

## PROGRAMME

Overture to 'the Caliph of Baghdad'

Boieldieu

Serenade for Strings

Dvorak

### INTERVAL

Symphony No 2 in D

Beethoven

Performed on 21 April in Hamilton, 22 April in Rotorua 2001

## ACKNOWLEDGEMENTS

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## PROGRAMME NOTES

### Overture to 'The Caliph of Baghdad'

Francois-Adrien Boieldieu (1775 – 1834)

Andantino

Boieldieu's many operas formed the basis of the French Opera Comique tradition of the Nineteenth Century. He was born in Rouen, France in 1775, and after arriving in Paris in 1795 became renowned as a pianist and composer of popular songs. In 1797 he was appointed Piano Professor at the Conservatoire and gained popularity with his output consisting of two operas annually and a quantity of music on revolutionary themes for state occasions.

The opera *Le Calife de Baghdad* was a fashionably exotic opera which was hugely successful when first performed in Paris in 1800. Boieldieu over his lifetime composed some forty operas, more than a hundred songs with piano accompaniments, nine piano sonatas, duos for harp and piano and a concerto for harp and piano. His greatest success was his 1825 opera, *La Dame Blanche* (The White Lady), based on Sir Walter Scott which had more than 1700 performances in Paris alone before 1914 and was also produced in London and New York.

### Serenade for Strings in E Major Op. 22

Antonin Dvorak (1841 – 1904)

- I Moderato - Trio
- II Tempo di valse
- III Scherzo - vivace
- IV Larghetto
- V Finale – allegro vivace

Dvorak, born in a Bohemian village where his father was an inn keeper and butcher, followed Smetana as the leading exponent of Czech musical nationalism firmly within the traditions of Central Europe. His early musical training was followed by employment for some years as a violist, for a time under Smetana, and this was followed by a life primarily devoted to composition, in which he was positively encouraged by Brahms.

This popular Serenade for Strings in E Major Op. 22 was written in twelve days in 1875. As a genre the Serenade has been in existence since around 1560, but has moved rapidly on from the lover "serenading" underneath the window to a work where the composer can capture the atmospheric essence of the Serenade by using compact forms and a limited number of orchestral players.

The warm melody of the first movement anticipates the mood of the whole work, while in the second movement the lightly hovering waltz with mazurka elements contrasts with a sad wistful middle section. The high spirited Scherzo has a yearning middle section, while the Fourth Larghetto movement has been described as 'gentle nostalgia' and introduces the theme which is taken up by the cellos in the Finale. This gets off to an explosive start, and after a brief meditative reminiscent look at the first movement the Finale is brought to a turbulent close.

## INTERVAL

**Symphony No 2 in D Major Op. 36**

**Ludwig van Beethoven (1770 – 1827)**

Adagio molto – Allegro con brio  
Larghetto  
Scherzo - allegro  
Allegro molto

By his thirtieth year, Beethoven was well established in Vienna as a composer, teacher and pianist. However, suffering from advancing deafness, he became increasingly depressed and in 1802, the year he completed this Second Symphony, he also wrote the famous Heiligenstadt Testament. Written from the village of Heiligenstadt, in pastoral surroundings outside Vienna, recommended as therapy by his doctor, the Testament acknowledged his affliction and the terror it held for him.

As in his First Symphony of two years earlier, Beethoven was relatively cautious in the Second, remaining close to the standard set by Joseph Haydn and Mozart. There is virtually no sign of the changes that would soon be unleashed on the musical world, nor is there, among the carefree sunny melodies, any hint of the personal difficulties he was suffering. For this reason, the Second Symphony is regarded as a testimony to extraordinary courage, written as it was in the darkest time in what continued to be an unhappy life.

At the premiere on April 5, 1803 in Vienna with Beethoven himself conducting, audience reaction was mixed, and even later performances found little critical consensus. One Leipzig reviewer referred to the Finale as "a repulsive monster, a wounded tail-lashing serpent dealing wild and furious blows while it stiffens into its death agony". The Allgemeine Musikalische Zeitung praised the work as "full of new and original ideas".

This Second Symphony is of much greater scope than any preceding Mozart or Haydn Symphony. The Introductions are more lengthy, the concluding Codas more extensive, and it anticipates the grandeur of Romantic Symphonies yet to come. The traditional third movement Minuet is dispensed with for the first time in this work and replaced with a Scherzo ('joke'), a vibrant movement with more verve and energy than some conservative critics may have found quite comfortable.

*Programme Notes compiled by Janet Wilkins*

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Ian and Patricia Gilchrist

**JOACHIM ATANASSOV**



**TRUDI MILES**



## 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.

## 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 Teachers 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 also 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 summer music camps held frequently throughout the year. Recently Trudi has formed her own string quartet called "Simply Strings" which plays at many various functions. Trudi is married with three young children.



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April 2001

## THE ORCHESTRA

### CONDUCTOR

Joachim Atanassov

### LEADER

Trudi Miles

### FIRST VIOLINS

John Burnet  
Kirstin Carter  
Jane Ford  
Deidre Nielson  
Jean Paterson  
Phillip Poole  
Alison Rees  
Michele Warlich  
Janet Wilkins

### SECOND VIOLINS

Jocelyn Dale  
Maryla Endert  
Victoria Gough  
Ray Littler  
Akiko Nakahara  
Beverley Oliver\*  
Christine Polglase  
Alison Ready  
Peter Stokes  
Diane Williams

### VIOLAS

Doug Bedggood  
Susan Dobree\*  
Liz Gehrke  
Matthew Gough  
Michael Slatter

### CELLOS

John Dylan  
Johan Endert  
Joan Haughie  
Liz Johnson  
April Murray  
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Polly Sussex\*  
Barry Wylde

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Kerry Moyle

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Pam Witten

\* denotes principal player