

PROGRAMME

Coriolan Overture Op 62	Beethoven
Concerto for Trumpet and Orchestra	Hummel
INTERVAL	
Symphony No 6 in C	Schubert

Performed on 4th November in Hamilton

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*
- ♪ *Y99.3 Waikato*
- ♪ *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 This Week*
- ♪ *Waikato Times*

PROGRAMME NOTES

Coriolan Overture Op 62

L V Beethoven (1770 - 1827)

The play to which Beethoven wrote this Overture was first performed in 1808 and written by Poet Laureate to the Viennese Imperial Court, H J von Collin.

The music reveals Coriolan encamped before the gates of Rome, full of passionate disdain for his enemies but yielding at length to the entreaties of his wife and mother. Coriolan, in his strength, is sketched in the short but powerful gestures of the opening bars; a first subject based on a rhythmic motive amplifies the picture and leads to the feminine pleading of the second subject.

Coriolan's agony of indecision is portrayed in the ensuing development with his pride upholding him to the very end, followed by the sudden collapse of this theme, the first subject. In Collin's play Coriolan finds a way out of his dilemma by committing suicide, while in the Shakespearean version he is murdered.

Richard Wagner is said to have written an analysis of the Overture in which he ignored Collin and concentrated on Beethoven and Shakespeare, attributing the work to the tragedy of Coriolanus.

Concerto in E flat Major for Trumpet and Orchestra

J N Hummel (1778 – 1837)

Soloist : Bede Williams

Allegro con spirito

Andante

Rondo

Until the late 18th century, a trumpet was simply a coiled tube with a mouthpiece at one end and a flared bell at the other. This all changed in 1793 when Anton Weidinger, a trumpeter with the Viennese Court Orchestra began redesigning the trumpet by adding keys.

In 1796, Weidinger managed to interest Haydn in his instrument. As a result Haydn wrote his most famous instrumental concerto, premiered in 1800. Three years later, a young composer by the name of Johann Nepomuk Hummel (1778 – 1837) tried his hand at composing for the instrument.

Born in Presburg (now Bratislava) Hummel began playing the piano at the age of four, like Mozart, and studied with him at the age of eight. At ten his father took him on a tour of Europe as a child prodigy.

He continued his musical studies with Albrechtberger and Salieri and became a renowned German pianist and composer and improviser, important in the transition between the classical and romantic eras. He was Beethoven's chief rival in these respects.

He succeeded Joseph Haydn as musical director to the Esterhazy family after he premiered his Trumpet Concerto on New Year's Day of 1804.

Hummel held posts as Kapellmeister in Stuttgart and Weimar and his works include seven piano concerti, numerous works for solo piano, chamber music most notably the Septet in D Minor, operas and masses.

Hummel's Trumpet concerto is not as masterful as the one Haydn composed, but in certain ways it is more interesting. Its first movement carries with it an improvisatory-style enthusiasm full of contrast and soaring melodies. The first subject is typical of the classical concerto being rhythmic and announced. It has embedded in it a fanfare like cell which corresponds to the idiom of the trumpet beautifully. Hummel uses the trumpet expressively in the second movement, a romantic nocturne that starts in the minor mode and ends in the major. Trills and other ornaments become eloquent devices for the soloist. The third movement is a fast and lively rondo. Demanding the employment of very difficult techniques by the soloist, it is a movement which is only recorded by the world's leading virtuosi.

Symphony No 6 in C ('Little' C Major)

F Schubert (1797 – 1828)

Adagio – Allegro

Andante

Scherzo (presto) and Trio

Allegro moderato

Franz Schubert showed an extraordinary childhood aptitude for music, studying piano, organ, singing, and while a chorister at the Imperial Court Chapel, composition under Salieri (1808-1813). By 1814 he had produced piano settings of Schiller and Mestastasio, string quartets, his first symphony and an opera.

In 1817, songs such as Der Wanderer and Die Forelle were composed, some tuneful Rossinian Overtures and the Fifth and Sixth Symphonies, finishing the latter in February 1818.

Schubert's reputation had rested almost entirely on his 600 songs since the bulk of his large output was not published or performed until the late nineteenth century. None of his orchestral music was published during his lifetime and the first six symphonies did not appear in print until the mid 1880's. Yet, beginning with the Fifth Symphony and the Trout Quintet, he produced major instrumental master pieces. These are marked by an intense lyricism, a spontaneous chromatic modulation that is surprising to the ear yet clearly purposeful and often beguilingly expressive.

