

## PROGRAMME

Overture to 'Der Freischutz'

Carl von Weber

Concerto for Violin and Orchestra in D Major Op 61

Ludwig van Beethoven

Soloist: Jack Glatzer

### INTERVAL

Symphony No 7 in D Minor Op 71

Antonin Dvorak

Performed in Hamilton on 20<sup>th</sup> November 1999  
Thames on 21<sup>st</sup> November 1999  
And Rotorua on 28<sup>th</sup> November 1999

## ACKNOWLEDGEMENTS

The Waikato Orchestral Society gratefully acknowledges:

- ☞ Grants received from:
  - Trust Waikato*
  - Wel Energy Trust*
  - Norah Howell Trust*
  - Y 99.3 Waikato*
- ☞ Financial support from the advertisers in the programme.
- ☞ Floral arrangements from Petals Flower Shop.
- ☞ National Library for music scores used in this performance.
- ☞ Shearer's Music Store for assistance with transport.
- ☞ Fuji Xerox Document Company for programme production.

## PROGRAMME NOTES

### Overture to 'Der Freischutz'

**Carl Von Weber**  
(1786 – 1826)

Weber's opera *Der Freischutz*, based on an ancient German legend, laid the foundations for German romantic opera. Its story with its superstitions and dealings with the devil, may seem far-fetched to today's audiences, but it appealed to Weber's contemporaries and was very successful when first performed in Berlin in 1821.

It centres around the manufacture of seven "free" bullets during a total eclipse of the moon in the Wolf's glen at midnight. Max, the hero, needs these bullets in order to be sure of winning the heroine, Agathe, in a contest for her hand. But what he does not know is that the seventh bullet will go where the devil *Zamiel* wishes. In the last act it goes straight to the heroine's heart, but a hermit appears at the crucial moment, makes the sign of the cross and the heroine is saved. The overture quotes themes from the opera and is in sonata form.

### Concerto for Violin and Orchestra in D Major, Op 61

**Ludwig van Beethoven**  
(1770-1827)

*Soloist: Jack Glatzer*

Allegro ma non troppo  
Larghetto  
Rondo allegro

Shortly after completing his Fourth Piano Concerto in G, and his Fourth Symphony, Beethoven composed his one violin concerto for Franz Clement, reputedly one of the finest Viennese players of the time. The composition took place in a very short space of time and Clement is said to have been virtually sight reading the composition at its first performance in 1806. This did not deter him from performing a piece on his violin, upside down, as light relief, during the first and second movements. Although the concert was a personal triumph for Clement, Beethoven did not fare so well with the critics, and it was not until the 1840's that his violin concerto was restored to its rightful position in the violinist's repertoire by Joachim.

Virtuosity is conspicuously absent from the first movement which is dominated by the four soft drum beats of the opening bar. They form an essential part of the first subject, a gentle curving tune played by oboes, clarinets and bassoons. The soloist enters with a brief cadenza in tempo, and a similar passage introduces the development.

The G major Larghetto second movement is a series of variations on a theme, stated at the outset by the strings and developed by the solo violin.

The orchestral strings prepare the ground for the third and last movement which follows the second without a break. This is in sonata rondo form and has been described as one of the happiest tunes ever written.

## INTERVAL

### **Symphony No 7 in D Minor, Op 70**

**Antonin Dvorak**  
(1841-1904)

- I. Allegro maestoso
- II. Poco adagio
- III. Scherzo. Vivace – poco meno mosso
- IV. Finale. Allegro

Dvorak's Seventh Symphony was composed between December 1884 and March 1885 in fulfillment of a commission for the London Philharmonic Society, and was presented personally by him in London on April 22, 1885.

With the other seven Dvorak symphonies, it is frequently overshadowed by the well known New World Symphony, and in fact contains very few traces of Czech folksongs or dances of the kind that had characterized the works of the earlier period. Only occasionally reminiscences of this style can be heard. In the third movement Scherzo, a handful of cross-rhythms recall the *furiant* of the Sixth Symphony. with its interplay of duple and triple time, and in the Fourth movement, the wild abandon of an exuberant Slav folk dance is briefly heard.

Medieval folkloristic sources and old Bohemian songs are the inspiration for much of this Seventh Symphony. The opening of the slow movement sounds like an ancient chorale, while the Fourth and final movement opens with the force of an expressive operatic recitative.

*Programme Notes compiled by Janet Wilkins*

## JOACHIM ATANASSOV



Joachim Atanassov was born in Sofia. He completed his musical education as a Violinist and Conductor from the Bulgarian Academy of Music under Professor Leon Surujon and then further developed his playing in Professor Stefan Magnev's Chamber music class and conducting in Professor Kazanjiev class.

Joachim Atanassov won a brilliant reputation as a conductor, concert performer and as a music teacher. He has played Chamber music as a member of The Bulgarian Chamber Duo and The Bulgarian Classical Trio. He has been conductor, guest soloist and first violinist of The Studio Concertante Orchestra of Sofia and many other famous Bulgarian Symphony and Chamber Orchestras. He has been a permanent guest soloist, leader, conductor and adviser of the Haydn Symphony Orchestra in Italy. He has performed in many countries in Europe and North and South America. He has made numerous audio, video and CD recordings for Bulgarian Radio and TV, for the Italian Radio and TV, Radio Suisse Romande, AMUS and GEGA.

