

## PROGRAMME

Overture to Russlan and Ludmilla	M. Glinka (1803 – 1857)
Cello Concerto Op. 104	A. Dvorak (1841 – 1904)
<b>INTERVAL</b>	
Symphony No 2 Op. 73	J. Brahms (1833 – 1897)

Performed in Hamilton on Saturday 14 May 2005, 8.00 p.m.

In Rotorua on Sunday 15 May 2005, 2.00 p.m.

## ACKNOWLEDGEMENTS

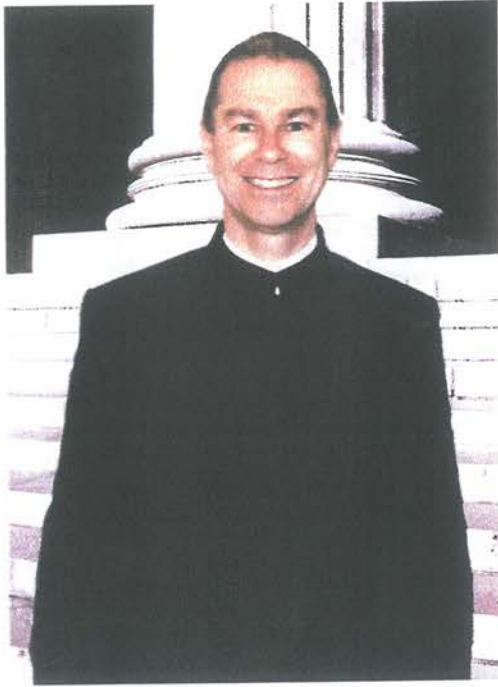
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## David Adlam



With an LTCL on both piano and clarinet and an MPhil degree in Composition from Auckland University, David became Principal Clarinet in the Symphonia of Auckland, a position he held from 1976 until 1981, performing regularly as a soloist and broadcasting for Radio New Zealand.

After leaving the Symphonia, David worked as a Music Educator, conducting many youth, community and regional groups. In 1999 he was invited to take the Epsom Girls Grammar School Orchestra to the Banff International Festival of Youth Orchestras, representing New Zealand.

In 2001, in demand as a conductor, soloist and composer, David returned to freelance music. He has combined these three different musical disciplines with an element of music education as a consultant to schools.

Following frequent engagements as a conductor and soloist he received the inaugural award of the Trinity College (London) scholarship, enabling him to further his studies in Clarinet, Conducting and Composition at Trinity College in London in 2004 where he gained an FTCL.

David is a member of the Chamber Ensemble Eklekktika and performs recitals and chamber music, as well as working as a conductor. He plays Yamaha clarinets.



## Trudi Miles

Trudi Miles began her violin studies at the age of five under the late Hedy Biland, studying the Suzuki method. 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 Philharmonia Orchestra.

During the next two and a half years in London she played with various Chamber groups and orchestras.



On returning to New Zealand she gained her LTCL Teachers Diploma and became a member of the Institute of Registered Music Teachers.

Over the last two years, Trudi has taken time out from leading the Trust Waikato Symphony Orchestra to study and has gained a Bachelor of Music with Honours in Violin Performance at the University of Waikato. Trudi teaches in Hamilton and is also in demand as a Suzuki tutor for workshops, master classes and music camps held frequently throughout the year around New Zealand. She also works as a freelance musician in Hamilton and Auckland, performing in many gigs, most recently at the Hawkes Bay Harvest Festival and Auckland's Christmas in the Park. Trudi has three children who are also involved in music.

## Tom Pierard



Born into a large family and surrounded constantly by music, Tom began learning the cello when he was eight and hasn't been able to put it down since. University study was a natural consequence of his affliction, with teachers Georg Pederson and Coral Bognuda at Auckland University. And then, bitten by the technology bug he pursued a dual career as cello teacher and design engineer until cello lured him back to full time music. In 1993 he again studied with Coral for an honours degree and was awarded the prize for Best Student in Music. Since then, Tom has taught at Auckland University and has played full-time with the Auckland Philharmonia.

He is accepting a growing number of invitations to play concertos, recitals and chamber music throughout New Zealand. He broadcasts regularly with Concert FM as a National Recording Artist, and was recently appointed as Lecturer in Cello at Massey University, Auckland.

His good fortune to study with England's top Baroque cellist, Richard Tunnicliffe on a recent trip overseas, inspired him to embark on further post-graduate study, specialising in the Suites for Solo Cello by J.S.Bach.