*Programme Notes compiled by
Janet Wilkins and Bede Williams*

*Accommodation
Sponsored
by*



Member of...
NZSDA

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

**PHONE & FAX
07 8474355**

37 HIGGINS RD HAMILTON

**YELLOWSTONE PARK
"THE ROSE GARDENS MOTEL"**
93 GREY ST, HAMILTON EAST



Hamilton New Zealand
Tel/Fax: 07 856 5446
0800 493 556

Your Hosts
Ian and Patricia Gilchrist

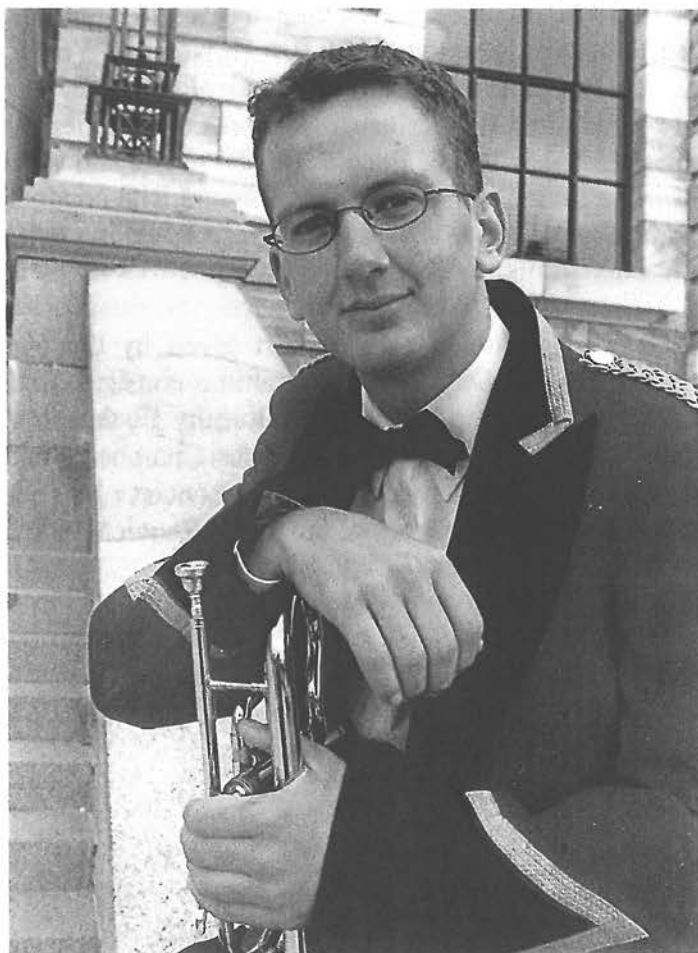
RITA PACZIAN



TRUDI MILES



BEDE WILLIAMS



RITA PACZIAN

Rita Paczian is one of the leading conductors in New Zealand. Born in Germany, she gained her Master of Music in conducting (with distinction), organ and singing at the universities of Dortmund and Luebeck.

She specialised in authentic baroque and classical interpretation, working particularly with the Viennese baroque orchestra Wiener Akademie on operas, symphonies and oratorios of Mozart and Haendel. In 1991 Rita became musical director at the principal church in Hamburg, St Jacob's, and of the Verdi Orchestra Hamburg.

Arriving in New Zealand in 1993 she rapidly became involved in the country's musical life. Her most recent successes have included a series of oratorio concerts recorded by Concert FM NZ, involving some of New Zealand's finest singers, notably Dame Malvina Major, Barry Mora and Rodney McCann.

Rita is now a professional freelance conductor and is musical director of Bach Musica NZ and the Opus Chamber Orchestra. Her engagements as guest conductor include concerts in Germany, England, South Africa and Australia. In New Zealand Rita has directed the Christchurch Symphony Orchestra, Wellington and Dunedin Sinfonias, and the Trust Waikato Symphony Orchestra, among others. She works regularly with the Wellington vocal ensembles Bel Canto and Amici.

Rita has given master classes in conducting at various New Zealand international summer schools, and she is regularly invited to music schools and festivals as guest conductor.

