

THE WAIKATO ORCHESTRAL SOCIETY (INC.)

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

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 aims 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:	Paul Kane
	Manager:	Paul Kane	

Committee:
Peter Stokes Johan Endert
Paul Kane Elsie Kane
Leo Swart Anne Mendrum
Matthew Gough

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

PROGRAMME



Overture to Rhapsodie "Vardar"

Pancho Vladigerov

Concerto for Bassoon in F-major, Opus 75

Carl Maria von Weber
(1786 - 1826)

INTERVAL

Symphony No 4 (Italian) Opus 90

Felix Mendelssohn (1809 - 1847)

Performed in Hamilton on 27th July 2002

28th July in Rotorua

ACKNOWLEDGEMENTS

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- ♪ Waikato Times

PROGRAMME NOTES

Overture to Rhapsodie "Vardar"

Pantcho Vladiguerov (1899-1978)

Pantcho Vladiguerov Snr was born 13 March, 1899, in Zurich. His mother, a well known gynaecologist, was related to the writer Boris Pasternak. Pantcho spent his childhood in Bulgaria and was first there regarded as a child prodigy on the piano. In 1912 he came to Berlin on a scholarship and studied composition there with Paul Juon, Freidrich Gernsheim and Gustav Schumann and also piano with Heinrich Barth and Leonid Kreutzer.

In 1921-1923 Pantcho Vladiguerov was employed in the Deutsche Theatre in Berlin, under Max Reinhardt, writing stage music for numerous stage productions. He was awarded the Mendelssohn Prize in 1918 and again in 1920, composed Rhapsodie Vardar in 1928 and in 1932 returned to Bulgaria as Professor at the Music Academy in Sofia. Several times he was awarded the highest State honours. His greatest influences in musical form and harmony were always Mozart and Wagner, with expressiveness and technical virtuosity characterising his prolific compositions. No less a person than Herbert von Karajan chose Vladiguerov's First Piano Concerto in A Minor for his final examination in Piano Studies from the Music Academy in Vienna.

Pantcho Vladiguerov Snr. died on 8 September 1978 in Sofia. His grandson, the pianist Pantcho Vladiguerov Jnr, specialises in presenting and playing his grandfather's compositions in concerts and seminars.

Concerto for Bassoon and Orchestra, F Major, Opus 75.

Carl Maria von WEBER

Soloist: *Craig Bradfield*

Allegro ma non troppo

Adagio

Rondo-allegro

This Concerto dates from the spring of 1811 when 25 year old German-born Weber was touring the states of Germany establishing himself as a composer and kapellmeister. The Concertos Op 75 and Op 34 are notable in a century where, unlike the eighteenth or twentieth centuries, very little bassoon repertoire emerged. Georg Brandt, the bassoonist for whom they were composed, is said to have performed Op75 three times before Weber re-visited the work in 1822.

Cont...../8



Craig Bradfield

Craig was born in 1960, received his schooling in Hamilton. He began playing the Bassoon at Hillcrest High School under Richard Lawson in 1974 and after two years with the National Secondary Schools Orchestra (1975-76) decided to continue his studies at the Wellington Polytechnic with Gordon Skinner of the N.Z.S.O. Craig was a member of the National Youth Orchestra in 1978 and again in 1980.

In 1979 he gained entry to the Victorian College of the Arts in Melbourne to study under Genady Bergaslavsky (ex Moscow Symphony) and Harold Evans of the Melbourne Symphony Orchestra. By the end of his studies Craig had secured positions in the Australian Philharmonic Orchestra and as Principal Bassoon in the Army Concert Band. Craig's further study included lessons with William Waterhouse (BBC Symphony), Zoltan Harsanyi, (Budapest Symphony Orchestra) for Contra Bassoon and Ole-Kristian Dahl (Oslo Philharmonic Orchestra)

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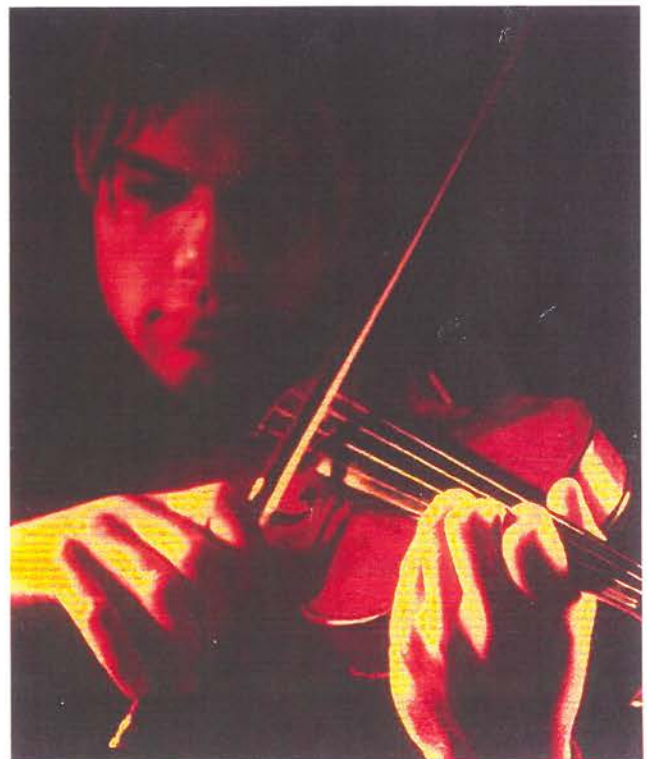
In the 17 years he spent in Melbourne, Craig played with many of Australia's major orchestras including the State Orchestra of Victoria, Tasmanian Symphony Orchestra and Melbourne Symphony Orchestra, recorded for national radio, television, films and albums and taught instrumental music at many Victorian High Schools.

