and most of all because of his treatise *On Playing the Flute*, which still provides valuable insights into performance practice at the time.

Haydn – *Cello concerto no 1, Hob VIIb/1* (1765)

It remains somewhat of a mystery why so few 'big' cello concertos are known from before the mid-19th century, this popular concerto being the exception. Written for the principal and possibly only cellist of Haydn's orchestra of the Esterházy court, the musical challenge this posed might be part of the explanation.

Beethoven – *Piano Concerto no 1* (1795)

When he wrote this concerto, only a few years after the demise of Mozart, Beethoven still had one leg firmly planted in the classical period. The contrast with his later works, including the symphony we're about to play in a minute, not only delineates a remarkably fast transition of his personal style, but of classical music as a whole and arguably, in a more political sense, of the Western world.

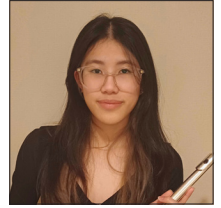
Beethoven – *Symphony no 5* (1808)

We won't play the first movement, with possibly the best known opening of any symphony. But you'll hear the famous motif - described as 'fate knocking on the door' - in the basses, right after the thrilling speeding up towards the end. Note that the Finale proper starts about 1 minute into today's performance, with the epic shift from C minor to C major, a gesture that defied all the laws of composition prevalent at the time.

FINALISTS' BIOGRAPHIES

Sienna Tang

When I was eight I decided to start playing the flute. My first teacher was Chin Ting Hung, who taught me all the basics I needed to know and opened me to the world of competitions. Now in New Zealand, my current teacher is Kathy Wilson. At the moment, I am a part of the Youth Philharmonic Tauranga orchestra, and I am also playing in my school's concert band and orchestra. For me, music has been a source of joy and fulfilment in my life, and I am grateful for the opportunities it has provided me.



Ned Shaw

Ned is in year 12 at Aquinas College and is involved in school and local bands and orchestra. Ned has also played in the New Zealand Secondary Schools Symphony Orchestra, New Zealand Youth Symphonic Winds Band, National Secondary Schools Brass Band, Tauranga City Brass Band and also was one of the orchestral instrumentalists in the NZ Young Artists Showcase. Ned was 2019 Under 15 Solo Cornet Champion and 2022 Under 19 Solo Cornet runner up. Ned would like to study music at university.



Enoch Tie

My mum taught me how to play the piano before starting primary school at 5 years old and I then continued lessons with a teacher. At 9 years old I started on flute, when my primary school started offering music lessons. I joined the orchestra and concert band at Bethlehem College, and at the beginning of last year I joined Youth Philharmonic Tauranga. Playing with these groups has dramatically helped me to develop my skills in playing the flute. I hope to further develop my musical skills by joining events such as Rising Stars.



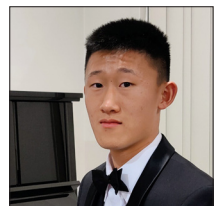
Pachakamac Lema

I was surrounded by classical music at a young age which inspired me to pick up the cello, which I have been passionate about ever since. Today I play on stage with my grandma, who has been my inspiration and my greatest mentor. I have won multiple awards in the BOP performing arts competitions and I am currently involved in chamber music as well as playing important roles in other musical groups. I believe that music can connect people together on an emotional level and bring out deep feelings.



David Jiang

I started playing the piano when I was little, and now looking back, deciding to play the piano was the best decision I ever made. Exploring the world of classical music is truly beautiful and exciting. I am currently learning the piano from Chaliun Poppy. I am also a member of the Scholars Baroque, which is an incredible choir under Chaliun's musical direction. Every Sunday I regularly attend the local Chinese church. I like to praise God using the talents God has given me. I hope you all enjoy my performance.



Elodie Broad – Winner 2023 Rising Stars Composition Competition



I am studying music at NCEA level 3 and love composition. I have learned percussion for 8 years and also play oboe. I love being part of many music groups and ensembles at school and elsewhere, including TGC symphonic band, percussion ensemble and chorale, as well as the Youth Philharmonic Tauranga. I play percussion with the New Zealand Youth Symphonic Winds, and on occasion with the Bay of Plenty Symphonia.

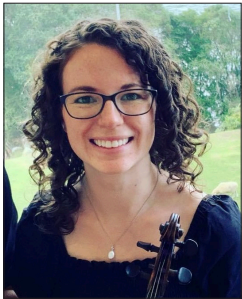
My favourite piece to listen to when falling asleep as a small child was Stravinsky's *Rite of Spring*. Currently one of my favourite composers is Philip Glass.

