

PROGRAMME

St Paul's Suite for String Orchestra Gustav Holst (1874-1934)

Rikoriko for Chamber Orchestra David Griffiths

Operatic Arias-Soloist Julia Hill - Mezzo Soprano

No 18 Air "Rejoice Greatly, O Daughter of Zion" from Messiah

By G.F. Handel (1685-1759)

Recitative & Aria No 19 Dove sono I bei momenti From Marriage of Figaro

W.A. Mozart K492 (1756-1791)

The Jewel Song From Faust C. Gounod (1818-1893)

INTERVAL

SYMPHONY No 3 in E Flat Op 55
('Eroica')

Ludwig Van Beethoven (1770 – 1827)

Performed in Hamilton on Saturday 11 August 2007, 8.00 p.m.

In Rotorua on Sunday 12 August 2007, 2.00 p.m.

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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, taking the Epsom Girls Grammar School Orchestra to the Banff International Festival of Youth Orchestras, in 1999, as representatives of 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 and lecturer in Composition and Musical Analysis at Vision College

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 Eklektika and performs recitals and chamber

Euna-Jenny Song



E.J started playing violin at the age of 8, she has completed her Violin Performance Degree at the age of 18 in 2005 under Bulgarian Lecturer Joachim Atanassov, and an Honors Degree last year under Dr. Lara Hall, with Sir Edmund Hillary Scholarship and was awarded first class honors.

E.J is currently studying towards her Masters in Violin Performance in The University of Waikato with full Scholarship, under Dr. Lara Hall. She also has passion for Chamber Music, her Chamber Group, both duo (SongPark) and Trio (Appassionata) with pianist Tania Koo-Park and Cellist, Jisun Kim and has been trained under renowned New Zealand Chamber Musicians, including Ogen Trio's James Tennant, Katherine Austin, Lara Hall, Peter Scholes and Dmitry Atanassov.

Euna-Jenny Song

E.J. has won University's Concerto Competition of 2004, Chamber Music Competition in 2005 and also 2006, and was awarded second place in Royal Overseas University Chamber music League in 2006. She is also a recipient of the Wallace Co. Creative and Performing Arts Blues Award of 2005 and 2006.

E.J has performed with many orchestras as both soloist and first violin since she was 11, including National Youth Orchestra, Trust Waikato Symphony (TWSO), Tauranga Concert Orchestra, OPUS, Waikato University Orchestra and Rotorua Festival) under the baton of famous conductors including English conductor Nicholas Braithwaite, Peter Walls and David Adlam.

Julia Hill soprano



Born in Canada to Kiwi parents, Julia moved back to their hometown of Hamilton in 2003 where she began studying under the tutelage of David Griffiths' at the University of Waikato (UW). Having completed her Bachelor of Music in 2006, Julia is currently working towards an Honours Degree in Performance Voice as a Sir Edmund Hillary Scholar. She has twice been awarded the University's *Creative and Performing Arts Blue Award* and has had success at a number of Aria Competitions throughout NZ including winner at Hamilton Competitions (2006), finalist at Wellington Competitions (2006), semi-finalist at the NZ Young Performer of the Year Awards in Tauranga (2006) and most recently the winner of the inaugural University of Waikato Aria Competition which saw her perform with the University Orchestra.

Operatic engagements include excerpts from Mozart's *Marriage of Figaro* (UW) and Mahina in David Griffiths' world première of *The White Lady* (UW). Concerts include soloist for Mozart's *Messiah* (UW), Britten's *Ceremony of Carols* (Cantando Choir), *Opera in the Quarry* (charity fundraiser for *True Colours*), *Opera in the Park* (Garden Opera, Cambridge Autumn Festival) and *Julia Hill: A Welcome Home Concert* (BC, Canada).

Julia has twice been accepted into NZ Opera School, a ten day intensive course in Wanganui, where she has given public master classes with UK tutor Paul Farrington and NZ singers Margaret Medlyn and Barry Mora. She is a member of the Chapman Tripp NBR NZ Opera Chorus which earlier this year performed Mahler's *Symphony No.2* under the baton of James Judd at Auckland Town Hall. Julia will continue to perform with the chorus for the company's 2007 seasons of *Lucia di Lamermoor* and *Turandot*. Most excitingly, Julia's role within NBR NZ Opera is recently changed and she is delighted to announce that she is now a PriceWaterhouseCoopers Dame Malvina Major Emerging Artist.

PROGRAMME NOTES

St Paul's Suite for String Orchestra Gustav Holst (1874 - 1934)

Jig

Ostinato - Presto

Intermezzo

Finale (The Dargason)

The St Paul's Suite was composed by Gustav Holst in 1913 for the young orchestra at St Paul's Girls School in Hammersmith, London where he was engaged as initially a singing and conducting teacher and latterly orchestral director. Despite the orchestra being young in experience and age, this work has been described as "intricate and sophisticated" . Most of Holst's music for young people was written with specific musicians in mind, and was crafted to their abilities yet with sufficient demands to extend their skills.

