

PROGRAMME



Overture from Hansel and Gretel Engelbert Humperdinck (1854 – 1921)
Concerto for Flute and Orchestra Op.283 Carl Reinecke (1824 – 1910)

INTERVAL

Symphony No 8 in G Major Op 88 Antonin Dvorak (1841 – 1904)

Performed in Hamilton on Saturday 1st May 2004 8.00 p.m.

In Rotorua on Sunday 2nd May 2004 2.00 p.m.

ACKNOWLEDGEMENTS

The Waikato Orchestral Society gratefully acknowledges:

♪ Grants received from:

*Trust Waikato
WEL Energy Trust
Hamilton Community Arts Council
Norah Howell Trust
Hamilton City Council
Hamilton City Council Theatre Services
The Breeze
Rotorua Energy Charitable Trust
City of Rotorua*

- ♪ Financial support from the advertisers in the programme
- ♪ Floral arrangements from Simply Elegant Flowers
- ♪ National Library for music scores used in this performance
- ♪ Shearer's Music Store for assistance with transport
- ♪ Fuji Xerox Document Company for programme production
- ♪ Waikato Times

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 Trudi played with various Chamber groups and Orchestras. On returning to New Zealand in 1990, 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. Trudi also works as a freelance musician in Hamilton and Auckland, performing in many gigs, most recently at the Hawkes Bay Harvest Festival and at Auckland's Christmas in the Park. Trudi has three children who are also involved in music.

KATIE WALSHAM



Katie was born in England, emigrating to New Zealand in 1985, and commencing flute lessons at the age of 8, at Hamilton Community Centre of Music. After a year, Katie fell under the tutorship of Elsie Kane, and spent her schooling years gaining flute exams through to grade 8, and playing for the Waikato combined school's orchestras. At the age of 15 Katie began teaching at Hamilton Community Centre of Music, and it was around this time that she first played 2nd flute for the Waikato Symphony Orchestra, and began regularly playing for Hamilton Operatic Society's productions.

After several years, an arboriculture career, and 2 children later, Katie returned to playing the flute more seriously, and again under the tuition of Elsie Kane gained her Performers Certificate on flute in 2002, and was accepted into the Bachelor of Music in Performance Flute at the University of Waikato in 2003.

Now in her 2nd year, Katie is under the tuition of Ingrid Culliford, and has been fortunate to also have lessons from Catherine Bowie, and more recently play in a masterclass for Alexa Still and Bridget Douglas.

Katie finds the challenges of juggling motherhood, work and fulltime study, tough but very rewarding, and has especially enjoyed the new challenges that preparing for this performance has dealt her. Katie would like to thank her family and friends who continually give her their encouragement and support.

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 and community groups. In 1999 he was invited to take the Epsom Girls Grammar School Symphonia Orchestra to the Banff Festival of International Youth Orchestras.

In 2001, David returned to freelance music, in constant demand as a conductor, soloist and composer, working regularly in the Waikato and Bay of Plenty area. He has been able to combine these three different musical disciplines with an element of music education as a consultant to schools.

PROGRAMME NOTES

Overture from "Hansel and Gretel"

Engelbert Humperdinck (1854 – 1921)

The opera Hansel and Gretel had its origins in 1890 when the German composer and teacher Engelbert Humperdinck composed four children's folk songs to accompany libretti his sister had written. These were later developed into sixteen songs with piano accompaniment which in turn evolved by 1893 into the first performance of the opera Hansel and Gretel as it is known today. This premier performance, conducted by Richard Strauss, met with immediate success and is still much loved by today's audiences. The fairytale element provided to be a welcome contrast to the prevailing trend of Wagnerian music drama and Italian *verisimo*, the style of opera popular in Italy at this time.

Humperdinck's style is regarded as a synthesis of many prevailing styles including those of Mahler, Richard Strauss and to a lesser extent, Wagner. The melodic and rhythmic foundations in the orchestra are uncomplicated, despite the rate of Wagnerian colours and textures, and the endless polyphonic variations on his folk melodies have none of the complexities or philosophical undertones of music drama.

Concerto for Flute and Orchestra, Op 283

Carl Reinecke (1824 – 1910)

Soloist: Katie Walsham

Allegro moderato
Lento e mesto
Finale

This Concerto for Flute and Orchestra in D major composed in 1908, was one of several works for wind instruments that Reinecke composed in the latter part of his life. The Octet for Winds in B Flat, Op 216 and Sextet for Winds in B Flat, Op 271, and his Sonata for flute and piano, Op 167 ('Undine') are among his better known compositions for wind.

Carl Reinecke lived a long and productive life and was renowned not only as a composer but as a teacher, administrator, pianist and conductor. In 1860 he was appointed music director of the Gewandhaus Orchestra of Leipzig and Professor of Piano and Composition at the Conservatory, but

it is of a composer of piano compositions that he is best known for. His compositions all display his pleasant melodic sense, his talent for orchestration, and represent virtually every musical form popular at the time he was writing. Influenced by the melodic style of Mendelssohn but stylistically nearer Schumann, Reinecke was renowned also for his compositions in the so called “Hausmusik” genre.

Symphony No 8 in G Major Op 88

Antonin Dvorak (1841 – 1904)

Allegro
Adagio
Allegretto grazioso
Allegro ma non troppo

In the summer and autumn of 1889 Dvorak was working on his Eighth Symphony and had established a solid reputation as an orchestral and chamber music composer. There was a growing demand for these works and his larger choral compositions particularly in English-speaking countries. Its premier took place in Prague on 2 February 1890 with the composer conducting, and was subsequently also performed in London and Cambridge, where Dvorak received an Honorary Doctorate.

This symphony moves swiftly from one extreme of emotion to another and Dvorak strikes out in unorthodox lines in the first and last movements. The Symphony starts with a solemn march-like melody in G minor for celli and wind as a foil for the bright happy G major flute theme that follows. This G minor melody is repeated, richly scored before the development and again before the recapitulation.

The pensive mood of the second movement Adagio is relieved by the strains of a village band and in place of a scherzo, a gracious dance in G minor follows with a trio in the tonic major.

The Finale is basically a set of variations on a theme announced by the celli, following an initial summons to attention by the trumpets. Halfway through the variations are interrupted by an episode in C minor, growing out of a three-note motif from the cello theme and indirectly linked with the trumpet call, which reappears triumphantly at the climax.