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.

Rebecca Irvine – Guest Concertmaster



Rebecca began playing the violin at age 6 and has been a member of the Bay of Plenty Symphonia since 2010. She grew up in Katikati before studying a Bachelor of Laws at the University of Waikato. As part of her university degree she pursued performance violin study under the tuition of Lara Hall. She now works as a lawyer during the day and enjoys playing in the orchestra in her spare time. Rebecca also plays regularly for Opus Orchestra and Autangi Ensemble. Rebecca is delighted to be working with the Bay of Plenty Symphonia as guest concertmaster for this programme.



CONCERTO COMPETITION JUDGES

Andrew Beer



Violinist Andrew Beer has performed as a soloist throughout North America, Europe, Asia and Australasia, and as a chamber musician at the Music@Menlo, IMS Prussia Cove, Aspen, Tanglewood, Banff and Orford Festivals. Andrew has served as Concertmaster of the Auckland Philharmonia Orchestra since 2014, and has performed as guest Concertmaster with the CBSO (Birmingham), Hallé (Manchester), MSO (Melbourne), Opera North (Leeds), ASO (Adelaide), VSO (Vancouver) and NZSO.

Catherine Gibson



Catherine Gibson has an extensive musical background in both New Zealand and the UK as a professional oboist and teacher, and orchestra and chamber music coach. More recently her focus has been on senior arts management here in New Zealand. Catherine was Artistic Manager and then Chief Executive for Chamber Music New Zealand, before taking up her latest role as Chief Executive for Orchestras Central Trust in April 2021.

COMPOSITION COMPETITION JUDGES

Michael Norris



Michael Norris is a composer, software programmer and music theorist based in Wellington, New Zealand. He teaches composition, orchestration, sonic arts and post-tonal music theory at New Zealand School of Music | Te Kōkī at Victoria University of Wellington and is editor of Wai-te-ata Music Press and Co-Director of Stroma New Music Ensemble. He won the 2001 Mozart Fellowship, the 2003 Douglas Lilburn Prize, and the 2014 SOUNZ Contemporary Award.

Briar Prastiti



Wellington based composer and vocalist, Briar, is a multi-skilled professional in the music industry. She completed a Masters of Musical Arts majoring in Composition at university receiving high distinction and has since had a diverse career in music composition, vocal coaching and session recording, live performance, and sound production. She is the current New Zealand School of Music Composer in Residence and resides at the Douglas Lilburn Trust house.

Peter Scholes



Peter has lectured in clarinet, electronic music, conducting and chamber music at University of Auckland and Waikato University. He was composer and conductor for NZ feature films and also conducted the soundtrack to "Heavenly Creatures". He has had works commissioned by the NZSO, the Royal New Zealand Ballet, Auckland Philharmonia Orchestra, Saint Matthew's Chamber Orchestra, CadeNZa, Chamber Music New Zealand, for Radio New Zealand drama productions.



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THE ORCHESTRA

Violin 1

Rebecca Irvine
Alyson Hendren
Michie Nishiyama
Catriona Gordon
Gillian Shapley
Rosana Houthuesen
Michele Wahrlich

Violin 2

Mandi Bromwich
Miriam McFarlane
Rebecka Beetz
Brigid Eady
Robert Shelton
Jill Fleming

Viola

Anne Jaquierey
Annette Milson
Margaret Skippen
Alison Armstrong

Cello

Therese Ahlers
Charlotte Ketel
Trish McNutt

Double bass

Nicola Han
Rosemary Severinsen

Flute

Pauline Logger

Leanne Lambert

Oboe

Peter Plunkett
Chris Martin

Clarinet

Tom Petchell
Miranda Churchill

Bassoon

Yasumi Kobayashi
Karla Putt

French horn

Jane Carson
Jim Scrivener

Trumpet

Peter Logger
William McElwee

Trombone

Mark Barnes
Wendy King
Bryce Minnell

Timpani

Jorge Meza Rivera

Percussion

Yoshiko Tsuruta

Harpsichord

Chalium Poppy

OUR NEXT CONCERT

Wieniawski Violin Concerto

3:00pm Sunday 19th November

Holy Trinity Church, Devonport Road, Tauranga

Conductor: Euan Safey

Soloist: Andrew Beer



Mozart – Overture to the Magic Flute **Wieniawski - Violin Concerto No.2**

Prastiti – Pegasus (Commissioned work) **Mendelssohn - Symphony No.5 (Reformation)**

Visit www.bopsymphonia.org.nz for details