The cello Tom is playing is a faithful facsimile of the Montagnana "Sleeping Beauty" crafted only three years ago by Waikato Luthier, Noel Sweetman. The original "Sleeping Beauty" is currently played by cellist Yoyo Ma. It is the instrument on which Yoyo Ma's most recent videos and recordings of solo Bach are played, and is also the instrument he once inadvertently left on a New York taxi.

## PROGRAMME NOTES

### **Overture to Russlan and Ludmilla**

**Mikhail Glinka (1803 -1857)**

Mikhail Glinka's second opera *Russlan and Ludmilla* is based on a satirical fairy tale by Alexander Pushkin set in 9th century pagan Russia. Glinka is associated with Russian nationalism and worked sporadically on this opera for six years before its completion and performance in 1842.

The plot of the fairy tale revolves around the voluptuous Ludmilla, daughter of the Prince of Kiev, three prospective suitors and an evil sorcerer. The Overture, which has become a popular composition in its own right, is based on music from the opera's final scene where the marriage of Russlan and Ludmilla is celebrated.

### **Concerto in B Minor, Op 104 for Cello and Orchestra     Antonin Dvorak (1841-1904)**

**Soloist: Tom Pierard**

*Allegro—Adagio ma non troppo—Finale—allegro moderato*

Written over the winter of 1894-5, during the composer's three-year residence in New York, Dvorak's B Minor Cello Concerto had its first performance on 19th March 1896 in London with the composer conducting and English cellist Leo Stern as soloist. Opus 104 is one of three Concerti Dvorak completed ( the other two were for piano and violin) and has been described as the cornerstone of the repertoire for cello and orchestra with an unmistakable Slavic quality.

Dvorak directed much of his creative energy to symphonic writing throughout his lifetime and much of this Concerto has been described as symphonic. It opens in B Minor with the orchestra providing both the opening theme and the secondary lyrical theme played by the horn before the entry of the soloist.

The more introspective, meditative second movement is full of song with celli and woodwind soloists. Rather than displaying virtuosity alone in dramatic cadenzas, the demanding yet lyrical solo part is frequently worked in with symphonic features. On numerous occasions the solo cello is paired with winds in clarinet and bassoon ensembles. This frees the full orchestral tutti, complete with trombones and tuba for dramatic entries complementing rather than competing with the cello solo.

The third and final movement starts quietly in march time and was revised when the

family had returned to Prague. Living in New York for his second period in America, when he began the work, Dvorak suffered intense homesickness. On receiving bad news of his much loved sister-in-law Josefina, Dvorak worked a quotation of her favourite song "Las rnich allein" ('Let me wander alone with my thoughts') into the second movement of this concerto. The later Prague revisions of the third movement took place after her death and involved returning to this melody together with a brooding return of the opening theme.

## **Symphony No 2 in D Major Op. 73    Johannes Brahms (1833-1897)**

*Allegro non troppo—Adagio non troppo—Allegretto grazioso—Allegro con spirito*

Brahms' early works were mostly for piano and he was forty-three before he completed any symphonies. Unlike his First Symphony which took many years to complete, this second Symphony was composed in four months in 1877, and was the first of his Symphonies to employ "developing variation" where the smallest musical materials generate vast musical panoramas. It premiered in Vienna, December 30, 1877 with Hans Richter conducting. One of the renowned conductors of the day, Richter was to premiere Brahms' Third Symphony six years later.

The main theme of the first movement, in 3/4 time, clearly recalls the main theme of Beethoven's Eroica and has led to an inevitable comparison with Beethoven's Fifth. Beethoven's influence on Brahms include the features of the relentless rhythmic drive, beautiful breadth of melodies, originality of modulations and the dramatic treatment of the main musical structural landmarks. Generally, Brahms adhered to the sonata form which Beethoven helped develop. The opening of this movement, with the four notes of the celli and basses and the horn reply is the emotional as well as the musical key of the composition with the first three notes of the symphony forming the basis from which the entire work develops.

The second movement, an expansive adagio, has been described as grave, poetic, bitter sweet and foreboding, and among other things, an admirable foil to the "virility and elan" of the other movements.

The third movement, most loved by the audience at the premiere performance and requested as an encore, is light and uncomplicated and built on the pastoral melody played by the oboe over strings pizzicato..

The closing Finale has rhythmical effects much favoured by Brahms such as alternating two and three rhythms or groups of notes in these rhythms, opposed to each other and sudden explosive accents reminiscent of Beethoven.