Highlights in 1999 included conducting the world premiere of Helen Fisher's opera *Takuwana*, concerts on three continents with the British National Youth Choir, and guest-conducting the gala concert of the Brisbane Early Music Festival. Events in 2000 maintained Rita's international profile. She conducted Bach Musica NZ on its tour of Germany, which gave 15 successful concerts in centres associated with J.S. Bach's life and music and was invited to perform at the International Bach Festival in Leipzig. Back in New Zealand Rita conducted Opera Waikato's highly acclaimed production of Strauss's *Die Fledermaus*, before making her Sydney debut in two performances of *Elijah* with the Willoughby Symphony.

This year Rita conducted a gala concert given by the Neue Philharmonie Westfalen to mark International Women's Day. The programme consisted entirely of music by women composers, also featuring the European premiere of Dorothy Buchanan's '*Peace Fanfare*'. Other highlights in 2001 include a concert series with the Opus Chamber Orchestra NZ, a performance of Bach's b minor mass with Bach Musica, symphony concerts in Tauranga and Hamilton. In 2002 she is engaged to conduct performances of the Verdi Requiem and *Carmen* with Opera Waikato.

BEDE WILLIAMS

Bede started studying the piano at age 7 with Catherine Garner. With the constant encouragement of his family, Bede still plays at a grade 8 level. This piano playing served as a major influence in his musical development. At age 9 he took up the trumpet through an out of school music class at his primary school. Showing outstanding ability at this early age he took tuition from Colin Smith and went through the Trinity examinations on the Cornet, reaching ATCL with distinction in 1999. Through personal correspondence study, last year Bede passed his Amus TCL diploma.

In the years 1999 and 2000 Bede has been a member of the National Youth Band of New Zealand in the solo cornet ranks. In 2001 Bede had the honour of being Principal Cornet of this band, leading them in a New Zealand tour. Early this year he went to the Australian National Band championships with the Dalewood Auckland Brass Band, which won the title Australian Champion Band. On his return to New Zealand, on this occasion playing solo, he won the prestigious Junior Champion of Champions event. This event is the most premier competition for junior brass players. Held each year, it is judged in front of an international panel of judges. This title he currently holds is amongst over 20 other regional and national solo competition wins.

Bede also started to branch out into orchestral music and after being 1st trumpet of the NZSSSO last year, successfully auditioned for the National Youth Orchestra of New Zealand. He has been featured in concert with the New Zealand Opera Chorus as well as numerous other guest artist appearances. Bede is currently waiting for the results of his LRSM (Performance in Trumpet) diploma which he sat in early October.

Next year Bede is taking up a twelve month contract with the New Zealand Army Band. This position will see him travelling with New Zealand's only professional Brass ensemble. In 2003 he hopes to study performance Trumpet overseas. This concert is his third appearance with the Trust Waikato Symphony Orchestra.

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 Teacher's 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 and is currently leading the Trust Waikato Symphony Orchestra. She has also done some freelancing in Auckland such as television ads and backing for various artists. 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 music camps held frequently throughout the year. Recently Trudi has formed her own string quartet called "Simply Strings" which plays at various functions. Trudi is married with three young children.

THE ORCHESTRA

CONDUCTOR

Rita Paczian

SOLOIST

Bede Williams

LEADER

Trudi Miles

FIRST VIOLINS

Judy Coates
Liz Gehrke
Jan Kitchen
Hazel Martin
Jean Paterson
Candy Swart
Michele Wahrlich
Janet Wilkins

SECOND VIOLINS

Jocelyn Dale
Maryla Endert
Ray Littler
Beverley Oliver*
Christine Polglase
Alison Ready
Peter Stokes
Diane Williams

VIOLAS

Susan Dobree*
Matthew Gough
Kelly Sharman
Michael Slatter

CELLOS

Johan Endert
Martin Griffith
Joan Haughie
Boudewyn Merz
Marie Ryan
Polly Sussex*

DOUBLE BASSES

Benjamin Dick*

FLUTES

Helen Hubert
Elsie Kane*

OBOES

John Green*
Christine Martin

CLARINETS

Murray Johnson*
Leanne Lawrence

BASSOONS

Craig Bradfield*
David Nation

TRUMPETS

Grant Langdon*
Steffan Sinclair

HORNS

Miriam Salisbury
Leanne Stranaghan*

TIMPANI

David Fagan

* denotes principal player