Holst had many and varied musical interests and the opening Jig, with its lively passages alternating between 6/8 and 9/8, reflects his recent interest in the folk music of his native England. The Presto movement for muted strings which follows is a waltz with an interpolated 2/4 section . The Ostinato title becomes obvious as the second violins, and briefly the firsts, are assigned repeated phrases. Holst frequently employed the *ostinato* in his compositions but it was more often in the lower parts.

The Intermezzo is said to be based on melodic material the composer was influenced by years earlier on a holiday in Algeria. He juxtaposes sections differing in metre, key and tempo and incorporates a wide range of dynamics. The Finale, subtitled The Dargason after the folk song providing the main thematic idea, is a slightly expanded version of Fantasia on the Dargason, from Holst's Second Suite for Military Band. Opening as an Allegro in 6/8 the title tune is heard at the outset, followed by a change to 3/4 with Greensleeves played *cantabile* by the cellos. The two principal themes are woven together contrapuntally before a final flourish from the solo violin and strong *tutti* chords bring the Suite to a close.

Rikoriko for Chamber Orchestra by David Griffiths

This short piece was written in 2003. Riko is translated as "Fading Light"- . Rikiriko as "twilight" or "twinkle" . I have endeavoured to paint the aspects of the sun setting and early evening as seen through cloud layers. The piece opens with a strong string chorus interspersed with woodwind chords and a timpani rhythmic ostinato becoming gradually quieter as the intensity of the light dwindles. As the music progresses various images are conjured. One can imagine a lake scene with forest and bird life settling down for the night. There is the occasional outburst as the odd shard of light illuminates the sky and there is a short squall over the sea. Ships are heard coming into port. The ending returns to a ceremonial closing down of the day with strings and woodwind turning through cyclical chord patterns to rest

(Source of programme notes: Conductors score)

Operatic Arias - Soloist: Julia Hill - Mezzo Soprano

No. 18 Air: "Rejoice Greatly, O Daughter of Zion" from "Messiah" by G.F. Handel (1685-1759)

Handel's enormously popular sacred oratorio was first performed on April 13, 1742 in Dublin. Some 56 performances were given in England between 1743 and Handel's death in 1759, and all but 12 of these were in secular places of entertainment. Its popularity has not diminished through the years and this aria is one of the best known

Recitative & Aria No. 19 "E Susanne non vien?" " Dove sono i bei momenti" from The Marriage of Figaro by W.A Mozart K 492 (1756-1791)

Mozart's four-act comic *opera buffa* was based on a subversive political play by the French playwright Beaumarchais. It was innovative in both music and dialogue, presenting a quick witted servant outwitting his incompetent and hedonistic noblemen masters. It was an instant success with audiences and remains one of the most performed and loved operas in the standard repertoire.. From the first scurrying bars of the Overture there is action and intrigue as one day in the life of the larger-than-life Figaro, is played out.

The Jewel Song from Faust by C. Gounod (1818 - 1893)s

At the time of his death in 1893, Charles Gounod's popular opera Faust had been performed over a thousand times. Composed in 1859 in collaboration with librettists Jules Barbier and Michel Carre, this five-act opera is set in sixteenth century Germany and is the story of the love affair between Marguerite and Faust. This most famous of arias is sung by Marguerite, bedecked in the jewellery brought to her by Mephistopheles

Symphony No 3 in E flat Major "Eroica" Op. 55

Ludwig Van Beethoven (1770 - 1827)

Allegro con brio

Marcia funebre - adagio assai

Scherzo - allegro vivace

Finale - allegro molto

Beethoven's Fifth Symphony is a milestone in the history of the classical symphony for a number of reasons. It marks the beginning of the Romantic period in music, is twice as long as symphonies by Haydn and Mozart and covers more emotional ground than earlier works.

There are no fewer than five themes in the first movement Allegro which become the basis of important developments in the recapitulation . The jarring discords at pivotal points and the so-called false entry of the horn initiating the recapitulation, were so novel when this music was first heard that the horn entry was regarded as a "mistake" by conservative musicians and a misjudgment on Beethoven's part, which some conductors were moved to "correct" even as late as the 1890's.

A funeral march in a symphony was yet another innovation. The second movement proceeds as a Rondo, the main theme recurring in alternation with two contrasted episodes. After the sustained intensity of the first and second movements, the third movement Scherzo blows away the last traces of the symphonic minuet as its staccato main theme is introduced with syncopations familiar to today's audience but novel in Beethoven's time. Donald Tovey described this third movement as "the first in which Beethoven fully attained Haydn's desire to replace the minuet by something on a scale comparable to the rest of a great symphony."

A symphonic finale in variation form was a novelty for Beethoven's time - it takes the form of a grand summing up with the main theme taken from the Beethoven's ballet The Creatures of Prometheus. The theme eventually appears as a fugue and concludes with a triumphant coda. Beethoven himself conducted the public premiere of the Eroica at the Theater an der Wien on April 7, 1805, following a private performance at the home of Prince Lobkowitz, to whom the score was