Joachim Atanassov is a professor of Violin and Conducting at the Bulgarian Academy of Music in Sofia and his students have been prize winners in several national and international competitions. Since 1990 he has taught at the School of Music Valletta and at the University of Malta, where he is transmitting his great musical knowledge in lessons of violin, conducting, chamber music and orchestra playing in master courses and other related activities. He is also adviser of the Malta national Symphony Orchestra.

In 1994 he formed the Malta Chamber Orchestra. Joachim Atanassov is also editor of a large number of pieces for Violin and for Orchestra.

With a daughter playing for the Christchurch Symphony Orchestra and son playing in the Auckland Philharmonic Orchestra, Mr and Mrs Atanassov are now domiciled in Rotorua.

## TRUDI MILES



Trudi began violin studies at the age of five under the late Hedy Biland, studying the Suzuki-method. Later she gained two diplomas while studying with Cecilia Worth in Hamilton before moving to Auckland where she gained her LRSM and Diploma in Music Performance under David Nalden. While in Auckland, Trudi was also a member of the Auckland Philharmonic Orchestra.

During the next two and a half years in London Trudi played with various Chamber groups and went on tour to Italy with the Westminster Philharmonic Orchestra. On returning to NZ in 1990 Trudi gained her LTCL Teachers Diploma and became a member of the Institute of Registered Music Teachers of New Zealand.

Over the last five years Trudi has contributed to the musical scene in Hamilton as leader of the Opus Chamber group and is currently leading the Waikato Symphony Orchestra. She has also done some freelancing in Auckland such as Television

ads and also backing for various artists (Howard Morrison, Dion Warwick, Shirley Bassey and Ray Charles). Trudi has a private teaching practice in Hamilton of which many of her students have achieved well in both competitions and examinations. Trudi is also in demand as a Suzuki tutor for workshops, masterclasses and summer music camps held frequently throughout the year. Recently Trudi has formed her own string quartet called "Simply Strings" which plays at many various functions. Trudi is married with three young children.

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## JACK GLATZER



Jack Glatzer was born in Dallas, Texas. He began the study of the violin at the age of five and at thirteen gave his debut recital. A year later he appeared as soloist with the Dallas Symphony under Walter Hendt. When he was seventeen Glatzer won first prize in violin in the nations most important competition for young musicians, the Merriwether Post Competition in Washington DC and subsequently performed the Brahms Concerto with the National Symphony under Howard Mitchell.

Glatzer has studied with several of the greatest teachers of the post-war period, including Leonard Posner, Joseph Fuchs, Sandor Vegh and Maxim Jacobsen. In addition to his musical studies at Yale School of Music and the Musik Akademie of Basel, Switzerland, he also gained degrees in history, summa cum laude, at Yale, and with honor at Oxford.

Glatzer regularly makes concert tours around the world. He has played on every continent and in over forty countries. He has performed in some of the world's most prestigious venues such as the National Arts Centre, Canada, the Sydney Opera House, the Hong Kong Arts Centre, the Centro Colon in Madrid and the South Bank, London. He has performed in many music festivals, including Prades, Menton, Stresa, Estoril and Edinburgh.

Glatzer's particular interest is the unaccompanied repertoire for the violin, he is celebrated not only for his interpretations of Bach, Paganini and Bartok but also for his performances of Locatelli, Roman, Ysaye, Bloch, Stravinsky, Rochberg, Schnittke, and Sculthorpe.

His CD released in 1994 on the Chatsworth label, of solo works by Bartok, Bloch and de Sousa has been widely acclaimed

In addition to his concert career, Glatzer has been recognized as a pedagogue both in master classes and in lecture recitals. His background and interest in the history of culture have led to his highly successful concerts – “son et lumiere” – in which musical performance is elucidated by a lecture and illuminated by visual images.



Nov 1999

## THE ORCHESTRA

### CONDUCTOR

Joachim Atanassov

### SOLOIST

Jack Glatzer

### LEADER

Trudi Miles

### FIRST VIOLINS

John Burnet

Freya Gumbly

Hazel Martin

Jean Paterson

Philip Poole

Alison Rees

Michele Warlich

Sally Whyte

Tim Williams

Beryl Wylde

### SECOND VIOLINS

~~James Carter~~

✓ Jocelyn Dale

✓ Maryla Endert

— Victoria Gough

— Joanne Kane

✓ Jan Kitchen

Beverley Oliver \*

✓ Christine Polglase

✓ Peter Stokes

✓ Ian Sweetman

✓ Diane Williams

— Janet Wilkins

### VIOLAS

Sue Dobree

Liz Gehrke \*

Matthew Gough

Annette Milson

Michael Slatter

Kelly Thompson

### CELLOS

Joan Haughie

April Murray

Benjamin Nation \*

Marie Ryan

David Stokes

Barry Wylde

### FLUTES

Elsie Kane \*

Kate Walsham

### TRUMPETS

Lyn McLean

Steffan Sinclair

Jim Watkinson \*

### DOUBLE BASSES

Benjamin Dick \*

Suzan Rowe

### BASSOONS

David Nation \*

Nadescha Vester

### OBOES

John Green \*

Anne Mendrun

### TIMPANI

Donna Morrison

### HORNS

Daniel Goh

Mia Pierard \*

Miriam Salisbury

Jim Scrivener

### TROMBONES

Justin Hyde

Ron Lindsay

Rob Wilson \*

\* denotes principal player