

PROGRAMME



Zigeunerweisen, Opus 20 Soloist: Amalia Hall	Pablo de Sarasate
Introduction and Tarantella, Opus 43 Soloist: Amalia Hall	Pablo de Sarasate
Serenade for Strings, Opus 48	Peter Tchaikovsky
INTERVAL	
Symphony No 4 in B-Flat Opus 60	Ludwig von Beethoven

Performed in Hamilton on Saturday 2nd August 2003

In Rotorua on Sunday 3rd August 2003

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PROGRAMME NOTES

Introduction and Tarantella for Violin and Orchestra, Op.43 **Pablo de Sarasate (1844 – 1908)**

Soloist: *Amalia Hall*

Celebrated Spanish violin virtuoso and composer, Pablo Sarasate was renowned not only for his fiery and passionate playing but equally his sweetness and purity of tone and impeccable technique. His music greatly influenced European contemporaries such as *Lalo, Bizet, Bruch, Dvorak* and *Saint-Saens*, with concert favourites as Bruch's *Scottish Fantasy*, Lalo's *Symphonie Espagnole*, and Saint Saen's *Introduction and Rondo Capriccioso* being dedicated to Sarasate and frequently performed by him.

Traditional Spanish themes, such as *jotas, zortzikos* (or Andalusian melodies) *habaneras* and *boleros* were all used by Sarasate without excessive alteration, formal development or any great elaboration. The melodies tended to speak for themselves, while retaining the charm of their folk origin and showcasing the virtuosity of the performer. All display technical command, refinement of tone and expressiveness that were the hallmarks of Sarasate's own performing style.

The *Introduction and Tarantella* was dedicated to Fermin Toledo and published in 1900. As with many of Sarasate's works, it is divided into two sections, the first slow and atmospheric, the second fast and brilliant. The relatively short introduction (*moderato*) gives way to the frenetic non-stop excitement of the more extended *Tarantella* in C Major.

Zigeunerweisen (Gypsy Airs/Song of the Tramps) for Violin and Orchestra. Op 20

Pablo de Sarasate

Soloist: *Amalia Hall*

Sarasate composed over fifty virtuosi compositions – this is one of his best known, more often performed as a violin solo and considered a masterpiece of the genre. The *Gypsy Airs* are 'Hungarian' after the manner of Brahms and Liszt rather than the 'authentic' idiom of Bartok and Kodaly, following as they do the traditional *lassu-friss* or slow-quick pattern of the true Hungarian rhapsody.

The sweet somewhat plaintive slow section changes with a bold fanfare into a helter-skelter with ever-increasing technical challenges for the performer. Cont...../8



Sharon Stephens

Sharon began her study of the violin in primary school "because her friends were playing". It was not long however before the 'give-it-a-go' approach turned into a serious interest. Following several years of school instruction, Sharon learned with Mrs Cecelia Worth. She played in the New Zealand Secondary Schools Symphony Orchestra for 2 Consecutive years and in the Waikato Youth Orchestra for 9 years, taking position of leader during the last 4.

Choice of university degree was difficult, but science prevailed and Sharon completed both a Bachelor and a Master of Science, majoring in Earth Sciences.

Following the birth of her son, Sharon withdrew from doctoral study and found herself lead back into the music world. She is now a Hamilton-based violin teacher and in addition to leading the Trust Waikato Symphony Orchestra, plays for the Opus Chamber Orchestra and for local musical productions. While Sharon still plans to complete her PhD in Science, she loves the

combination of motherhood and music and looks back on 'those primary school friends' with a grateful smile!

Amalia Hall

Amelia, a 14 year old Rangitoto College Student, performed at the 1999 Starlight Symphony with the Auckland Philharmonia and has been a soloist with the Auckland Symphony Orchestra in 2000 and 2002.

Each year since age 10 she has been selected as a member of the New Zealand National Youth Orchestra. At 11 she gained 95% in ATCL and last year gained a Licentiate Diploma. In 2002 her chamber group was chosen as a national finalist for the Secondary Schools Chamber Music contest and in 2003 she is playing in two finalist groups.

Among competitions Amalia has won, are the McDonald's Junior Recital Award in 2000, the Registered Music Teachers Piano Scholarship in 2001, the West Auckland Violin with Orchestra Competition in 2002,

the North Shore Piano Junior Recital and the Auckland Philharmonia Young Artists Competition in 2003.



She has been awarded a Royal Arch Mason Scholarship and the Variety Artists Pat McMinn Award.

Amalia also enjoys singing and piano, on which she has gained Performer's Certificate.

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

Serenade for Strings in C, Op 48

Peter Ilych Tchaikovsky
(1840 – 1893)

1. Pezzo in forma di Sonatina
2. Waltz
3. Elegie
4. Finale (Tema Russo)

Originally conceived as a String Quintet, Tchaikovsky's String Serenade Op 48 was written within a fortnight of the famous 1812 Overture in 1880. Both are among the most popular of his works, but the composer is said to have written the Serenade from an inner compulsion and regarded it as a "piece from the heart" and proclaimed to his publisher that he was "violently in love with it". The work was an instant success at the first performance in St Petersburg in 1881, with none of the melancholy character of many of Tchaikovsky's works.

It is characterised by a freshness, charm and brilliant string writing. The second movement Waltz was encored at its debut – it is followed by the richly expressive Elegy and the Fourth Movement Finale based on Russian folk music. The theme of the slow introduction is derived from a song from the district of Makariev which slowly blends into the main theme – a boisterous street song from Kolomna. This theme is propelled to a discordant climax where the first movement theme reappears before the final spirited appearance of the exuberant folk tune ends the work.



INTERVAL



Symphony No 4 in B Flat Opus.60

L.V. Beethoven (1770 - 1827)

Adagio – Allegro vivace

Adagio

Allegro vivace - Trio

Allegro ma non troppo

Beethoven's Fourth Symphony was composed, along with the Fourth Piano Concerto and the Violin Concerto in the summer of 1806, when the composer was enjoying a period of rare happiness in his

life and the whimsical idiosyncratic nature of much of this work reflects that. Following as it does the “heroic” Third and preceding the ‘Tragic” Fifth, this Symphony could have been relegated to obscurity, but many see it as an ideal example of Beethoven’s style, blending as it does the gracious classicism of his early years with the more complex orchestrations of later works.

The Adagio Introduction precedes the Allegro, but there is no musical hinting at possible harmonies and the harmony eventually arrived at bears no relation to the opening chord. In the lyrical second movement the strings have an exquisite flowing melody, which is constantly interrupted by a “heartbeat” rhythm from the timpani, and drums that dominate and then reverts to an accompanying role.

The third movement is ostensibly a Minuet but is a lively Scherzo, more syncopated and reminiscent of a boisterous folk dance and the minuet-like Trio is repeated twice for the first time in Beethoven’s symphonies.

The fourth movement is a brisk and bustling Rondo, characterised by a frenzy and fervour, until the final page where sudden tempo changes herald a final brief bassoon solo.



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