

THE WAIKATO ORCHESTRAL SOCIETY (INC.)

The Waikato Orchestral Society is proud to have received substantial financial support from Trusts and local businesses.

Through the ongoing generous support of our sponsors the society is able, for the fourth year in succession, to present one free family concert each year.

The sponsorship of Trust Waikato has come at a significant time in the development of the Symphony Orchestra. Over the last few years, the Orchestra has been extended and the quality of its performances improved by being able to attract capable conductors, soloists and musicians of wide experience. The assurance of ongoing financial assistance now allows the Society to pursue that principle with more confidence. In addition, the playing members of the Orchestra will continue to be stimulated by the challenging environment created by the standards reflected by these talented people.

The Trust Waikato Symphony Orchestra continues to promote its aim of bringing high standards of performance to the public of the Waikato and beyond. It also provides an excellent opportunity for existing and potential players to participate with the Orchestra and so gain valuable experience and to contribute to the success of the Orchestra.

The Society is grateful for the support of Trust Waikato, its patrons and supporting musicians.

WAIKATO ORCHESTRAL SOCIETY MANAGEMENT

President:	Peter Stokes	Vice President:	Leo Swart
Secretary:	Anne Mendrum	Treasurer:	David Stokes
	Manager: Paul Kane		

Committee:

Peter Stokes	Johan Endert
Paul Kane	Elsie Kane
Leo Swart	Anne Mendrum
David Stokes	

Programme Notes: Janet Wilkins **Stage Manager:** Leo Swart

PROGRAMME



Overture to Marriage of Figaro

W.A. Mozart (1756 – 1791)

Concerto for Violin and Orchestra in D Major, Op.35

P.I. Tchaikovsky (1840 – 1893)

INTERVAL

Symphony No. 6 in F Major Op. 68 (Pastoral)

L. van Beethoven (1770 – 1820)

Performed in Hamilton on Saturday 7th August 2004 8.00 p.m.

In Rotorua on Sunday 8th August 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.



AMALIA HALL LMusA ATCL

Amalia is a 15 year old student at Rangitoto College. Earlier this year she was a finalist in the prestigious Tchaikovsky International Young Musicians Competition held in Kurashiki, Japan, where she performed the Tchaikovsky Violin Concerto with the Russian Symphony Orchestra.

She has performed four times with the Auckland Philharmonia including twice before two hundred thousand people in the Starlight Symphony Concert held in Auckland Domain, and has also performed with the Waikato Symphony Orchestra, Auckland Symphony Orchestra, The St Mathew's Chamber Orchestra, North Shore Youth Orchestra and Aotea Youth Orchestra.

Amalia has been a member of the National Youth Orchestra since she was 10. At age 11 she achieved an ATCL diploma with the highest mark in Auckland that year, and at age 13 she gained an Australian Licentiate diploma.

Last year Amalia's trio won the Chamber Music NZ Schools Competition and this year her quintet won the Auckland Regional Competition and will play in the national finals shortly.

Amalia was the winner of the Auckland Philharmonia Young Artist Competition in 2003, 3rd place in the Rotorua Recital Award for 14-21 year olds in 2003, winner of the McDonald's Junior Recital in 2000 when she was 11, and she has also won numerous other awards and competitions.

Amalia achieved Performer's Certificate with distinction in 2002 on piano and also learns singing.

JOACHIM ATANASSOV



Joachim Atanasov 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 Atanasov 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 Atanasov 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 Atanasov 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 Atanasov are now domiciled in Rotorua.

PROGRAMME NOTES

Overture to Marriage of Figaro

W.A. Mozart (1756 – 1791)

The Marriage of Figaro, one of the most popular of Mozart's operas, is set in Count Almaviva's castle in Seville in the late 18th century. It is based on Beaumarchais's play *La Folle Journée, ou Le Mariage de Figaro*, a sequel to his earlier play, the Barber of Seville, familiar to opera audiences through Rossini's great opera (Mozart's premiered in 1786, Rossini's in 1816). In the Marriage of Figaro, Beaumarchais continues the story of Count Almaviva who has married Rosine but the marriage has suffered through his philandering. Figaro is now the Count's major-domo, engaged to Suzanne, Countess Rosine's maid and the Count's intended conquest. Old Bartolo returns to seek revenge on Figaro for taking Rosine away from him and added into the plot are an amorous teenager, a scheming old woman, a drunken gardener and a silly young girl.

Mozart's librettist Lorenzo La Ponte took this popular play, removed "political" content that would have offended the Viennese Imperial censors (the French Revolution was only a few years away) and translated the rest into Italian, the traditional opera language of the day. With Mozart's masterpiece of a score the result was a witty yet profound tale of betrayal, love and forgiveness.

Concerto for Violin and Orchestra in D Major, Op.35

P.I. Tchaikovsky (1840 – 1893)

Allegro moderato
Canzonetta, Andante
Finale: Allegro vivacissimo

Soloist: Amalia Hall

Tchaikovsky's concerti form part of the regular repertoire of all great soloists, combining as they do huge technical challenges with detailed composition and melodic beauty. The Violin Concerto was composed in the spring of 1878 in the wine growing town of Clarens on the Lake of Geneva, in a little over three weeks. Tchaikovsky had fled to the Pension "Richelieu", there to recover from the catastrophe of a hasty marriage to a fellow student at the Moscow Conservatoire. While composing this work he worked closely with the violinist and former composition student Josef Kotek whose advice he heeded in the construction of the demanding solo violin part. Edouard Lalo's Violin

Concerto Op. 21, better known as *Symphonie Espagnole*, is thought to have been a major inspiration.

