



**Wellington Youth Orchestra**  
*presents*

# **Pines to Pastures**

**Finlandia- Sibelius**  
**Wand of Youth Suite No. 2 - Elgar**  
**Symphony No 2 - Vaughan Williams**

**Conductor Mark Carter**

**Sunday 3rd May 2026, 3:30pm**

**St Andrew's on the Terrace**  
30 The Terrace, Wellington 6011

**Tickets at door:**

Adult \$20, Seniors \$15, Students \$5  
Families (2 adults plus children) \$40

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# Pines to Pastures

## Finlandia- Sibelius

### Wand of Youth Suite No. 2 - Elgar

March

The Little Bells

Moths and Butterflies

Fountain Dance

The Tame Bear

The Wild Bears



Scan for online  
programme

### Symphony No 2 - Vaughan Williams

I. Lento - Allegro risoluto

II. Lento

III. Scherzo (Nocturne)

IV. Andante con moto - Maestoso alla marcia

### Finlandia, Jean Sibelius (1865-1957)

Few orchestral works capture the spirit of a nation as powerfully as *'Finlandia.'* Sibelius grew up during a period when Finland was under Russian rule; he attended the first Finnish-speaking school, where he gained inspiration from the myths and legends of his home country that would later influence his works. Although he intended to pursue law studies, he abandoned these plans to pursue music, ultimately studying composition in Berlin and Vienna. By the 1890s, Sibelius had developed a Romantic style infused with nationalistic ties.

Composed in 1899 for a press celebration in Finland, *'Finlandia'* carefully disguises political protest in support of freedom of the Finnish press. Music from this event was later recycled into *'Historical Scenes No. 1,'* whose fourth movement became what we now know as *'Finlandia.'* Originally titled *'Finland Awakes,'* the work gained international recognition when performed by the Helsinki

Philharmonic at the Paris World Exhibition in 1900 as a stand-alone symphonic tone poem.

The music unfolds a dramatic narrative: ominous brass and timpani evoke oppression, before martial energy drives the music forward into brighter, celebratory territory. At its heart lies the noble hymn tune later paired with the words *'Be Still, My Soul'* by Katharina Amalia Dorothea von Schlegel. Presented in a glowing woodwind chorale, it champions the journey from oppression to hope.

### Wand of Youth Suite No. 2, Edward Elgar (1857-1934)

Elgar's music often blends Romantic warmth with structural clarity, reflecting a composer who rose from modest beginnings as the son of an organist and music dealer. Largely self-taught, he worked briefly in a law office before dedicating himself fully to music, eventually achieving national fame and a knighthood in 1904 after many successful compositions.

The 'Wand of Youth' Suites are rooted in childhood imagination. At the age of eleven, Elgar created a fantasy play with his siblings and composed tunes to accompany it. Four decades later, he rediscovered these sketches and transformed them into two orchestral suites, one of which premiered at Queen's Hall in London and the second at the Three Choirs Festival in Worcester.

From the jaunty 'March' and sparkling 'Little Bells' to the fluttering 'Moths and Butterflies,' Elgar paints vivid character scenes before the playful energy of 'The Tame Bear' and the exuberant 'Wild Bears' that bring the suite to an animated close.

## **Symphony No. 2 "London," Ralph Vaughan Williams (1872-1958)**

Born in London, Vaughan Williams studied at the Royal College of Music and with both Max Bruch and Maurice Ravel. His fascination with Tudor music and English folk song led him to develop a distinctive musical language shaped

by modal harmony, rhythmic freedom, and pastoral colour. This approach contrasts with contemporaries such as Edward Elgar, aligning him more closely with national composers such as Modest Mussorgsky and Bedřich Smetana.

The 'Symphony No. 2' "London," was Vaughan Williams's first major orchestral statement, premiered in 1914 and conducted by Geoffrey Toye. Like Sibelius's 'Finlandia,' it reflects a profound sense of place and belonging. Across its four movements, the symphony paints a sweeping portrait of the bustling city, capturing both the energy and the introspective beauty of urban life. The opening suggests the city awakening from mist into bustling activity. A lyrical slow movement follows, featuring an expressive viola solo and often heard as a nocturnal meditation filled with distant, bell-like chimes and quiet streets. The scherzo captures the wit and restless motion of city crowds, before the expansive finale reflects on London at sunset, ending in a gentle, fading farewell.

*Programme notes by **Anastasia Bell***

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**Mark Carter**  
Wellington Youth  
Orchestra Music Director

Mark Carter was born in Poole, Dorset in the UK. He studied trumpet at The Royal Academy of Music in London and the Queensland Conservatorium.



For over 25 years he has held the position of sub-principal trumpet with the New Zealand Symphony Orchestra. He has also worked with the Cape Town Opera and Ballet Orchestra, Queensland Philharmonic, Queensland Symphony, Adelaide Symphony and Singapore Symphony Orchestra. Whilst studying trumpet at the Royal Academy of music in London he also studied conducting, taking part in conducting master classes with Sir Colin Davis and Sir Simon Rattle.

Since moving to NZ, Mark has conducted several community orchestras around the country, Wellington Youth Orchestra and Stroma contemporary music ensemble.



# WELLINGTON YOUTH ORCHESTRA

## FIRST VIOLINS

Lucas de Groot-Tsuji \*\*  
Ambrose Tarrant \*  
Isaac Chou  
Catherine Harrison  
Natalija Sekicki  
Anthony Takeda  
Edgar Watson  
Fengyao Liu  
Cara Bryant  
Alice Carter  
Vivienne Lim

## SECOND VIOLINS

Eros Li ++  
Acacia Sigglekow  
Katie Chan  
Angela Wang  
Christina Chen  
Pragnya Mooji  
Geordie Taylor  
Niamh McCauley  
Amelia Townend  
Samuel Yuan  
Kitty Grotrian

## VIOLAS

Solace Ward ++  
Jimmy Onslow Osborne  
Abigail Zhao  
Nadia Roach

## CELLOS

DJ Hopkinson ++  
Olly Wilkinson  
Imogen Waldron  
Lilja Leppanen  
Sarah Zhou  
Phoebe Champion  
Liam Whatman  
Michaela Pierce  
Izzie Heath

## BASSES

James Parker  
Evelyn Patterson  
Henry Dickson  
Nic Brownlie

## FLUTES

Althea James ++  
Anastasia Bell  
Luke Sutton

## PICCOLO

Anastasia Bell

## OBOE

Leo Gore ++

## COR ANGLAIS

Ethan Zhao

## CLARINETS

Maggie Elder ++  
Felix McDougall

## BASS CLARINET

Mark Cookson ✦

## BASSOONS

Sam Brough ✦  
Helena Park

## HORNS

David Codd ✦  
Campbell Smith ✦  
Erica Challis ✦  
Vivien Reid ✦

## TRUMPETS

Tomas Metz ++  
Lena Krakowiak  
Ned Shaw  
Hugo Carter

## TROMBONE

Nick Blich  
Alex Powell

## BASS TROMBONE

Matt Donaldson

## TUBA

Mika Hayashi ✦

## PERCUSSION

Ben Whitton ✦  
Mone Isode ✦  
Noah Spargo ✦

## HARP

Jessica MacBrayne

\*\* Concert Master

\* Assistant Concert Master

++ Section Principal

✦ Guest player

## Acknowledgement

A heartfelt thank you to the WYO Committee and all the incredible volunteers, supporters, and contributors who gave their time, energy, and passion to make the WYO possible. Your dedication behind the scenes is what brings the music to life on stage—thank you for making it all happen.

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