

PROGRAMME

Overture to Russlan & Ludmilla

Mikhail Ivanovich Glinka

Concerto for Piano and Orchestra No 27 in B Flat K595
Soloist: Lindy Tennent-Brown

Wolfgang Amadeus Mozart

INTERVAL

Symphony No 1 in C Minor Op. 68

Johannes Brahms

Performed in Hamilton on 29th July 2000

Rotorua on 30th July 2000

ACKNOWLEDGEMENTS

The Waikato Orchestral Society gratefully acknowledges:

✦ Grants received from:

Trust Waikato

WEL Energy Trust

Hamilton Community Arts Council

Norah Howell Trust

Rotorua Energy Charitable Trust

Rotorua Event Facilities

Y99.3 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

Ruslan and Ludmilla – Overture

Mikhail Ivanovich Glinka (1804 – 1857)

Mikhail Glinka was the first Russian composer to receive musical recognition outside his homeland and is credited with founding the Russian Nationalist school of music, subsequently carried on by composers as Aleksander Borodin, Modest Mussorgsky and Nikolay Rimsky-Korsakov. He is today most remembered for his operas A Life for the Tsar and Ruslan and Ludmilla, the orchestral fantasia Kamarinskaya, piano music, chamber music and numerous songs.

The opera Ruslan and Ludmilla is based on the charming and satirical fairy tale by Alexander Pushkin. Glinka completed the score in April 1842, after working on it sporadically for six years. Derived mainly from Russian folk music, it is now recognised as Glinka's masterpiece, although initially it was hissed by the audience and slated by the critics. The complex and detailed melodies, harmonies, rhythms and instrumentation of this Overture are now regarded as a fine example of Russian musical nationalism, with the contrapuntal effects and rushing scale passages reminiscent of Mozart and Weber.

Piano Concerto No 27 in B Flat K 595

Wolfgang Amadeus Mozart (1756 – 1791)

Allegro

Larghetto

Allegro

Soloist: Lindy Tennent-Brown

Mozart's last Piano Concerto was completed in the year of his death, although recent research indicates that it may have been fully sketched as early as 1788. It stands apart in time and spirit from the great twelve Concerti of 1784 – 86 and certainly from the interim Coronation K 537, written for Mozart's travels and therefore "played safe" in character and scoring. Back in Vienna he was able to draw again on the glory of the wind writing, and if he omitted clarinets in this autumnal work, he made amends when he composed the still later Clarinet Concerto K 622.

A special feature of the first movement is the lyrical nature of all the main themes whose melodic quality is carried through into the passage work and the linking tutti, far removed from Wagner's description of such classical procedures as "the rattling of the dishes at a royal feast".

Both the Larghetto and the final Rondo (Allegretto) feature themes of disarming simplicity. The theme of the 6/8 Rondo was shortly to appear in the song 'Sehnsucht nach der Fruhling' (Longing for Spring), as though ironically Mozart was aware that the spring of 1792 was to be his last. The rhythm is the characteristic 'hunting' rondo with the piano serenely sitting out the more boisterous moment rather than contributing a combative tone to the proceedings.

INTERVAL

Symphony No 1 in C minor Op. 68

Johannes Brahms (1833 – 97)

1. Un poco sostenuto – Allegro
2. Andante sostenuto
3. Un poco allegretto e grazioso
4. Adagio-Allegro non troppo ma con brio

"I shall never write a symphony! You can't imagine what courage it takes to resolve to do that when you can hear the steps of that giant". So wrote the forty year old Brahms to his friend, conductor Hermann Levi, four years before the final version of Symphony No 1 was completed and twenty years since he had first embarked on its composition and overcoming what was to Brahms, the overwhelming influence of the "father figure" – Beethoven. By this time, Brahms had already won fame in Europe for his chamber music, piano pieces, choral works and songs.

The initial idea for the symphony was derived from the character Manfred, in Byron's verse drama, and the first movement is in fact directly inspired by Schumann's music to Manfred, heard by the young Brahms in Hamburg in 1855. Brahms was attracted by the internal psychological meaning of the poem, and the tragedy of the hero's restless spirit. Such emotional turmoil – a trace of the internal struggle which Brahms himself experienced in his youth – characteristic of the symphony as a whole. It is marked by sharp contrasts and fitful swings of mood, and in the character and development of its musical ideas, bears striking resemblances to Beethoven's Fifth Symphony.

The vast outer movements of the symphony feature passionate outbursts and dark pathos with rapid musical development. The song-like main theme of the second movement, Andante sostenuto, gives birth to the idea of laughter through tears, while the quiet heartfelt sadness of the third movement, which in this symphony takes the place of a scherzo, has a nobility and restraint.

In the Finale's dark introduction, the bright call of a horn is heard as if from amongst storm clouds. Brahms is said to have written out this melody in a letter to Clara Schumann as a musical greeting after a long and serious quarrel. Meanwhile, in the heroic main theme of the final Allegro it is not difficult to detect echoes of the Hymn to Freedom from the famous Beethoven's Ninth.