From 1997 to 2000 Craig was based in Kuala Lumpur where he was Principal Bassoon and Education Officer for the Kuala Lumpur Symphony Orchestra.

Craig and his family moved back to New Zealand at the end of 2000 and he is currently Principal Bassoon of the Trust Waikato Symphony Orchestra and Opus Chamber Orchestra, teaches wind at Te Kuiti High School and has started a wind instrument repair

James Carter

James Carter, our orchestra leader, is currently studying at the University of Auckland in the B.Mus Honours programme under Mary O'Brien. As well as playing in the WSO, he plays with the Auckland Chamber Orchestra, Opus Chamber Ensemble and occasionally with the Bach Musica NZ and Piper's Symphonia. After completing his studies with Mary he will be auditioning for the Student Internship Programme with the Auckland Philharmonia.



JOACHIM ATANASSOV



Joachim Atanassov 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 Atanassov 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 Atanassov 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 Atanassov 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 Atanassov are now domiciled in Rotorua.

From Page 5

This “unerringly cheerful” concert is in the standard three-movement classical concerto form with most of the musical drama taking place in the first movement. An impressive opening tutti builds dramatically, only to suddenly stop suddenly allowing a pianissimo solo timpani to announce the soloist’s entrance. The second subject is an aria-like melody first heard from the bassoon then on flute and oboe alongside a lyrical obligato from the soloist.

Richard Wagner believed Weber to be the creator of German Romantic Opera and in this concerto, particularly in the Adagio, the bassoon is used in almost an operatic manner. The beautiful passage, in which the solo instrument is accompanied by horns, echoes an identically scored passage in the F minor clarinet concerto but is none the less poetic for that. Economically scored for two horns and strings it possesses a gentle pastoral quality and pre-empts passages that were to feature in Weber’s most famous opera *Die Freischutz*, nine years later.

Weber’s innate sense of the dramatic expressed itself through this extraordinarily gifts as a orchestrator – he was said also to possess a sparkling wit and a restless temperament and in addition to musical compositions was known to write satirical verse.

His operatic gift for virtuoso writing again comes to the fore in the finale, a witty and high spirited Rondo, orchestrally, mostly lightly scored, offering the soloist scope for dynamic contrast and characterization. It brings the Concerto to a close with music that displays the bassoon at its most agile and entertaining.

INTERVAL

Symphony No 4 in A major Opus. 90

Felix MENDELSSOHN (1809 - 1847)

Allegro vivace

Andante con moto

Con moto moderato

Saltarello - Presto

Mendelssohn’s ‘Italian’ symphony with its energy, clarity and tunefulness has remained one of the best loved of his mature works. A portrait of his time in Italy, it is full of Southern sun and bright

history from Beethoven and contemporaneous with Schumann, Chopin, Berlioz and Liszt. Mendelssohn was surrounded by the great masters of Romanticism, yet his style was restrained and polished, firmly classical in form and romantic in nature. Like his contemporary Schumann, his music is largely pleasant and evocative, without the strong passions, brooding drama, anguish and inner turmoil of other composers.

An unrelenting critic of his own work, Mendelssohn refused to allow his Symphony to be published during his lifetime. It was completed in Berlin in 1833, premiered by the London Philharmonic Society under the baton of the composer that same year and by the following year the score was already being revised and entire sections being re-written.

Constructed in sonata-allegro form the Italian Symphony opens with woodwind chords followed by the frolicking main theme in the violins. A fugue in the Development section eventually returns to the main theme and a coda closes the first movement. The Andante, reminiscent of a religious procession is followed by a Minuet, and the Symphony closes with an exhilarating Saltarello or Leaping Dance.



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THE ORCHESTRA

CONDUCTOR

Joachim Atanassov

SOLOIST

Craig Bradfield

LEADER

James Carter *

FIRST VIOLINS

Alison Rees
Jean Patterson
Sharon Stephens
John Burnett
Janet Wilkins
Beryl Wylde
Hazel Martin
Michelle Wahrlich

SECOND VIOLINS

Bev Oliver *
Laura Marks
Candy Swart
Ray Littler
Peter Stokes
Christine Polglase
Gabriel Wong
Marylla Endert

VIOLAS

Matthew Gough *
Susan Dobree
Doug Bedgood
Michael Slatter
Graham Barrat

CELLOS

Boudewijn Merz *
Elizabeth Hold
John Dylan
David Stokes
Joan Haughie
April Murray
Marie Ryan

OBOES

Margaret Blisset *
Anne Mendrun

DOUBLE BASS

Benjamin Dick *
Simon Hopewell
Craig Williams

FLUTES

Elsie Kane *
Katy Walsham

CLARINETS

Paul King *
Ian Witten

BASSOONS

David Nation *
Vince Harris

TRUMPET

Steffan Sinclair *
Hans Van den Dolder

HORNS

Don Moncrief
Jim Scrivener
Miriam Salisbury
Yuki

TROMBONE

David Woodcock
Jennie Going

TIMPANI

Anne Bovett *

* denotes principal player