Tchaikovsky replaced the original middle movement, which was later published as *Meditation for Piano and Violin Op. 42*, by the *Andante* which is now known as the *Canzonetta*. The work was first performed in 1881 in Vienna by the young Adolf Brodsky and Hans Richter conducting the Vienna Philharmonic.

After twenty-eight bars of quietly relaxed orchestral introduction the solo violin enters with the lyrical main theme. The massive development springs a surprise with a quotation from the main theme transformed “*alla polacca*” and introduces a novelty into the sonata form of concerto writing. Tchaikovsky integrates his *cadenza* which is linked to a motive in the development, directly into the development itself.

After a short opening by wind instruments the fairly brief “*Canzonetta*” in ternary form, is characterized by a melancholy “*Slavonic*” theme in G minor with a new contrasting theme in the lively middle section.

The introduction to the *Finale* prepares the way for the spirited main theme which is infused with an element of folk music. It leaps from the low register to dazzling heights and its synthesis of rhythmic impulses, exuberant delight in the dance and tunefulness gives some indication of the mood of reawakening joy within the composer.

Symphony No. 6 in F Major Op. 68 (Pastoral)

L. van Beethoven (1770 – 1820)

Allegro ma non troppo (Awakening of happy feelings on arriving in the country)

Andante molto moto (Scene by the brook)

Allegro (Peasant’s merrymaking)

Allegro (The storm)

Allegretto (Shepherd’s hymn after the storm)

Beethoven had a passionate life-long love of nature, and this *Pastoral Symphony*, a series of musical portraits of country life, is the work in which he gave the most direct expression to. It is his only instrumental composition in which the sounds of nature – such as babbling brooks, birdsong, rainfall and thunder are depicted with some literalism. Previous musical works depicted

abstract images such as heroism, fate and freedom whereas this work evokes physical images and was also the only Symphony to break away from the four-movement form.

First sketched in 1803, the Pastoral was completed in 1808 and premiered with the Fifth in Vienna under the composer's direction in the same year. Like the Seventh and Eighth Symphonies, the Fifth and Sixth are a contrasting pair, the Sixth being described variously as spacious, relaxed, euphonious, placid and lyrical.

The first two movements are mostly quiet with simple slowly shifting harmonies in a relaxed expansive sonata form. Both feature the smallest orchestral forces in a Beethoven Symphony (no drums or trumpets). The Scherzo opens with a charming parody of Austrian folk dancing.

The Storm movement is regarded as a masterpiece of programme music. The celli and bass provide the opening distant thunder, with the violas and violins providing the droplets of rain and the movement closes with the image of receding thunder, lightning and rain.

MEMBERSHIP

Without public support, the Waikato Orchestral Society would be unable to provide the community with the high level of musical talent to which you have been accustomed. Members receive Society newsletters prior to each concert and a reduction of \$5.00 on the price of a concert ticket. The Society is recognized as a charitable organization for tax purposes and individuals may treat any personal donation in excess of \$5.00 as a tax deductible item.

I wish to become a member of the Waikato Orchestral Society Inc.

Name

Address

Phone number

Subscription : Adult members \$30.00 Student/Unwaged \$20.00 Donations also welcome!
(Please circle membership of your choice)

**Please cut out or copy this section and forward with your remittance to :
The Treasurer, Waikato Orchestral Society Inc., PO Box 1349, Hamilton**

Trust Waikato Symphony Orchestra

CONDUCTOR

Joachim Atanassov

SOLOIST

Amalia Hall

LEADER

Trudi Miles

FIRST VIOLINS

* Trudi Miles

Christine Polglase

Janet Wilkins

Catherine Cathcart

Jenny Song

John Burnet

Jean Paterson

Timothy Wang

Sabina Sung

VIOLAS

* Sue Dobree

Doug Bedggood

Graham Barratt

Barry Wylde

Ian Bruce

FLUTES

* Elsie Kane

Kathryn Pinkerton

CELLO

* David Stokes

Ester Bruce

Joan Haughie

Marie Ryan

Boudewijn Merz

CLARINETS

* Murray Johnson

Paul King

SECOND VIOLINS

* Beverley Oliver

Ingrid Beckers

Peter Stokes

Maryla Endert

Yoko Tanaka

Sebastian Lowe

Grace Wang

HORN

* Jane Husey

Margaret McGregor

David Foster

Frankie Sutherland

BASSOON

* David Nation

Ian Parsons

OBOE

* Anne Mendrun

Felicity Hanlon

TRUMPET

* Steffan Sinclair

Barry Cullen

TIMPANI

Georgia Farmer

DOUBLE BASS

* Paul Bowers-Mason

Robert Johnson

TROMBONE

Margaret van Ginkel

Chris Lourier

* denotes principal player

The management thanks the guest players for their contribution