Programme Notes compiled by Janet Wilkins

*Professionals In
All Areas of
Law*

BARRISTERS
SOLICITORS
& NOTARY PUBLIC

*Stace Hammond Grace
and Partners*

HOURS:
8am-6pm Monday-Friday
or by appointment

3 Caro St, Hamilton
Ph: 07 838-0299 Fax 07 838-2052

adlitesigns LIMITED

NZSDA MEMBER OF
NEW ZEALAND SIGN & DISPLAY
ASSOCIATION (INC)

the Professional Signmakers

Signwriting • Design
Computer Cut Graphics
Trucks • Vans • Cars
Banners • Windows

PHONE & FAX
8474355
MOBILE 025 516 166

ADLITE SIGNS LTD 37 HIGGINS RD HAMILTON



JOACHIM ATANASSOV



TRUDI MILES



LINDY TENNENT-BROWN



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's 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 New Zealand 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 Trust 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 and 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.

LINDY TENNENT-BROWN

Piano

Lindy was born in Te Puke in 1975 and made her debut as a soloist at the age of sixteen with the Waikato Symphony Orchestra. While at school in Hamilton, she studied with Betty Dunbar, moving to Wellington in 1993 to take up a place in the class of Judith Clark at Victoria University of Wellington. She graduated in 1996 with a Bachelor of Music with Honours (First Class). While at VUW Lindy was a soloist with the University Orchestra playing Rachmaninov's *Second Piano Concerto in C minor*, and was invited back to Hamilton to play Gershwin's *Rhapsody in Blue* with the Waikato Symphony Orchestra.

In the last two years Lindy has given a number of recitals throughout New Zealand and the UK, and has appeared as a soloist with a wide variety of orchestras and other ensembles. She has won numerous competitions in New Zealand, and most notably, has been a semi-finalist in both the NZ National Concerto Competition (1996) and the TVNZ Young Musicians Competition (1995). Lindy has participated in masterclasses conducted by Stephen Hough, Peter Donohoe, Michael Houstoun, Anne Queffélec, Joanna MacGregor and György Pauk (chamber music) amongst others.

While Lindy relishes the challenges of solo piano repertoire, she is in great demand as an accompanist and chamber musician, being engaged in July 1999 to partner the NZ Baritone Paul Whelan in a recital at St John's Smith Square in London. She has an avid interest in contemporary music and was a member of 'Turangalila Ensemble' in Wellington for three years, giving first performances of works by emerging New Zealand composers and playing many classics of the twentieth century repertoire.

In 1998 Lindy was awarded a major scholarship for postgraduate study at the Royal Northern College of Music (Manchester, UK), where she currently studies with the eminent British pianist, Margaret Fingerhut. Further scholarships, including a 'Star Award' from the Countess of Munster Musical Trust, have enabled her to complete a second year of study, and she has recently won the Jack McGill Scholarship from Creative NZ to undertake the Professional Performance Diploma at the RNCM in 2000/2001. Lindy is one of only five pianists to have been invited to participate in the prestigious Countess of Munster Musical Trust Recital Scheme for the 2000-2002 seasons, which gives her solo recitals and concerto engagements throughout the UK. She will also be giving a series of solo recitals in New Zealand under the management of Chamber Music NZ in 2001.

This year Lindy won the New Zealand Piano Competition held on the first weekend of this month in Kerikeri.

July 2000

THE ORCHESTRA

CONDUCTOR

Joachim Atanassov

SOLOIST

Lindy Tennent-Brown

LEADER

Trudi Miles

FIRST VIOLINS

John Burnet
Deirdre Neilson
Hazel Martin
Jean Paterson
Philip Poole
Alison Rees
Michele Warlich
Sally Whyte
Janet Wilkins
Caleb Ward

SECOND VIOLINS

Jocelyn Dale
Maryla Endert
Victoria Gough
Francesca Hunt
Jan Kitchen
Ray Littler
Kimberley Morris-Lissett
Beverley Oliver*
Alison Ready
Peter Stokes
Diane Williams

VIOLAS

Doug Bedggood
Sue Dobree
Matthew Gough
Michael Laurie*
Michael Slatter
Kelly Thompson

CELLOS

Ashley Chan
Johan Endert
Liz Johnson
Boudewijn Merz
Benjamin Nation*
Anne Rodda
Maric Ryan

CLARINETS

Jessica Irving
Murray Johnson*

FLUTES

Helen Hubert
Elsie Kane*

TRUMPETS

Ruth Round
Steffan Sinclair*

DOUBLE BASSES

Benjamin Dick*
Susan Rowe

BASSOONS

Jacqui Hopkins*
Keith Rodgers

OBOES

John Green*
Anne Mendrun

TIMPANI

Judi Stokes

HORNS

Jill Ferrabee*
Daniel Goh
Jennifer Hsu
Miriam Salisbury

TROMBONES

Ron Lindsay
Jennifer Going*

* denotes principal player